

MCAD Course Catalog 2024-2025

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MCAD Course Catalog

Updated 7/12/2024

Bachelor of Fine Arts

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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 faculty 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

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 and typographic communication skills as well as the vocabulary necessary for critical analysis. These introductory level skills are explored through static, static-narrative, interactive, and time-based media. Topics covered include basic visual and typographic principles, composition, type and image integration, 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, Media 1

GRD 2010

Type

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. Prerequisite: Graphic Design 1

GRD 3020

Type Plus

3cr.

This class advances the skills and principles learned in Graphic Design 1. 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: Graphic Design 1, Type

GRD 3030**Graphic Design 2****3cr.**

This intermediate course examines procedural frameworks and processes for graphic communications. A range of topics covered includes the utility of series and systems approaches, content generation models and strategies, and an expanded notion of developing and applying hierarchical content across static, static-narrative, interactive, and time-based media. Some project components require student responsibility in authoring content through linguistic, typographic, and visual approaches. At least one project requires formal documentation illustrating the design process. Outcomes range from both applied and experimental studies to mark-making and identity systems.

Prerequisites: Graphic Design 1, Type

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, Type Plus

GRD 3060**Motion 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. Prerequisite: Graphic Design 1

GRD 3070**Graphic Design 3****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, Type Plus

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. Faculty reference and demonstrate many topics, including raster- and vector-art preparation, font and color management, materials, formats, workflow, and vendor communications. Students examine standards, apply techniques, and employ terminology commonly used in contemporary practice. Prerequisites: Graphic Design 1

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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 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 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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

Product and Furniture Design

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 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 3056

Furniture: Textile and Surface

3cr.

This class conceptualizes textiles and furniture surfaces as skin or wrapped objects and delves into the ergonomic relationship of furniture with the human body. Students explore industrial sewing machines, sewing from temporary patterns, applying adhesives, and weaving, as well as traditional and nontraditional methods. Topics include a range of materials, as well as mining conservation and environmental concerns. Each project incorporates lectures,

demonstrations, and critiques. Off-campus professional networking opportunities are also immersed within the semester. Prerequisite: Furniture Design: Materials and Techniques

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, 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, 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 faculty permission

FURN 3093

Advanced Material Exploration

3cr.

This course is an exploration of furniture/objects created using a variety of materials, including fiberglass, carbon fiber, solid surface(s), and injection molding. Projects range from handmade studio works to production-ready designs. Techniques and tools include mold-making, epoxy resins, gel coat, vacuum bag, hand and machine shaping, and CNC routing. Students examine conservation and environmental concerns throughout the production and function of each creation. Each project consists of lectures and demonstrations with group and individual critiques throughout each assignment. Prerequisites: Furniture Design: Material and Techniques, Digital Fabrication

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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

PD 2000

Introduction to Product and Furniture Design

3cr.

This studio course introduces modes of thinking and practices employed by product and furniture designers. Through a series of hands-on projects and research assignments, students use product design methodology to identify and define problems, then develop solutions with real-world applications. Using a variety of materials and techniques, students explore ideation, iteration, model making, form development and more. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2300

Design Drawing: 2D Drawing for 3D Design

3cr.

Designed objects begin with ideas, which have long been visually initiated and communicated through quick, expressive sketches. Subtle changes to the emphasis or quality of line, shape, and/or value can be the difference between a successful takeoff or a failed launch. This course introduces techniques used by product designers that are useful to a broad range of creative professionals. Manual drawing and rendering techniques enable students to effectively and efficiently communicate design ideas, convey context and operation of a product, develop form, iterate, and present design intent. This approach prizes clear, compelling communication intended to represent objects that do not yet exist. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2600**Digital Visualization and Fabrication****3cr.**

This course introduces digital visualization techniques employed by product designers. Students will learn to use industry-standard parametric CAD software (Fusion360) and digital rendering (Keyshot, etc.) to create and render three-dimensional models. Exercises will teach students to use the tools to explore form and mechanisms, build physical models and prototypes using digital fabrication techniques, communicate detailed specifications, and create photo-realistic images of a design. No prior CAD experience is required. Prerequisites: Completion of 12 credits; Foundations 3D; Foundations Media 1

PD 3010**Models, Prototypes, Fabrication****3cr.**

Products can be made of just about any material, from textiles to ceramics to circuit boards—so product designers have developed numerous techniques for making physical models and prototypes to develop, test, and communicate their ideas. Students will learn these techniques—and when to deploy which ones—as they design a series of simple, everyday products. Using the models and prototypes they build, students evaluate their design solutions on the basis of function, performance, mechanical feasibility, appearance, usability, and context-appropriateness. Prerequisites: PD 2000 Introduction to Product Design, or instructor permission

PD 3025**Lighting, Accessories, Housewares****3cr.**

This course introduces students to a mix of real-world products, such as tableware, home decor, personal accessories, lighting, etc., in which appearance is a primary consideration. Assignments will focus on developing appropriate expressive qualities, techniques for form generation and development, iterative refinement of form, appearance models, and attractive presentation of work. Students will integrate new sketching, model-making, and prototyping materials and techniques. Students are encouraged to incorporate a broad spectrum of materials such as plastics, metals, woods, castables, glass, and stone. The class includes studio experiments with light (including lamps and atypical light sources), wiring, and electrical safety. Lectures and demonstrations support class activities. Prerequisites: PD 2000 Introduction to Product Design; or faculty permission

PD 3030**Textile, Surface, and Design for the Human Body****3cr.**

This studio course is about designing products that require significant physical interaction with users' bodies, and addresses topics including ergonomics, accessibility, body-fit, and fashion. This class conceptualizes textiles and surfaces as skin or wrapped objects and delves into the relationship of products, including furniture, with the human body. Students explore a variety of fabrication techniques including but not limited to sewing, adhesives, traditional and nontraditional surface application methods. Topics include a range of materials. Each project incorporates lectures, demonstrations, and critiques. Prerequisites: PD 2600 Digital Visualization and Fabrication, PD 3010 Models, Prototypes, Fabrication

PD 3040**Product as Art****3cr.**

In this class products, furniture and designed objects are viewed as fine art. This class investigates the boundaries of functionality, aesthetics and purpose to sustain or dispute this definition. Lectures covering crossover designers

and artists initiate a conversation about the role of function in art and art in design. Prerequisites: PD 3010 Models, Prototypes, Fabrication; or Fabricated Sculpture

PD 3070

Environment and Retail Design

3cr.

This studio course examines the combination of multiple design disciplines including interior design, architecture, graphic design, furniture design and product design. Projects include commercial, hospitality and retail environments as it pertains to human scale. In a studio setting, designs are created with an application of anthropometrics, social responsibilities, accessibility accommodations and environmentally responsible design. Projects focus on critical ideation and are evaluated by faculty and peers through group discussions and critiques. Prerequisites: PD 2000 Introduction to Product Design, PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication; Graphic Design 1

PD 3320

Design for Viability: Design for Long-Term Ecological, Economic, Cultural, and Personal Integrity

3cr.

How are today's environmental, social, and economic demands conditioning and shaping today's product design mindset? With a component of readings/discussions and a small component of prototyping different ideas into 3D sketches, students will generate their own questions and individual perspectives on materiality in the context of socially responsible product design. The course will have an emphasis on ecological sustainability, and will provide an overview of various sustainability frameworks in the context of product design. Systems thinking and product life cycles are presented as the basis for product, industry, and social innovation. Students explore big-picture philosophical questions and ethical concerns through specific designed objects. Prerequisite: How It's Made (PD3340), Digital Visualization (PD2600, or equivalent); or instructor permission

PD 3340

Advanced Materials and Manufacturing Processes

3cr.

In spite of the many products, services, and experiences now provided via digital devices, product designers still require fundamental knowledge of tangible materials and the means to shape them. From raw materials to finished products, students will learn to identify and understand the materials and processes used to make familiar products and where to source them. The manufacturing portion introduces students to the materials and processes used in mass production. In particular, the course will focus on how to design for each material and manufacturing processes (design for manufacturability). This course discusses sustainability, defined as the economic, ecological, social, and political impacts of their production, processing, use, transportation, and disposal. The class includes field trips to local manufacturers, and independent research. Prerequisites: PD 2000 Introduction to Product and Furniture Design; PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication

PD 3360

Understanding Marketplaces and Users

3cr.

This studio is about designing for an unfamiliar context or user. Assignments will include products in which meaning/identity/cultural context is a primary consideration. Students will be required to conduct design research into a user group with which they have no prior experience. This might mean designing products for users from a culture, spiritual practice, subculture, gender identity, socioeconomic, physical or cognitive ability status other than their own, or an industry or class of products with which the student is completely unfamiliar. Emphasis is on developing design solutions that reflect an appropriate awareness of cultural context and empathy for an unfamiliar user, while avoiding unconscious bias, stereotypes, and cultural insensitivity. Students will work with "clients" from

the unfamiliar user group to evaluate and develop their design solutions via sketches, models, and prototypes.

Prerequisite: Ethnography for Artists and Designers

PD 3600

Advanced Digital Visualization

3cr.

This studio course advances the skills and principles from Digital Visualization and introduces students to advanced 3D modelling, rendering, and presentation techniques employed by product designers. Through a series of exercises, students will learn the advanced use of parametric CAD software (Solidworks) and digital rendering (Keyshot, etc.) to communicate design ideas to peers, clients, and consumers. Prerequisite: Digital Visualization

PD 3700

Product Design Client Studio

3cr.

Students work with external clients to develop and respond to a project brief describing a complex challenge that is strongly conditioned by its context (commercial, social, civic, environmental, etc.). Students will continue to learn and integrate new sketching, model-making, and prototyping materials and techniques. This course introduces the strategic side of product design. Prerequisite: Junior review passed or instructor's permission

PD 4000

Professional Practice and Strategy

3cr.

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

PD 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

PD 5100

Senior Project 1: Product Design

3cr.

Product Design Senior Project consists of two sequential studios. It is the culmination of the program and a requisite for graduation. Each student works with a departmental advisor and a number of in-house or external advisors to develop a project resulting from a self-generated investigation. Results are broad and far-ranging, from products to furniture, services, culture-driven explorations, products for social impact, etc. This is an independent endeavor to demonstrate that students have acquired the fluency necessary to join the professional world of product design. The emphasis during this first semester is on research and ideation to develop an original and innovative solution to a real-world problem. Prerequisite: Senior standing

PD 5101**Senior Project 2: Product Design****3cr.**

This studio is the continuation of Product Design Senior Project 1. Although the structure of this studio is similar to Senior Project 1, the emphasis in this course is in iterative development of the design concept, through the use, testing, and revision of sketches, models, and prototypes. Students will research and make a compelling case for the strategic, economic, social, and environmental appropriateness of their design solutions, culminating in a fully-staged senior exhibition. Prerequisite: Product Design Senior Project 1 (PD 5100)

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) students 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.

Additional Courses for Design Majors

ILL 3031

Digital Painting: Value

1cr.

This course examines how value can be used and controlled within the context of digital painting. Through in-class exercises, demos, and lectures this course helps students understand the importance of value in creating structure within their illustrations, as well as how they can use digital tools to create clear and exciting illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3032

Digital Painting: Color

1cr.

This course examines how color can be used through experimental use within the context of digital painting to emulate realistic depictions of the world. Through in class exercises, demos, and lectures this course helps students gain control and understanding of how and why they use color within their illustrations, as well as how they can use digital tools to create dynamic and emotive illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3033

Trad & Digi: Integrating Digital and Traditional Media

1cr.

This course examines how digital and traditional methods of creating illustrations can be combined in various methods. Through in-class exercises, demos, and experimentation this course helps students understand different techniques for combining these media, foster experimentation, and explore iteration within their illustration process. The format of this class will focus on small, experimental projects that tackle different methods and processes for combining traditional tools and media with digital processes. Prerequisite: Digital Illustration

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 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

Fine Arts

Fine Arts

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 in a drawing context as a descriptive and expressive tool, this course covers the interaction of color, optical color mixing, and color layering. Expressive and symbolic uses of color are covered, as well as the creation of light, form, and space through color. Observational drawing skills are further developed, as 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. Faculty presentations of historical and contemporary drawing approaches and artists provide complementary information. In this course students reference and apply the language and concepts of color in drawing context, create works using wet and dry media, and explore personal imagery and content. Prerequisite: Foundation: Drawing 1

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 3065

Special Topics: Landscape Painting

3cr.

This course utilizes the landscape as a catalyst for observational and/or representational painting. Students focus on a combination of plein air painting and increasingly self-directed work done in the studio from resources gathered on site. Pictorial issues such as composition, color theory and spatial dynamics are investigated throughout the semester in order to strengthen an understanding of painting as image-making and to aid each student in establishing a sense of place. 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 faculty permission.

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

FA 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

FA 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

FA 5010

Advanced Fine Arts 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

FA 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

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 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 3055**Art and Ecological Futures****3cr.**

What does the ecological future of this planet look like? What role will artists play in envisioning our environment, both locally and globally? This cross-disciplinary course combines studio work with research and writing about the current phase of the climate crisis. We will examine the intersection between the rhetoric surrounding the "end of Art" and the "end of Nature" in the late 20th century. What does it mean for us as makers that these categories have imploded and/or expanded? How do artists construct and alter environments through their work? Students will research an ecological issue or question that informs their vision of the future, and then explore these implications through writing and creating artwork. This work will be done from an informed perspective that acknowledges the past and present inequities surrounding land use, water use, and ecological damage in Minneapolis, particularly along the nearby Mississippi River. This class will be a combination of lectures and readings by artists, ecologists, and urban planners, as well as site visits, research, short writings, and studio work. Prerequisite: Completion of 45 credits

FAS 3070**Remix: Quotation and Appropriation****3cr.**

This interdisciplinary studio course utilizes appropriated imagery and ideas as a source of inspiration, both conceptually and materially. We will use collage—defined broadly as the layering of materials, sounds, or images—to question societal expectations around art and culture. We will develop imagery and content while

exploring historical and contemporary ideas about the intersection of collage and appropriation. An overview of the ethics and legalities of such practices will be presented and discussed, including cross-cultural exchanges and more extractive methods of cultural appropriation within contemporary art. In addition to artistic explorations, each project will be accompanied by readings and writing assignments to support and expand on those concepts. Lectures, visiting artists, studio visits, and group critiques will all be a regular component of the course. 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 gives students the space and time to explore the relationship between art and culture in their work. This course takes as a starting point that contemporary art is created within a cultural context and that artists are creative cultural leaders. This class focuses on the way society shapes our individual artistic choices and creative work. This examination of our relationship to culture as artists takes many forms in this class from academic and creative writing to mixed media artworks and presentations. Students research the unique cultural issues that inform and circulate through their work. The cross-disciplinary composition of this course increases the depth of discussions and critiques in class. This course also includes several key Critical Theory texts that help to define contemporary art practices. Lastly, this class explores the importance of critique as part of an artist's practice and how criticism is delivered within contemporary art. May be repeated for elective credit with a different instructor. Prerequisite: Completion of 45 credits

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**Printmaking Expanded: Wallpaper, Wearables, Whatever****3cr.**

This course nurtures concepts and strategies for approaching installation, constructed objects, or wearable art through a print-based lens. Printmaking is ubiquitous in contemporary culture and therefore uniquely positioned to address personal, social, and political concerns in an endless variety of forms, both referential and invented. Students will be introduced to designing and printing repeat patterns for paper and fabric through the creation of modular systems, motifs, networks, and non-repeating repeats, in addition to large-scale printing techniques and surface printing for unique three-dimensional forms and site-specific environments. Students will apply basic screen printing and relief techniques in the production of works that interrogate notions of place, identity, and the everyday. Artists' books and paper as art will be discussed. Prerequisite: Foundation: 3D, Foundation: Drawing 1

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**Print in Public: Zines, Posters, Eco Graffiti****3cr.**

This course will focus on printmaking as a means of engagement with people and place through DIY publishing, political posters, public art and community-based projects. Students will gain skills in screen printing, linocuts, stamps, and eco-art graffiti (mud stencils), in addition to making zines, printing t-shirts, and working with wood type. The fundamentals of collaboration will be introduced through hands-on exercises and reflection, in tandem with surveying historical and contemporary models for making art for and with the public. Students can expect to gain experience with MCAD's mobile printing unit. Prerequisites: Sophomore standing or permission of the instructor

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

SC 2000

Exploring 3D

3cr.

This hands-on studio course focuses on learning and applying techniques in making contemporary sculpture beyond the 3D Foundation experience. Students create objects that lead to a new aesthetic and creative possibilities through expanded processes and new material options. Prerequisite: Foundation: 3D

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 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 3025**Sensory Fiber Sculpture****3cr.**

In this course, participants will embark on an exploration of diverse media, immersing themselves in the captivating realm of tactile surfaces and soft sculptural forms. The primary focus will involve skillfully utilizing contemporary elements with fiber materials to unique and personalized soft sculptures. Through hands-on experiences and creative exploration, participants will have the opportunity to bring their artistic visions to life, culminating in the creation of one-of-a-kind soft sculptures. 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 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 faculty

SC 3065**Kinetics: Time and Motion****3cr.**

This class focuses on elements of time and motion in studio fine art practice. Techniques include motion systems, electric art with motors, light, and simple sensors. Students may engage in interactive performance or reactive environmental works. Students may work collaboratively. The history of mechanical and automata machines is presented along with historic and contemporary kinetic artists. Prerequisite: Fabricated Sculpture

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 faculty permission

Teaching Artist Minor

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

Online Courses for Fine Arts Majors

DRPT 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.

DRPT 3303

Drawing Through a Lens

3cr.

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.

FAS 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.

Additional Courses for Fine Arts Majors

DRPT 3087

Landscape Intensive

1cr.

This one-credit workshop introduces landscape as a catalyst for understanding atmospheric light and color relationships. Students will meet on Friday evening for a demonstration and discussion. On Saturday and Sunday, students will paint on location. This will be supplemented with slides and studio critique. Prerequisite: Introduction to Painting (may be taken concurrently) or faculty permission

FIB 1800**Fiber: The Stitched Surface Workshop****1cr.**

In this packed three-day workshop, students will experiment with a wide range of stitching methods for fabric surface design. Following demonstrations, students will complete a set of sample swatches using both hand and machine techniques. Fusibles and stabilizers will be covered as well. A supply list will be provided. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

FIB 1802**Fiber: The Stitched Surface Hand Sewing Workshop****1cr.**

Hand stitching is a slow and portable art form. This three-day workshop concentrates on decorative hand stitching utilizing a wide range of techniques such as basic embroidery stitches, applique, trapunto, needle weaving and hand quilting. Students create a sampler of techniques in class, and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided.

FIB 1804**Stitched Surface: Machine Sewing****1cr.**

In this fast-paced, three-day workshop, students will learn the basics of machine stitching related to flat construction and fabric manipulation. Techniques include patchwork, pleating, slashing, free motion drawing with the machine, and finishing techniques. Students create a sampler of techniques in class and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided. Students should have a sewing machine and accessory kit, or the college has a few that can be borrowed for the workshop. This is not a garment sewing class.

FIB 2800**Fiber: The Stitched Surface****3cr.**

Students will experiment with a wide range of stitching methods for fabric surface design and flat construction methods by hand and machine. Fabric manipulation, decorative hand sewing, basic quilting and applique are among the techniques introduced. Machine maintenance, accurate cutting, fusibles, and stabilizers will be covered as well. Exposure to the work of fiber artists will expand student awareness of the field, as well as their concept development for class projects. A supply list will be provided. Students should have access to a sewing machine for the semester. A limited number of MCAD machines can be checked out and shared.

PPB 2510**Japanese Bookbinding Workshop****1cr.**

Suitable for binding single and folded sheets, Japanese bookbinding encompasses many versatile techniques, from simple stab bindings to multiple signature books. A large selection of bindings will be covered, including decorative stitches and corners, closures, wrappers and hinged hard cover suitable for album structures. Students will complete a selection of sample books and will complete one creative project incorporating techniques from the workshop. Prerequisite: none

PPB 2520**The Folded Book: Accordions and Concertinas Workshop****1cr.**

The folded accordion book is a simple yet highly expandable form that can be constructed from single sheets or linear strips. Accordions can be layered together to make more complex and decorative concertina books. This fast-paced workshop will include accordion variations along with nonadhesive covers and sewn binding options. Students will complete a selection of sample books and one creative project incorporating techniques from the workshop.

PPB 2522

Books, Boards, Wrappers

1cr.

This 3-day workshop is a sampler of sewn book structures, along with fold-and-tuck cover styles made without any adhesive. Simple wrappers round out the set. Ranging from basic figure-eight pamphlet stitching to decorative tabs and spines, the structures are applicable to a wide range of projects. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

PPB 2524

One Page, One Text, One Image Books

1cr.

In this weekend workshop, students will explore the many types of books that can be made from a single sheet of paper, from the simple meander book to more complex origami-like pocket pages. Single images and texts will be manipulated to make layered content, and designing within constraints though in-class exercises demonstrates how these practices can produce dynamic results. Variations on covers and binding will also be included. From one-of-a-kind to editioned multiples, students will learn how various book styles are suitable for zines, design and photo promotional pieces, comics, artists' books and more. Prerequisite: none

PPB 3082

Marbling on Paper and Cloth Workshop

1cr.

Marbling is a centuries-old art form for making decorative papers incorporated throughout bookbinding, collage, and other paper crafts. In this fast-paced, three-day workshop, students explore and experiment making both traditional and fantasy papers using contemporary materials. The workshop covers all aspects of the marbling process including vat and tool making, paint and carrageenan preparation, paper selection, basic patterns, and many variations thereof. There is also an opportunity to sample marbling on cloth. The workshop is led by internationally renowned marbler and visiting artist Stephen Pittelkow, who will also deliver a lecture on the history and use of paper marbling. Students gain a thorough understanding of all aspects of marbling on paper and produce a portfolio for reference to inform and inspire future work. This workshop incorporates a wet studio process, for which students should dress accordingly. One self-defined project using the paper marbling process is due within three weeks of the completion of the workshop. Prerequisites: One print, paper, book course

SC 2100

The Constructed Textile: Weaving Workshop

1cr.

This one credit, five-week workshop introduces students to the fundamental opportunities of working with fibers. Students will learn the practices of weaving, including an introduction to the 4-harness loom and frame loom, basics of dressing the loom, basic weave structures, and traditional and nontraditional weaving materials to add contemporary elements to a centuries-old tradition. The workshop explores historical and contemporary weaving as an artform through presentation, research, and making. Students will complete the workshop with a field journal of samples and ideas, a group project, and a self-defined project aligning with their artform. This workshop will require time outside of class. Prerequisite: Foundation: 3D

SC 3082**Sculpture Studio: Arduino****3cr.**

This course presents the Arduino system as a tool for the actuation and augmentation of the object and installation. An open-source electronic prototyping platform, Arduino enables users to create interactive electronically controlled objects and spaces. Students learn this easily accessible and ubiquitous hardware and related code as a community while exploring open-source systems and creating time-based works that can actuate, control, and react to their environment. Prerequisite: Foundation: 3D

Foundation Studies—Studio

FDN 1000

First Year Experience (first semester)

1cr.

This course is an exploration of the transformative nature of being an artist, designer, or entrepreneur and supports students for success throughout their time at MCAD. Drawing from a broad range of methods and content across disciplines and support areas, students are introduced to various MCAD support offices and the broader local community to develop capacities for learning and success. We discuss art and design education, reflect on students' educational journey, and develop a community of peers to support thriving at MCAD. Led by a faculty member who also serves to support advising, students meet in small groups and as a class to identify personal, academic, and professional goals. Students build strategies to support independent growth, self-reflection, and responsibility for their well-being as a whole person and as members of the MCAD and Twin Cities creative community.

FDN 1001

First-Year Experience (second semester)

1cr.

This course is an exploration of the transformative nature of being an artist, designer, or entrepreneur and supports students for success throughout their time at MCAD. Drawing from a broad range of methods and content across disciplines and support areas, students are introduced to various MCAD support offices and the broader local community to develop capacities for learning and success. We discuss art and design education, reflect on students' educational journey, and develop a community of peers to support thriving at MCAD. Led by a faculty member who also serves to support advising, students meet in small groups and as a class to identify personal, academic, and professional goals. Students build strategies to support independent growth, self-reflection, and responsibility for their well-being as a whole person and as members of the MCAD and Twin Cities creative community.

FDN 1111

Foundation: 2D

3cr.

Foundation 2D is an introduction to creative thinking that develops students' ability to observe, interpret, explore and report on the world around us. Focusing on the iterative process, students explore basic two-dimensional art and design principles by experimenting with various media, tools, materials, and processes. Through these explorations, students expand their visual and verbal language to communicate meaning and to analyze, organize, shape, and express two-dimensional form.

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 digital resources at MCAD while exploring digital media. Areas covered include the Service Bureau, Gray Studio, and Media Center, along with other digital resources. Students use a variety of software and hardware to learn the basics of working with recorded media, including video, sound, and photography, as well as developing critical language for discussing media and media artists. Prerequisite: None

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 develop a creative, entrepreneurial mindset, overcome creative voids, explore the development of new ideas, track their own process of making and apply critical thinking to evaluate their own work in collaborative settings. 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.

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

Media Arts

Animation

ANIM 2000

Introduction to Animation

3cr.

This course introduces students to a variety of animation production techniques to create believable motion and acting. Students develop skills needed to create appealing character animation (i.e., Disney fundamentals) through a series of exercises in Toon Boom Harmony including ball bounce, walk cycle, and sound sync. Other software used includes Photoshop, Premiere, and After Effects. Individual exploration is emphasized in assignments and critique, culminating in the creation of a short, animated project. Prerequisite: Foundation Media 1, Foundation Drawing 1

ANIM 2500

Drawing for Animators

3cr.

Expanding upon Foundation Drawing 1, students will construct poses for both 2D and 3D character animation. Students will draw from the nude model to explore techniques and concepts including gesture drawing, basic shapes, line of action, silhouette, perspective, balance, force, and rhythm. In addition to in-class drawing, students will participate in weekly lectures and demonstrations. A completed sketchbook at the end of the semester is required. Prerequisites: Introduction to Animation, Character Animation 1 (may be taken concurrently)

ANIM 3010

Stop-Motion Animation

3cr.

This class provides students with an introduction to stop-motion animation, covering traditional and non-traditional animation techniques. Students will explore the medium through various exercises, including armature and character building, set-building, animating found objects, replacement animation, and pixelation. Students will produce a short stop-motion animated film for their final project, complete with a title sequence. The class will include recommended readings, lectures, demonstrations as well as stop-motion screenings. 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. Prerequisite: Introduction to Animation

ANIM 3027**2D Digital Animation****3cr.**

In this class Toon Boom Harmony is taught as a way of creating 2D animation, using a 2D digital puppet (also known as a Character Rig). 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. Prerequisites: Introduction to Animation, Character Animation 1

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

In this course students continue working with the software toolset of Maya, focusing on the Animation menu set and character motion. Students apply their knowledge of the Disney Principles of Animation by posing and moving character rigs in 3D sets. Starting with simple exercises that gradually progress, students gain experience with the software while honing their skills in creating authentic motion and compelling storytelling. Prerequisite: 3D Modeling

ANIM 3033**Introduction to Visual Effects****3cr.**

In this course, students learn how to enhance films and stories with visual effects, using both commercial techniques and do-it-yourself principles. The course focuses on incorporating visual effects in live-action footage using Adobe Creative Cloud and Maxon One. The course is rooted in principles that allow digital illusions to cross the threshold into believability. Students learn previsualization, how to shoot footage for VFX shots, compositing, chroma keying, rotoscoping, masking, tracking, integrating stock elements, particle simulations, light effects, matte painting, and more. Students complete engaging and creative technical exercises and assignments to create a finished short piece, utilizing techniques learned in class. This class is designed for both film and animation majors. Prerequisites: Junior standing, Introduction to Animation or Introduction to Film, and Storyboard or Film Editing & Post-Production

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

3D modelers produce characters, props, and environments seemingly by magic. What are the secret methods that make their creations functional and compelling? In this course, students will explore essential modeling tools and techniques, craft organic and hard-surface meshes, and learn how to organize the underlying structures so these assets are ready for rigging, animation, surfaces, and lighting. Skills and concepts are applicable to film and television entertainment, video games, advertising, commerce, education, pop art, and more. Prerequisite: Introduction to Animation

ANIM 3043**3D Surfacing and Lighting****3cr.**

A newly completed 3D model is a dimensional canvas waiting to be fully realized, its uniform gray giving way to the artist's choice of wood, metal, paint, rust, freckles, or scars. Once these surface qualities are applied, evocative light and shadow can further pull the viewer into the scene, stirring emotions, and enhancing the narrative. Learn how to prepare and then transform models into CGI works of art by exploring concepts from character design, production design, photography, cinematography, painting, optics, and other disciplines. Prerequisite: 3D Modeling

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. Coursework includes script and story adaptation, continuity, camera placement, image sequencing, shot composition, styling, and mood. Students apply the visual "language" of storyboarding and continuity sketching. Vigorous in-class critiques address storyboard effectiveness with 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, Introduction to Filmmaking

ANIM 3055**Background Layout for Animation****3cr.**

This course explores the fundamentals of visual storytelling by creating a believable and immersive environment in which animated characters inhabit. Students explore concept art, layout drawings, and finished backgrounds, while considering the overall look and feel of how environment design can support the mood and tone of the scene in relation to the characters and the action taking place. In addition to composition, students explore camera angles, camera movement, color, and lighting to create depth and a sense of space. Prerequisites: Character Animation 1 and Storyboard

ANIM 3070**Intermediate 3D****3cr.**

Take 3D skill sets to the next level of complexity and artistry by taking a deep dive into the depths of technical art. Through the art of rigging, give hard-surface and organic models the underlying structures that animators use to create the illusion of life by implementing skeletons, deformers, and controllers. Through the art of MayaVFX, explore and apply powerful particle, hair, and fluid simulation capabilities to enhance animations and visualizations. Finally, plan and execute an independent project that promotes research and practice in an area of special CGI interest. This project can both expand a personal portfolio and serve as practice for the senior project. Prerequisite: 3D Surfacing and Lighting (can be taken concurrently)

ANIM 3075**Character Animation 2****3cr.**

This course builds upon the traditional character animation content (i.e., Disney Principles of Animation) taught in Character Animation 1. Students develop sophisticated secondary movement and overlapping action through several five- to ten-second animation assignments focusing on acting and physicality. Projects are based on everyday scenarios and require the student to produce industry-level animation evoking believable character movement, thought, and emotion. While this is a 2D animation class, students who have completed the 3D

Animation course may choose to work with Maya software with faculty permission. Prerequisite: Character Animation 1 or 3D Animation

ANIM 3077

Advanced 2D Digital Animation

3cr.

Advanced 2D Digital Animation is a class for students who are interested in taking their rigging knowledge to the next level for studio productions. Students will learn how to use Toon Boom Harmony to plan, construct, and analyze production-ready rigs, using cutting-edge techniques, including Nodes, Cutters, and Master Controllers. By the end of the class, students will have created their own 360-degree Character Rig and a short, animated piece using their finished Rig. Prerequisite: 2D Digital Animation

ANIM 3080

Experimental Animation

3cr.

Experimental animation is a form of animation that is non-narrative and has a unique form of nonlinear structure. This course will explore the history and materials of the Experimental Animation tradition. Through short exercises, students will explore process-oriented animation and experiments with physical materials and camera techniques. Additional techniques will include pixilation, stop-motion, direct animation, drawing, sand, and paint as well as sound. After much exploration, students will plan and execute a self-directed complete animation. Prerequisite: Foundation: Media 1, sophomore standing

ANIM 4000

Professional Practice

3cr.

This course provides animation students with the tools 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 demonstrated via verbal, written, and visual presentations. Topics are investigated through a series of 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

ANIM 4020

Animation Collaboration

3cr.

In this course students work in conjunction with commercial clients both in groups and as a whole to realize an animated project. Student groups will be assigned roles based on individual strengths presented on the first day of class. Students will work on material provided by the client. Groups and individuals are responsible for weekly presentations and responses to the client producer by delivering finished assets as the schedule demands. Coursework and assignments simulate a studio production model and prepare students for the collaborative work

environment of professional animation. Animation Collaboration can be counted as an internship. Prerequisites: Introduction to Animation, Storyboard, Junior standing

ANIM 5010

Advanced Animation Seminar: Production

3cr.

Advanced Animation Seminar: Production 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 a project that is animation or animation adjacent in order to experiment with various forms of animation as well as hone their skills. Prerequisites: Character Animation 1 or 3D Animation, successful Junior Review

ANIM 5011

Advanced Animation Seminar: Techniques

3cr.

Advanced Animation Seminar: Techniques emphasizes the research and development of an independent project along with the exploration of an artist's statement, general animation pipeline, and workflow practices. Students will develop individual or group projects in close conjunction with faculty guidance. Ideas come to fruition through concept designs, storyboards, character designs, and other work which aligns with pre-production. All students are required to ideate and workshop an animated or animation-adjacent project and complete all necessary components in the pre-production and production stages. A wide range of animation at various stages of the pipeline will be screened and discussed. Prerequisites: Character Animation 1 or 3D Animation, 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 5101

Senior Project

3cr.

Part one of a two-part course required of each senior animation major, this course begins the development of a substantial body of work in a specific field. Course content includes critical readings, position paper, individual and group discussion, visiting artists, and informational meetings. Prerequisites: Successful Junior Review, senior standing

ANIM 5102

Senior Project

3cr.

Part two of a two-part course required of each senior animation major, this course is designed for students to complete a substantial body of work in a specific field. This course extends the forum for the critical evaluation and curatorial guidance laid out in Senior Project 1 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

Media Arts

MA 2010

Media Arts Tools & Techniques

3cr.

This course serves as an introduction to an interdisciplinary mode of working within media arts. Students will learn technical skills in lens-based practices such as filmmaking and photography, basic audio recording, and coding-based creative practices. Students will engage with editing and production tools, and create artworks engaged in observation, critical analysis, and conceptual thinking. Projects will engage the materiality unique to each media. Emphasis is placed on techniques that cross and combine media to create rich experiences and artworks. Prerequisite: Foundation: Media 1

MA 2015

Media Arts Strategies

3cr.

Moving between material and immaterial realms of artistic media practice, this course examines multiple ways of understanding the relationship between concepts, materials, and processes. Through a series of experimental projects, discussions, case studies, and critiques students learn to identify, and implement intellectual, emotional, formal, and experiential structures as integral and specific to working within the ever-evolving landscape of media and technology. We experiment with new materials and media as a means of interrogating the contemporary cultural landscape (sometimes new thinking emerges from making). We explore, invent, and implement experimental formal solutions for particular artistic concepts (Sometimes new forms emerge from thinking). Focusing on media and technology-centric practices, such as video, coding, and photography we learn to approach art as a means of cultural dialogue, cultivating togetherness and community through empathy and care. Prerequisite: Foundation: Media 1

MA 2062

Experimental Game Theory and Prototyping

3cr.

This course introduces students to the core concepts of experimental game design, theory, and prototyping, focusing on non-digital game design and creation through fast-paced game prototyping. Topics covered include rule design, level design, game balance, game-specific writing, narrative development, and aesthetic concerns. Students will engage in critical play—playing games and analyzing their characteristics. This course supports students who would like to develop game concepts within various disciplines, such as Web and Multimedia Environments, Animation, Illustration, Filmmaking, Product Design, and Graphic Design. Prerequisites: Foundation: Media 1, Foundation: 2D

MA 3020

Street Lab

3cr.

This class does not meet at MCAD and 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: 1) to reconsider the definition of the art studio (where art is made vs. where it could be made); 2) to reconsider the definition of artwork (precious art object vs. temporary ephemeral occurrences); 3) to reconsider the differences between life and art (art in your life vs. your life in art); 4) 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 situations, performances, and actions executed in public spaces.

MA 3030

Game Engines

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 the development of games and simulated environments. Prerequisite: Media Arts: Tools & Techniques or Coding Concepts 1 or Introduction to Animation

MA 3040

Politprop: Art for the Broad Masses of the People

3cr.

Politprop is a lesson in cultural jiu-jitsu. Named after POLIT(ical) PROP(agenda) the course is devoted to research, study, analysis, and discussion of a variety of historical and contemporary propaganda materials. As a means of empowerment and protection against political manipulation and disinformation, students learn to recognize and identify common propaganda strategies. As a multidisciplinary studio course, Politprop encourages a careful, critical implementation of established propaganda methodologies. Through a series of projects, we experiment with a variety of approaches to the propaganda phenomenon: creative ways of dismantling contemporary propaganda, but also thoughtful ways of seizing and redirecting select propaganda techniques to strengthen our voices. Learn the laws of propaganda, to amplify your message, to reach the People, to serve them better! Prerequisite: Foundation: Media 1

MA 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: Introduction to Photography or Introduction to Filmmaking

MA 3050

Performing Mixed Reality

3cr.

This course introduces students to the concept of mixed reality and explores the creative possibilities of blending physical and digital realities through performative tools, site-responsive media, and digital processes. Students will gain hands-on experience in creating mixed-reality projects that investigate the unique spaces and experiences that arise from this interplay. Topics covered include augmented reality, site-specific performance, distributed storytelling, and immersive events. By weaving together site, time, space, and interfaces, students will learn to create layered projects that seamlessly blend the real and virtual, and the factual and fictional. Prerequisite: Foundation: Media 1

MA 3060**Image and Language: Visual Semiotics****3cr.**

In this course students explore the relationship between language and images as a way to add layers of meaning to their work. Semiotic theory, Hegelian dialectic, and visual and literary deconstruction approaches are among the topics presented as methods for producing work. In addition, the class addresses how these approaches can be applied to current digital advances in communication and image generation including emoticons, emojis, and AI platforms such as ChatGPT, Dali, and Midjourney. Students can work in any media. Prerequisite: Foundation: Media 1 or Foundation: 2D

MA 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: Media Arts: Tools and Techniques

MA 3068**Experimental Sound****3cr.**

This course 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 the 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: Foundation: Media 1

MA 3070**AI: Ethics and Practice****3cr.**

This course explores the practical applications of artificial intelligence (AI) and Machine Learning (ML) in media arts, with a focus on ethical considerations. Students will learn to use AI tools in the creation of media art, including generative adversarial networks (GANs), deep learning algorithms, and natural language processing (NLP) tools. The course will cover a range of topics, including the ethical implications of using AI within an art context, algorithmic bias, data privacy, and intellectual property. Through a combination of readings, discussions, hands-on exercises, and projects, students will gain practical experience using AI tools and develop an understanding of the ethical considerations within AI and ML systems. Prerequisite: Foundation: Media 1

MA 3080**Media in the Environment: Landscape, Climate, and Long Time****3cr.**

This course explores the relationship between media and the environment and the role of observation, documentation, preservation, and presentation of each in the context of the other. Through a series of projects, readings, and discussions students will examine how media can be used to represent and engage with the environment (and vice-versa) while developing an understanding of the ecological and social issues related to climate change. Students will also explore the concept of "long-time" as it relates to environmental histories,

geological time, and the deep future. This class carefully considers the role of media in shaping our perceptions of time and the environment. Prerequisite: Foundation: Media 1

MA 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

MA 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 a series of lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing.

MA 4045

Advanced Studio and Set

3cr.

This course continues the examination and application of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting on sets used in the various aspects of still and moving image production introduced in Studio and Set. 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 raise the production values and polish their images to professional levels, and to further develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Studio and Set

MA 5000

Critique 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

MA 5030

Experimental Games Studio

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 concerning specialized aspects of game design and development. Prerequisite: Game Engines

MA 5100

Media Arts Senior Project

6cr.

During senior year, each media arts major is required to develop and complete a substantial body of work in their 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

MAAT 3040

Coding Concepts 1: Expressive Computation

3cr.

This studio course serves as a fundamental creative coding experience. Students go from little to no experience with coding to proficient, expressive, software creators. Students are exposed to the creative approach of recognizing programming and computational experimentation as an art and design medium while exploring a range of practical programming skills and concepts. Topics covered include foundational coding structures, generative algorithms, random events, interactive states, basic physics, and the systematic combination of media. The class begins with short technical exercises focused on fundamental principles before opening up to larger more expressive projects. Prerequisite: Foundation: Media 1

MAAT 3050

Interdisciplinary Studio 1: Hybrid Media Practices

3cr.

This studio course is an introduction to contemporary interdisciplinary art practice. Students build a cohesive body of work consisting of smaller, interconnected projects spanning multiple media, materials, and processes. Students will learn how to systematically integrate different media forms such as video, photography, sound, and code to develop engaging multimedia projects thoughtfully and deliberately. By the end of the course, students will have a deeper understanding of the intersection of various media forms, disciplines, tools, and techniques for creating powerful multimedia projects that explore the screen, respond to the site, and engage the ears. Prerequisite: Foundation: Media 1

MAAT 5040

Coding Concepts 2: Networks, Simulation, & Evolution

3cr.

This advanced studio course offers a comprehensive understanding of code as an art and design medium. The second level Coding Concepts course expands upon the first, creating space for students to explore larger-scale, more fully developed, and poetic projects. The course introduces advanced topics in object-oriented programming, such as inheritance and encapsulation, as well as topics related to networking, such as server-client architecture and real-time communication. The course also covers advanced topics related to simulations and natural systems, such as agent-based modeling and evolutionary algorithms, with an emphasis on how these concepts can be used to create interactive, generative art and design projects. By the end of the course, students will have a deeper understanding of how technology can be used to create immersive, interactive art experiences, and the skills and confidence to continue exploring advanced art coding topics independently. Prerequisite: Coding Concepts 1

MAAT 5050**Interdisciplinary Studio 2: Hybrid Media Venues****3cr.**

This studio course offers a comprehensive understanding of how space, sound, and screen can be used in tandem to create compelling and innovative multimedia experiences. Rooted in contemporary interdisciplinary practice, students pursue further development of their artistic voices. While maintaining a broad formal and intellectual approach, students are encouraged to consider their artistic voices concerning three primary venues where multimedia practices tend to be expressed: space, sound, and screen. Through a combination of theoretical and practical exercises, students will explore how these three elements interact and inform each other, with a particular emphasis on multimedia and interdisciplinary approaches. Students refine the relationship between their concentration/major and the broader interdisciplinary field. With regard to space, students will investigate site-specificity, material and technological explorations, and audience engagement, with a focus on creating immersive and experiential environments. The sound venue approaches sound as an art medium, as well as experimental sonic explorations, with a focus on developing a nuanced understanding of how sound can be used to create meaning and evoke emotion. Finally, in the screening venue, students explore the potential of the web, projection practices, and other screen-based media, with a focus on breaking out of the bounds of the rectangle.

Prerequisite: Interdisciplinary Studio 1

MAAT 5090**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5091**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5092**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5093**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAFL 2000**Introduction to Filmmaking****3cr.**

This course is an introduction to telling stories and expressing ideas in film. It introduces historical and critical issues of film language and provides a theoretical and technical foundation for future work. Principles of cinematography and editing are applied through assignments in the forms of documentary, narrative, and experimental genres. Technical processes and practices demonstrated include preproduction planning, shooting, basic lighting, sound recording and mixing, and digital editing. Equal attention is availed to technical and artistic concerns in screenings, lectures, discussions, technical demonstrations, and evaluations. Each student develops their creative work through the completion and critique of individual and group projects and exercises. Prerequisite: Foundation: Media 1

MAFL 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, 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

MAFL 3020**Documentary Filmmaking****3cr.**

Through the production of a series of short films, students explore various forms of documentary production. 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

MAFL 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: Introduction to Filmmaking

MAFL 3040

Editing and Post-Production

3cr.

This class provides a comprehensive overview of 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 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: Media Arts: Tools and Techniques or Introduction to Filmmaking

MAFL 3050

Directing Actors & 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: Introduction to Filmmaking, Introduction to Animation, or Introduction to Comics

MAFL 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 require contextual research. May be repeated. Prerequisites: Two 3000-level filmmaking courses, successful Junior Review

MAPH 2000

Introduction to Photography

3cr.

This class introduces students to important ideas and work from the history of photography as a means of contextualizing and articulating their work. Utilizing both a digital and analog workflow, including 35mm film and darkroom processes, 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

MAPH 3015**Analog Photography****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: Introduction to Photography

MAPH 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: Introduction to Photography

MAPH 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 work. Creative use of page layout software, refinement of digital printing techniques, and the use of online publishing software are explored. Activities also include critiques, image and book lectures, technical demonstrations, field trips, and student presentations. Prerequisites: Introduction to Photography

MAPH 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: Analog Photography, may be taken concurrently

MAPH 3060**Digital Photography Studio****3cr.**

This course provides students with an opportunity to extend their knowledge and expertise of digital image-making beyond what they have applied in previous photography classes. Through a series of in-depth demonstrations and lectures, students examine advanced issues of image capture, enhancement, and output. The course contains a series of assigned exercises and projects, including a semester-long photographic portfolio project. Prerequisite: Introduction to Photography

MAPH 3070**Expanded Processes****3cr.**

This course concentrates on hand-coated 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: Introduction to Photography

MAPH 5011**Advanced Photography Seminar: History and Theory****3cr.**

In this class, students use the framework and research of photographic history and important seminal, theoretical readings to define, expand, and articulate the issues in their photographic work. Students examine how their current projects are informed contextually in the history of the media and within contemporary theoretical texts. Readings will include chapters of *The History of Photography*, Marien, M.W.; *Photography: A Cultural History*, Marien, M.W.; and *The Miracle of Analogy: or the History of Photography, Part 1*, Silverman, K. In addition, students read essays from Roland Barthes, Susan Sontag, Teju Cole, Ta-Nehisi Coates, and other contemporary writers on photography. Prerequisites: Completion of two 3xxx level photography classes and junior standing

Additional Courses for Animation and Media Arts Majors

ANIM 2061**Game Design Workshop****1cr.**

This five-week workshop introduces students to the core concepts of game design and production. The course focuses on (non-digital) game design and creation through prototyping. Topics covered include: rule design, level design, game balance, game-specific writing, narrative development, and aesthetic concerns. Students will engage in critical play by playing games and analyzing their characteristics. This workshop supports students who would like to expand their game concepts in other courses and disciplines, such as WMM 3030 Virtual Environments, WMM 5030 Advanced Virtual Environments, WMM 3040 Coding Concepts, and Animation and Illustration majors. Prerequisite: Media One

ANIM 3013**After Effects Workshop****1cr.**

This five-week beginner workshop focuses on the fundamentals of Adobe After Effects, including titles, credits, lighting, and color correction. Techniques will be introduced through lectures and demonstrations. Weekly screenings and exercises will reinforce skills. In addition, a larger assignment will allow students to demonstrate technical knowledge in a creative project. Prerequisite: Introduction to Animation

Liberal Arts

Liberal Arts Foundations

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 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.

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 may 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. Prerequisite: Introduction to Art and Design History 1 or faculty permission.

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 2101

Interrogating Post Modernity: The Fine Arts Since 1945

3cr.

This course introduces students to global fine arts production (drawing, painting, sculpture, artists' books, performance, public, and socially engaged) since 1945. Using a series of case studies this class examines the historical, theoretical, and aesthetic developments in and relationships between fine arts media. Students engage with a combination of primary and secondary texts, apply visual analysis skills, contextualize artworks, and investigate various political and aesthetic points of view. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2103

Applied Arts and Designed Objects

3cr.

This course traces the history of applied arts and designed objects through furniture, products, packaging, and multidimensional forms of graphic design. Students examine applied arts and designed objects as part of an

evolving human culture of habit, convenience, and status. Various movements and styles within the histories of design genres, as well as the processes and manufacturing of consumer objects are considered. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2105

Print Culture, Art, and Communication in the Age of Mass Reproduction

3cr.

Since the advent of print and the printing press, text, image, graphic design, comics, and advertising have played significant roles in cultural formation. This course examines the history of mass reproduction of printed matter from the advent of modernity, including books and periodical designs, to the present. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2107

Photography, the Moving Image, and Digital Culture

3cr.

The production and reproduction of static, moving, and digital images have grown from work produced by an exotic technology used only by specialists to a socially ubiquitous representational form that generates millions of images, clips, cartoons, gifs, shorts, and films daily. This course surveys the development of (re)produced and moving images from their commercial applications, entertainments, and art to the all-pervasive media in which our popular cultures and artistic cultures exist. Individual artists and makers, as well as their works and contextualized movements within changing technological, economic, and institutional frameworks, are considered. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

AH 3367

Histories of the Book: From the Codex to Hypertext

3cr.

Faced with a digital revolution in progress, in 1992 Robert Coover famously predicted the “end of books.” Yet in recent years, the number of books published worldwide has hovered around 2 million per year, suggesting the enduring appeal of the physical, portable, and printed object. This course examines the histories of the book, globally, from its origins in the Middle Ages to the present. It covers not only bound, paper tomes, but also their 21st-century progeny, including e-books, audiobooks, and other digital formats. This course will also take advantage of local collections like those held by the Minnesota Center for Book Arts; the Kerlan Collection and the Gorman Rare Art Books and Media Collection at the University of Minnesota; MCAD; Walker Art Center; and Mia. Questions examined are: How has the book functioned as an agent of historical change, one often associated with political turmoil and social controversy? What can the study of the book tell us about the lives of those who made, illustrated, and read printed works in the past? How have books helped communities forge shared identities, individuals achieve social mobility, and immigrants celebrate their heritage? Prerequisite: Introduction to Art and Design: History 2 or faculty 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 faculty permission.

AH 3515**Art and Performance****3cr.**

This course traces the history and development of performance art and theory from the early 20th century to the present. Using individual case studies and key works, this course examines the historical relationships between performance and aesthetics, gender, race, and politics. Students engage with a combination of primary and secondary texts, contextualize relationships between performance and the fine arts, and investigate the social and political dimensions of performance art and its histories.

AH 3570**Focus on Textiles: Global Dress and Fiber Arts****3cr.**

This course introduces students to a global history of textiles, dress, and fiber arts, from prehistory to the present. We will explore the materiality of fibers such as wool, linen, silk, and cotton alongside specific techniques (e.g. dyeing, embroidery, felting, weaving) that makers from diverse historical, cultural, economic, political, and environmental contexts and artistic traditions makers have used to create textiles. We will consider elements of design involved in making historic textiles and dress as well as explore the work of contemporary fiber artists who draw upon rich global traditions of textile-making. within which textiles are produced and consumed. To complement our exploration of textiles and its related historiography, we will look at textiles in collections in the Twin Cities to better understand this vibrant and enduring medium. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission

AH 3607**Great Directors****3cr.**

This course examines the work of expert American film directors from the dawn of the talkies to the present day and explores what made these individuals great filmmakers. The faculty may take a chronological, thematic, national, or international approach to the subject. Each week students study the work of a director and consider the technique, structure, and themes of the director's work as well as the broader disciplinary and cultural significance of the work. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 3657**History of Comic Art****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 global history of comic art from its origins to the contemporary moment. 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission

AH 3681

Topics in Cinema: Artists' Film and Video

3cr.

This survey 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. Prerequisite: Introduction to Art and Design: History 2.

AH 4731

Returning the Gaze: Art and Identity in the Age of Empire

3cr.

How did 19th-century artistic practices both support and challenge European imperialism? How did those living in Africa, Asia, and Latin America respond to, appropriate, and reuse European forms of picture-making in order to craft local, hybrid identities and resist colonial oppression? This course examines how art served as a cultural and social arena for the crafting—and contesting—of identity for both the colonizer and the colonized. Through a series of case studies in Algeria, China, India, Japan, the Caribbean, and Egypt, students will examine how artists negotiated both modern and traditional artistic practices in their struggle to define new identities in the context of global trade, migration, and exchange. Prerequisite: Introduction to Art and Design: History 2 and a 3000-level AH or HU course, or faculty permission.

AH 5913

Art History Seminar

3cr.

Cultural definitions of art shift from one historical moment to the next. The practice of research in art history can help make these transformations explicit, understandable, and in some cases predictable. This course introduces the practice of art history through some of the significant theories, methodologies, and key concepts that inform contemporary and historical art criticism. In completing this course, students conduct their own research in an art history topic and gain familiarity with the historical and theoretical frameworks within which to place art and artistic practice. Prerequisite: Introduction to Art and Design: History 2 and one AH or one cross-listed AH/HU elective, or faculty permission.

Art History/Humanities

The following courses are cross-listed with Humanities and may be applied to one of the following Liberal Arts requirements: Art History Elective, Humanities, or Liberal Arts Elective.

AH/HU 3441

Readings in Contemporary Curation

3cr.

In this course, students consider major issues in contemporary curatorial studies across a range of locations, markets, and fields as articulated through critical texts and contemporary developments. Students examine curatorial studies theory and a wide range of curation practices. This course is taught as a seminar with some lectures. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 3606

World Film: Art Film and Independents

3cr.

For the last half-century, the look, language, and subject matter of films have been blown wide open. This change is the work of dedicated and curious cinematic visionaries from every continent. This course explores several of their works, beginning in 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3618

Documentary Film in Focus

3cr.

In this course, students focus on non-fiction cinema. Examining different modes of documentary film which may include the expository, the observational, the participatory, the performative, the reflexive, and the poetic, students investigate how these modes shape manners in which non-fiction cinema may adopt a critical stance toward the presentation of an idea. Filmmakers and works analyzed in this course include a wide variety of perspectives from the twentieth and twenty-first centuries employing differing modes of documentary film. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3665

Art in the Cities

3cr.

Art in the Cities explores the relationship between art and urban space with the Twin Cities as its primary site of investigation. This seminar-style course focuses on current exhibitions and curatorial practices in museums, galleries, artist-run spaces, and other project spaces located throughout the Twin Cities. In-class discussions examining the history and contemporary practice and politics of display in urban contexts with some emphasis on social, public, interventionist, and community-based practices is equally balanced with activities outside the classroom such as exhibition visits, artist talks, and performances. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 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. Topics that may be addressed include the classical nude in Greek sculpture, female saints, mystical visions of the body, aesthetic dismemberment of the body in modern and contemporary art, the transgender body, and cyber bodies. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 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 photographers. This course is an opportunity for students to discuss the historical and changing philosophical nature of the photographic medium. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 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 also exploring historical contexts. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 3868**Readings in Contemporary Design****3cr.**

In this course students consider major issues in contemporary design across a range of design fields 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. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 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 graphic novels, as well as engage in critical scholarship on and about the graphic novel form. Looking at graphic novels in genres like mystery, superhero, manga, memoir, history and politics, or 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. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 4325**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. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4722**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, students gain an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and gain a basic comprehension of Buddhism, Hinduism, Confucianism, Islam, Taoism, and Shinto. The structure of the class includes lectures, large and small group discussions, and visits to the Minneapolis Institute of Art. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4725**Islamic Art****3cr.**

This course will examine Islamic art and architecture through religious, historical, political, and cultural practices from the seventh century to the present. Combining a thematic approach (such as kingship, gift exchange, identity, etc.) with the more traditional chronological and geographical approaches, this course will trace the visual and material culture of Islam and its global influence. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4728**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 culture 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 arts criticism and art history. Class sessions include both lectures and discussions. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

This course examines the impact and effects of globalization on the visual culture of the Atlantic world (defined by Europe, Africa, and the Americas) from the period of the Columbian encounter to the contemporary moment. Students examine the circulation and exchange of goods, ideas, knowledge, culture, and peoples across the Atlantic world through an investigation of visual representations, performance, and collecting practices. The course narrative is guided by thematic issues of gender, race, the politics of display, and national and cultural identities, tracing the movement of visual cultures across the Atlantic through individual case studies. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission

Art History/Social Sciences

The following courses are cross-listed with Social Sciences and may be applied to one of the following Liberal Arts requirements: Art History Elective, Social Sciences, or Liberal Arts Elective.

AH/SO 3330

Art and Social Change: Creating New Worlds

3cr.

Can art change the world? This course presents a history of artistic practice as a tool for social change. Presented both as a chronology and as a thematically organized set of forms that artists have mobilized (agitprop, activist, performance, participatory, ephemeral), students explore how artists have created new modes of life by considering the medium of life itself as that which requires change. Topics to consider: the use of art as a tool by social, civil, ecological, and economic movements; the use of art to envision futures during times of political transformation; the use of art to construct alternative ways of life and community; artists as alternative knowledge producers; the tendency of power to co-opt resistant practices; and the role of the (alternative) art school as crucible and catalyst. Students learn to contextualize art practices by considering theoretical questions regarding the artist's role in society. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SO 3442

Curating for Artists and Designers

3cr.

This course introduces artists and designers to the history, theory, and diverse practices of contemporary curation. Through readings, discussions, writing, research, and field work, students consider the evolving roles of museums, galleries, and other emerging curatorial spaces, both virtual and real, as well as the history and contemporary practices of collecting and display. Throughout the course students assess the roles of curators and their audiences, paying special attention to issues of power and politics. The course provides students with the requisite vocabulary for understanding how curators produce knowledge and the ways in which aesthetics, history, culture, and society are explored through exhibition practices. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

Art History/Scientific & Quantitative Reasoning

The following courses are cross-listed with Scientific & Quantitative Reasoning and may be applied to one of the following Liberal Arts requirements: Art History Elective, Scientific & Quantitative Reasoning, or Liberal Arts Elective.

AH/SQR 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,” scientists and artists alike have turned to neuroaesthetics to develop a way 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SQR 3440

Curation and Conservation: Science in the Gallery

3cr.

This course allows students a close look at the materials and techniques used in both historical and contemporary art conservation. The class will work with conservators from the Midwest Art Conservation Center and items in local collections to gain an overview of the technical study of art history through hands-on experience studying and evaluating works of art, lab experiences, and readings and discussions of issues and debates in art conservation. Combining science, art history, and museum studies, this course seeks to explore the materiality of art-making from the perspectives of conservator, artist, and audience. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/SQR 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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

AH/SQR 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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

Creative and Professional Writing

CPW 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 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. This class 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3905

Writing for Screen and Performance

3cr.

This class provides powerful tools that help students understand how effective narratives written for time-based media or performances work from a range of perspectives. It teaches the basics of various film structures, writing dialogue, creating characters and dramatic situations, and experimental methodologies. Class sessions are discussion-based. Students turn in weekly assignments, starting with short scenes and problems and moving on to several short scripts. Prerequisite: Writing and Inquiry or faculty permission.

CPW 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. Students develop presentations and are encouraged to explore creatively, engaging in deep investigations into the nature of communication and 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3930

Creative Nonfiction and Memoir Writing

3cr.

In this creative nonfiction and memoir writing class students develop their writing skills and interests by exploring the art of personal narrative. The class engages with lyric essay, literary journalism, and essay forms inclusive of visual media like comic/graphic memoirs, autotheory, and environmental memoir through writing, reading, and attending literary events in the Twin Cities. Students write their own creative nonfiction and hone elements of craft important to the genre. During the semester, ample class time is spent in workshops: offering and receiving encouraging peer-to-peer feedback on new and revised works of writing. Creative nonfiction topics are student led; class sessions are generative and discussion based. Prerequisite: Writing and Inquiry or its equivalent

CPW 5910**Advanced Writing for Screen and Performance****3cr.**

In Advanced Writing for Screen and Performance, each student develops and structures a long-form narrative, story, or script for a time-based or performative project. In a workshop setting, students orally present their ideas for feedback from the class, then write iterative drafts of their pieces to be read for class critiques. Feedback is rigorous but supportive, and each student is expected to write at a high level. It is recommended that students complete Writing for Screen and Performance before enrolling in this course. Prerequisite: Writing for Screen and Performance or faculty permission.

CPW 5950**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. Prerequisite: Introduction to Poetry or faculty permission.

CPW 5960**Advanced Writers Workshop****3cr.**

This course allows students working on short stories, novels, and memoirs, among other types of narrative types and forms, to benefit from an intensive workshop experience. (Note: Students who wish to pursue poetry or screenwriting at the advanced level should take Advanced Poetry Workshop or Advanced Writing for Screen and Performance.) The course challenges students to create publishable literary works through analysis of works on a common reading list and an intensive process of drafting and critique. Prerequisite: Completion of the Creative and Professional Writing requirement or faculty permission.

Creative & Professional Writing/Arts Entrepreneurship

The following courses are cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Creative & Professional Writing or Liberal Arts Elective.

CPW/ES 3003**Funding Creative Ventures: Writing Grants and Project Proposals****3cr.**

Funding creative ventures requires developing proposals that are clearly, concisely, and persuasively written. This course covers the essential skills needed for effective proposal writing in creative and commercial settings. Students conceptualize, write, and revise project proposals using grant templates, crowdfunding platforms, and proposal documents as references. Through case studies, students examine various funding channels, then develop project proposals with matching budget projections that are delivered through writing and presentations. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry or faculty permission.

CPW/ES 3501**Writing for the Voice****3cr.**

This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and other outlets, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

CPW/ES 3502**Copywriting****3cr.**

This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students conceptualize, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

Creative & Professional Writing/Humanities

The following courses are cross-listed with Humanities and may be applied to one of the following Liberal Arts requirements: Creative & Professional Writing, Humanities, or Liberal Arts Elective.

CPW/HU 3043**Magical Realism****3cr.**

This class involves a close study of novels and short stories in the genre of magical realism within the context of an introductory writer's workshop. Magical realism engages a combination of traditional realism infused with the fantastic, the mythical, and the nightmarish. Students will read novels and short fiction from different cultural contexts in order to compare the workings of magical realism around the world, examine other contemporary manifestations of magical realism in media, and create their own writing in the style of the genre. Prerequisite: Writing and Inquiry or faculty permission.

CPW/HU 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. Prerequisite: Writing and Inquiry or faculty permission.

Humanities

HU 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. Prior knowledge of the conventions and traditions of media design, direction, and/or production is useful. Class sessions are a mix of lecture and discussion.

HU 3328

Folk and Fairy Tales

3cr.

For generations, the transformative and magical powers of traditional folktales and fairytales have defined and shaped identities and characters. Indeed, these literary forms have become part of everyday culture. In this course students 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.

HU 3420

Philosophy and Art

3cr.

Philosophy is based on 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 twenty-first century. Class sessions are a mix of lecture and discussion.

HU 3432

World Literature

3cr.

This course introduces literature from a global and historical perspective, from Gilgamesh to Gabriel García Márquez, and 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.

HU 3525

History of Rock and Roll

3cr.

Rock and roll has played an essential role in the cultural history of the United States and much of the globe from the 1950s to the present. This course focuses on the evolution of this truly American art form and the way in which it has influenced and been influenced by cultures around the world. From its gospel and blues roots of the late

nineteenth and early twentieth centuries to its contemporary electronic and global 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. Some of the material culture that rock and roll has produced is also examined. Class sessions are a mix of lecture and discussion with one 3D Shop activity. Prerequisite: Foundation: 3D

HU 3540

History of US Popular Culture

3cr.

This course traces changes in American popular culture from the Early Republic to the present, focusing on the increasingly significant roles that printed media, spectacular performance, radio, television, movies, and recorded music played in United States history. The course offers a narrative history of the United States through popular culture. By analyzing the once-fashionable products of earlier eras, we will sharpen our ability to understand the significance of popular culture of our own time. Because America's popular culture altered as well as reflected the trajectory of American history, giving voice to and shaping the identities of Americans, this course also considers the intersections of popular culture with American political, economic, and social history and the ways that popular culture has been used to uphold or challenge the always-changing American social, economic, and cultural orders. Prerequisite: Writing and Inquiry or its equivalent

HU 3635

Making Public History

3cr.

Public, local, and community history are rapidly growing fields that combine the skills of historical research, community outreach, public and engaged art-making, and marketing and communications. Public, local, and community historians are deeply engaged with their communities over questions of placemaking, identity, authenticity, politics, and culture, and they are essential contributors to debates over the content and representation of our shared heritages, commemoration, and remembrance. This course will introduce students to some of the critical questions surrounding public history and commemoration such as the removal of problematic monuments, debates over appropriate commemoration and interpretation, the decolonization of US history at the grassroots level, and communities' searches for usable pasts, while at the same time introducing students to the contemporary practices of public, local, and community historians. Prerequisite: Writing and Inquiry

HU 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.

HU 3919

Young Adult Literature

3cr.

This course offers an introduction into the study of young adult literature. Students will read and critique an array of young adult novels while assessing how the genre constructs and deconstructs gender, class, race, sexual orientation, and other identity categories. Students will also consider the ways young adult literature informs our understanding of audience, genre, format and critical issues from the perspectives of publishers.

HU 4511**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. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4627**Queer Media****3cr.**

This course uses standards for information and media literacy (from the Association of College and Research Libraries and others) to explore issues related to queer identities, representations, methodologies, theoretical applications, and interpretations. Using the framework of literacy as a benchmark, students learn how to read “for and from the queer” in a variety of media. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4630**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. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4916**Literature of the Americas****3cr.**

This course offers students a hemispheric perspective on the study of literature, focusing on a range of works from underrepresented, marginalized, and outsider authors in the Americas from the nineteenth century to the present. Students have an opportunity to challenge conventional categorizations of writers from across the Americas—not just in the United States—by fostering transnational and transhistorical perspectives while considering concepts including identity, race, citizenship, hybridity, and nationhood. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

Humanities/Arts Entrepreneurship

The following course is cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Humanities or Liberal Arts Elective.

HU/ES 3601**Innovation and Progress****3cr.**

Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students

ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

Social Sciences

SO 2340

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 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 knowledge of 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. Prerequisite: Writing and Inquiry

SO 3317

Myth, Ritual, and Symbolism

3cr.

By examining myth/ritual and its symbolization process, this course explores the significance of myth—spanning from ancient Greek stories to modern comics. Scholarly theories, especially from the social sciences, on the origins of mythology are emphasized. The course examines cross-cultural as well as comparative examples of myth, ritual, and symbolism from contemporary fine arts and popular culture. Class sessions are a mix of lecture and discussion.

SO 3353

Ethnography for Artists and Designers

3cr.

Ethnography is the primary tool of anthropologists and is a powerful method for analyzing cultural dynamics, objects, and settings. A basic understanding of ethnographic approaches enables artists and designers to work more sensitively, effectively, and ethically in the public sphere. This course introduces a variety of ethnographic methods, including traditional participant observation, life histories, interviewing, visual ethnography, and ethnographic marketing. Students achieve a basic understanding of ethnographic approaches and apply them in their own ethnographic fieldwork.

SO 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?

SO 3521**Practicing Local Politics****3cr.**

In this course students examine the relationships between different levels of government, considering the particular tasks and dilemmas facing cities. Analysis of major components of American national politics includes examination of the individual's ability to affect politics and the impact of politics on individual lives. Topics include local political culture, intergovernmental grants, state parties, and state political economy.

SO 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.

SO 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. Prerequisite: Foundation-level coursework or faculty permission

Social Sciences/Arts Entrepreneurship

The following course is cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Social Sciences or Liberal Arts Elective.

SO/ES 2001**Creative Economies****3cr.**

This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

Scientific and Quantitative Reasoning

SQR 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 may also go on site visits.

SQR 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.

SQR 3419

Science and Culture in the Arts

3cr.

This course introduces students to key concepts in contemporary science, with emphasis on the relationship between science, art, and popular culture. This course examines a variety of media sources and art practices and encourages a critical approach to scientific methodologies and cultural contexts. Subjects covered in this class range from issues in art and ecology to bioethics to policy analysis. Class sessions consist of lectures, discussions, and other activities.

Scientific & Quantitative Reasoning/Arts Entrepreneurship

The following courses are cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Scientific & Quantitative Reasoning or Liberal Arts Elective.

SQR/ES 3002

Finance for Self-Employment and Running a Business

3cr.

Being a self-employed artist and running a creative business requires proficiency in several areas of financial literacy, such as the time value of money, compound interest, managing debt, and financial planning. This course addresses how students can position themselves as artists and designers who create value for others and how they participate in the art market. It teaches students about the day-to-day operations of being self-employed. It introduces them to the broad responsibilities of running a small business, from the valuation of their work to bookkeeping and other routine activities. It helps them practice various quantitative skills, from calculating interest on investments to the financial valuation of their business based on multiple quantitative parameters. Students will also learn how to scale or grow a business and consider the various financial options to support this process, from loans to investments to the eventual sale of their business. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing. ES 3001 is recommended but not required. ES 3001 and 3002 can be taken simultaneously.

SQR/ES 3357**The Natural World****3cr.**

This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

SQR/ES 3602**Creative Analytics: Seeing Numbers****3cr.**

We are surrounded by endless amounts of data. In nature, we can see inherent rhythms that can be appreciated numerically. This course uncovers the process of gathering and analyzing data from known sample sets such as websites, market research, government agencies, and more. Students will explore the theory of analytics, identify sources of data, and practice the methods of visualizing data in a variety of contexts including applications in communications, marketing, and as applied in a creative practice. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

Liberal Arts Advanced Seminar

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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5011**Liberal Arts Advanced Seminar: Craft****3cr.**

The Liberal Arts Advanced Seminar: Craft enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in the history of a specific studio practice, discipline, process, exploring the state of a craft or discipline, issues of technology and artistic production, arts pedagogy, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5012**Liberal Arts Advanced Seminar: Creativity****3cr.**

The Liberal Arts Advanced Seminar: Creativity enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended

to appeal to students who are interested in exploring the nature of creativity and creative endeavors, creative writing, performance, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5013

Liberal Arts Advanced Seminar: Critique

3cr.

The Liberal Arts Advanced Seminar: Critique enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in art criticism, art journalism, art history, curatorial studies, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5014

Liberal Arts Advanced Seminar: Community

3cr.

The Liberal Arts Advanced Seminar: Community enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in exploring ethnography, sociology, market research, socially-engaged art, public art, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5015

Liberal Arts Advanced Seminar: Curation

3cr.

The Liberal Arts Advanced Seminar: Curation enables students to pursue their own research and writing goals within a seminar setting. This class is intended for juniors and seniors who have declared the Curatorial Studies Minor. Projects are student-originated and consist of both a written piece and a curation project. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of AH/SO 3442 Curating for Artists and Designers, completion of the Cultural Awareness Requirement, and Junior standing. Students who meet all requirements except the completion of AH/SO 3442 Curating for Artists and Designers may take the class with faculty permission.

Cultural Awareness Requirement

The Liberal Arts Cultural Awareness Requirement can be fulfilled by taking one of the ten classes listed below. At the 4000-level the Cultural Awareness Requirement courses will require a deeper engagement in humanities and liberal arts research methods that is designed to provide a bridge between the department's 3000-level offerings and the Liberal Arts Advanced Seminar. Completion of the Cultural Awareness Requirement is a prerequisite for taking the Liberal Arts Advanced Seminar.

AH 4731

Art in the Age of Empire (1789-1949)

3cr.

AH/HU 4325

Native American Art

3cr.

AH/HU 4722

Asian Art History

3cr.

AH/HU 4725

Islamic Art

3cr.

AH/HU 4728

African American Art

3cr.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

HU 4511

History of Jazz

3cr.

HU 4627

Queer Media

3cr.

HU 4630

Race and Ethnicity in the United States: A History

3cr.

HU 4916

Literature of the Americas

3cr.

Bachelor of Science

Arts Entrepreneurship

Creative Entrepreneurship

Courses with an ES/CPW, ES/HU, ES/SO, or ES/SQR prefix are cross-listed with BFA Humanities and Sciences and will fulfill those requirements as indicated for BFA students.

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. This course fulfills studio elective credits for BFA students.

Prerequisites: Foundation: 2D, Foundation: Media 1

ADV 3000

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. This course fulfills studio elective credits for BFA students. Prerequisites: Foundation: 2D, Introduction to Advertising (Introduction to Advertising may be taken concurrently)

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. This course fulfills studio elective credits for BFA students. Prerequisite: Foundation: 2D

ADV 3040

The Future of Advertising

3cr.

The marketing and advertising industry is grounded in the supremacy of ideas and is constantly adjusting to emerging communication platforms. This class examines those adjustments and emergence in depth to understand how effective ideas continue to come to life across digital and social media. We'll explore and define how consumer,

category, and platform insights matter. We'll consider and develop strategic foundations that support ideas across multiple media. We'll dive into the tools marketers and agencies use to power ideas today. Assignments throughout the semester will introduce students to exercises in developing content for existing and emerging digital platforms while exploring the relationship between humans, and existing and emerging technologies to create innovative campaigns. Marketing and advertising guest speakers will join the faculty in reviewing assignments and offering feedback on assignments. Prerequisite: Introduction to Advertising or Copywriting

ADV 3060

Advertising for Retail Environments

3cr.

This course provides an overview of opportunities existing within the landscape of retail environments for artists, designers, advertisers, entrepreneurs, and merchandisers. Students may focus on a multitude of medias, including traditional, non-traditional, external (web, broadcast, print, direct, and out-of-home); internal (store and fixture design, the point of sale, and product development); as well as promotion and event marketing opportunities. Students seek inspiration and source materials through retail outlet exploration. Collaborative teams create captivating retail campaigns. Presentation and clear communication are essential components of the coursework. Prerequisites: Foundation: 2D, Introduction to Advertising (Intro to Ad may be taken concurrently)

ES 1160

Color Marketing and Forecasting

1cr.

Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern, 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.) This course fulfills studio elective credit for BFA students.

ES 1601

Human-Centered Service Design

3cr.

Service design is the practice of tying together human, digital, and physical interactions to create differentiated and unique environments for people participating in an experience. Such experiences can be art exhibitions, touristic and recreational activities, medical interventions, or human-technology interfaces of various kinds (AR/VR). At the core of this class is the science behind how people react to, enjoy, or reject certain experiences that require interactions with other human beings, technology, or nature. Delivering great experiences and services can be challenging, but design thinking can help you understand people's needs, look at interactions between people, and constantly iterate your way forward to create more unique and immersive experiences. Service is where your project meets the world. Learn to design moments that people will remember and value. This course fulfills studio elective credits for BFA students.

ES 1701**Persuasion and Marketing****3cr.**

This course introduces the art and science of persuasion and its relationship to contemporary marketing practices. Students will learn the principles of persuasion, discuss the ethics of overt and subliminal persuasion techniques, and practice the applications of these principles and techniques in a client-based setting. Modern marketing and influencing rely on trust-building, transparency, reputation-building techniques, and the evocation of emotions as well as appeals to reason. Students will explore the creation of persuasive language and visuals in marketing campaigns and apply them in their work with clients. This course fulfills studio elective credits for BFA students.

ES/SO 2001**Creative Economies****3cr.**

This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

ES 2601**Project Management****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.

ES 2701**AI for Creative Entrepreneurs****3cr.**

No other technology has affected creativity, the arts, and business as rapidly as artificial intelligence (AI). Comprehension and fluency in Generative AI (GenAI) tools are fast becoming necessary for a diversity of entrepreneurs and content creators. This course introduces students to the verbal and visual GenAI landscape, including ChatGPT, Midjourney, Stable Diffusion, Runway, and other platforms, to build fluency while interrogating the promises and pitfalls of these technologies. We'll focus on critically understanding and leveraging these tools within the context of building a creative business and/or guiding an artistic journey. This course also addresses how new AI technology may produce bias and impact transparency, privacy, security, intellectual property rights, and other regulatory and compliance issues.

ES 3001**Creating and Running a Business****3cr.**

The ideation and creation of new enterprises, whether to satisfy a need or solve a problem, is a fundamentally bold, often risky act, and this class seeks to address the creation of arts-based businesses from both a self-development and interdisciplinary perspective. This course explores the meaning, value, and valuation of the products, services, or experiences we make for others as solo artists and designers or in collaboration. It covers the crafting of a business concept and the writing of a business plan based on self-employment. It introduces students to the risks,

demands, utility, and aesthetics of new business ideas and the implementation of new business in a legal process. In a studio setting, students examine various types of arts- and design-related companies and the associated issues, as well as key character and personal development aspects of freelancing, self-employment, building a business, and growing a business operation. Through case studies, hands-on projects, and working with business mentors from the art and design world, students learn all the elements of setting up a successful business enterprise. This course fulfills studio elective credits for BFA students. Prerequisite: Sophomore standing

ES/SQR 3002

Finance for Self-Employment and Running a Business

3cr.

Being a self-employed artist and running a creative business requires proficiency in several areas of financial literacy, such as the time value of money, compound interest, managing debt, and financial planning. This course addresses how students can position themselves as artists and designers who create value for others and how they participate in the art market. It teaches students about the day-to-day operations of being self-employed. It introduces them to the broad responsibilities of running a small business, from the valuation of their work to bookkeeping and other routine activities. It helps them practice various quantitative skills, from calculating interest on investments to the financial valuation of their business based on multiple quantitative parameters. Students will also learn how to scale or grow a business and consider the various financial options to support this process, from loans to investments to the eventual sale of their business. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing. ES 3001 is recommended but not required. ES 3001 and 3002 can be taken simultaneously.

ES/CPW 3003

Funding Creative Ventures: Writing Grants and Project Proposals

3cr.

Funding creative ventures requires developing proposals that are clearly, concisely, and persuasively written. This course covers the essential skills needed for effective proposal writing in creative and commercial settings. Students concept, write, and revise project proposals using grant templates, crowdfunding platforms, and proposal documents as references. Through case studies, students examine various funding channels, then develop project proposals with matching budget projections that are delivered through writing and presentations. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry or permission of faculty

ES/SQR 3357

The Natural World

3cr.

This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

ES 3360**Leadership and Professional Development****3cr.**

Leadership and professional development are essential to creating and running teams, working with clients, and managing elements of creative projects or businesses. This course introduces students to methods of self-discovery that inform attentive and collaborative leaders. Students examine methods of leadership used for working on creative projects and investigate how the understanding of team dynamics and change management can be used to foster a productive team in a creative work environment. Prerequisite: Sophomore standing

ES/CPW 3501**Writing for the Voice****3cr.**

This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and so forth, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES/CPW 3502**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 a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES/HU 3601**Innovation and Progress****3cr.**

Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

ES/SQR 3602**Creative Analytics: Seeing Numbers****3cr.**

We are surrounded by endless amounts of data. In nature, we can see inherent rhythms that can be appreciated numerically. This course uncovers the process of gathering and analyzing data from known sample sets such as websites, market research, government agencies, and more. Students will explore the theory of analytics, identify sources of data, and practice the methods of visualizing data in a variety of contexts including applications in communications, marketing, and as applied in a creative practice. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

ES 3701**Creating Valued Workplaces****3cr.**

This course introduces the creation and maintenance of valued workplace environments that promote employee and group health and wellbeing through an equity lens. Students explore the science of mind-body medicine and

resiliency, and identify the role of employment and employer conditions on individual and societal health. Drawing on examples from start-ups, established businesses, corporations, and nonprofit organizations, students examine new models of organizational management and their impact on employee health and engagement. Students learn how to address implicit bias and discriminatory practices and their negative impact on workplace health. Case studies and client work focus on the establishment of rules and standards for ethical behaviors in the workplace and explore how people should be treated in the office and how different situations should be handled. This course fulfills studio elective credits for BFA students. Prerequisite: Sophomore standing

ES 3801

Aesthetics of Sustainability

3cr.

This course looks at how can we use our creative powers to “meet the needs of the present without compromising the ability of future generations to meet their own needs” in line with the goals of sustainable development. Designed for students from all MCAD disciplines, this course reviews a brief history of sustainability through the lens of creativity and visual aesthetics. Students will examine existing sustainability frameworks that seek to balance the social, environmental, and economic goals of the world we live in. The course also looks at current events and terminology related to climate science, social equity, and the circular economy. Throughout the second half of the semester, students work in teams with clients to find solutions for aspects of sustainability for individuals, citizens, and consumers. This course fulfills studio elective credits for BFA students.

ES 3802

Climate Entrepreneurship

3cr.

This course will introduce students to the emerging field of climate entrepreneurship. Students explore principles and practices associated with systems thinking in the context of climate change and how processes of systems innovation and creativity can support positive climate action. Students identify opportunities for entrepreneurship that can positively impact climate change and gain an understanding of the value of entrepreneurship, innovation, and commercialization and its potential to positively impact climate change and sustainability. The course also introduces the process of creating, leading, and scaling an entrepreneurial venture and developing a sustainable green business. Prerequisite: Sophomore standing

ES 3803

Visualizing Climate Change

3cr.

This course introduces climate change through the lens of local landscapes and future scenarios, using visual media to communicate the science and psychology of persuasion to engage communities in local climate change solutions. Students learn about the key theoretical principles of climate change visualization and use the tools of 2-D and 3-D photography and filmmaking to create persuasive visuals showcasing local climate change and future adaptation and mitigation measures. Students will also be introduced to AR/VR software and hardware platforms necessary to create climate visualizations, such as Parrot Anafi drones, Matterport cameras and processing systems, Pix4D, Maya, and other tools for the creation and manipulation of photogrammetric, point cloud, and tiled imagery. This course fulfills studio elective credits for BFA students. Prerequisites: Foundation: Media 1 and Media Tools and Techniques, or faculty permission

ES 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 Development or initiated by students. All internships must be pre-approved through the Career Development 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.

ES 4501

Designing Sustainable Futures

3cr.

Futurism, as an artistic and scientific movement, broadly speculates about the future. Futurism became popular in the early 20th century and was appropriated by architects, designers, painters, and other people associated with the avant-garde movement. Eventually, futurism extended to other areas of social and scientific inquiry and was later adopted by consulting companies and others that mainly deal with the prediction of conflicts and their consequences. Today's futurism is represented by groups of people who study and attempt to predict global aesthetic and technological trends. The formal study of the future includes foresight, strategy, and perspective awareness. Successful futurologists use trend, precursor, and scenario analyses in their prospecting. This course explores the scientific, technological, and social forces that shape the natural and human-made environment of the future as they impact society, life, and work. Thinking in systems, students research the existing state of the global environment to develop long-term forecasts for the future. Prerequisite: Sophomore standing

ES 4502

Developing a Professional Portfolio

3cr.

This course assists junior- and senior-level students in preparing for and finding their career paths. Students explore techniques to land their dream job, develop creative resumes, create and update professional portfolios, and gain experience networking in order to broaden their professional connections. Students explore processes around personal branding, social media best practices, marketing their unique skills, and talking about who they are and what they do. This course is for students who are concentrating on finding a job with an organization as well as those who are creating their own job in the creative economy. Prerequisite: BS junior or senior status, or faculty permission

ES 4601

Infographics: Visualizing Data

3cr.

Collecting data is easier than ever before, and making sense of that data seems harder than ever. This course covers techniques of data analysis and visualization. Students develop visual literacy and explore the information experience and the history, theory, and methods for graphical presentation of data. Experience in Adobe Illustrator is helpful. This course fulfills studio elective credits for BFA students. Prerequisite: Foundation: Media 1

ES 4701

Launching Creative Projects: Networking, Incubation and Acceleration

3cr.

This course provides a capstone experience for creative entrepreneurship students and prepares them for launching their own creative projects or businesses. Students are introduced to professional networking events and practices, as well as co-working spaces that allow them to showcase their work. Students are introduced to business incubation and acceleration programs across the United States and beyond, giving them access to potential capital, sponsors, and investors for their creative project. This course includes opportunities to participate in events hosted by Twin Cities accelerator and incubator programs, as well as several networking events, one of which the students will organize themselves. Prerequisite: Sophomore standing

ES 5001**Senior Project: Entrepreneurial Studies****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: BS junior or senior status or approval of instructor.

Master of Arts

Creative Leadership

CL 6101

Theory and Practice of Creative Leadership

4cr.

This foundational survey course examines leadership through a creative lens. A key premise of this course is that we need the methodologies of artists and designers alongside those of scientists and entrepreneurs to undertake necessary transformational change and worldmaking. The in-demand creative skills introduced through this course, which can be applied at any scale and scope of endeavor, include: resourcefulness, adaptability, comfort with reinvention and failure, deep listening, empathy, critique, systems thinking, disciplined imagination, storytelling, facilitation, and community building. The course reviews major contemporary leadership theories and approaches; and students spend time considering their own leadership style, philosophy, strengths, and weaknesses. Finally, students develop a plan outlining key goals for their ongoing journey through the program and begin the process of documenting that journey.

CL 7102

Relational Leadership

2cr.

In support of a more inclusive, equitable society, this course invites exploration of a range of relational practices for cultural understanding and change, in response to calls for civic imagination and systemic transformation. It examines how practices of artists and other creators develop critical (lost) ways of knowing that are central to human development and how they support an increasingly called-for shift in leadership—away from one grounded in individualism, competition, scarcity, exploitation of people, and extraction of natural resources, but toward one grounded in self-organizing (or collectivism), collaboration, abundance, and care for both people and planet. Students will experience and reflect on resilience under pressure, their habits of relationship, somatic self-awareness, attentional capacity, decision-making in uncertainty, power dynamics, community-driven design processes, and creative placekeeping. This residency also fosters community building within the Master of Arts in Creative Leadership program itself and centers the value of intentionally formed networks, communities of practice, and peer groups. Individuals with shared goals support one another, exchange knowledge, develop skills, and work to advance thinking and progress in a particular domain.

CL 6203

Design-Informed Approaches to Address Complex Social Challenges

4cr.

This course introduces students to a framework and processes to address complex social challenges, grounded in the principles and methods of design thinking with elements from other schools of thought, such as social entrepreneurship, systems change, lean methodology, and community-centered approaches. Addressing such challenges requires a set of behaviors and mindsets that can be mastered and applied by intrapreneurs or entrepreneurs. Following a conceptual foundation, the course will shift to the analysis of case studies which illustrate the impact and potential scalability of design-informed solutions to complex social problems. Students will then apply tools they have learned moving from insights to execution in an iterative manner. Key steps in the process include: building empathy and relationships; visioning, identifying, and clarifying a community need; analyzing the larger environment in which a need or problem is situated; building coalitions for co-creation; prototyping one or more solutions to address the need; testing and evaluating those solutions; and developing ways to seed and scale the intervention for long-term social impact.

CL 6205**The Culturally Competent Leader and Inclusive Workplace****2cr.**

How do you co-create workplaces where people can thrive and feel agency? Where policies, practices, language, programs and initiatives center values of anti-racism, inclusion, equity, and justice? What are the tools, frameworks, resources, questions, and approaches that can help “operationalize” a commitment into a reality? And what work do leaders need to do internally to undertake this change with others? These are among the questions addressed in this course. Key topics to be covered within the overarching themes of cultural competence and workplace inclusion are: recognizing and addressing biases; shifting a racist culture or climate within your organization; creating an anti-racist, anti-oppressive organization; the work of decolonization; equitable search, recruitment and hiring processes; and healthy conflict. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 6207**Designed for Change: Structure and Finance****2cr.**

How is change funded if not with philanthropic dollars? How do you convert social capital to economic capital? What are the advantages and disadvantages of creating an Employee Stock Ownership Plan (ESOP) versus a cooperative versus incorporating as a 501c3 Nonprofit? When is a joint-venture appropriate and when is a partnership agreement a better option? This course examines both traditional and emerging business structures, financial models, and forms of partnership used to create and sustain social, cultural, or environmental change. A key premise of this course is that the business structure and financial model used by an organization should align and advance (not undermine or constrain) its social, cultural, and environmental values and ability to achieve its purposes beyond profit. After analyzing a range of examples and cases, students apply a methodology taught in the course to identify a business structure and financial model that will best reflect their values and the type of change they are seeking to advance. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7308**Leading Transformational Change****2cr.**

There is increasing recognition that transformational change is needed to realize a just society—where all life thrives, but less clarity on what this transformation involves. During this course, students explore the essential role of collaboration across differences to imagining and realizing transformational change. In doing so, it honors the wisdom embodied by many indigenous groups and spiritual traditions, and attempts to decolonize the practice of 'systems change.' This course additionally challenges the dichotomous relationship between culture and nature which is embedded in a Western worldview. Alongside the models for change from the natural world, this course asserts the critical role of creators, culture-bearers, as well as the capacities for (and fruits of) human imagination more generally to the processes of transformational change. Because culturally constructed paradigms shape social systems, this course additionally asserts that change-makers and world builders must have the capacity to reflect upon, problematize, and transcend one's worldview. While 'systems change' work often stops short of incorporating such invisible, yet critical, domains of beliefs, identities, and worldview, this course integrates them. Ultimately, students identify creative ways to apply the principles and frameworks of this course to their personal and professional development and to a progressive, community-change project. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 7310**Leading for Regenerative Sustainability****2cr.**

This course focuses on the issues and trends in ecological and regenerative sustainability, and their interconnection to art-and-design, economic, and social sustainability (e.g., environmental and social justice, inequity, and the North-South divide). While a range of sustainability frameworks (e.g., triple bottom line, limits to growth, nature's principles, and the natural step) are covered, students move beyond the goal of reducing harms to explore regenerative approaches. Students ultimately apply course concepts to design a regenerative approach to sustainability within a real-world context, and initiate a personal journey of transformation for regenerative leadership. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7312**Managing Human-Centered Organizations for an Evolving World****4cr.**

Management is evolving to address increasingly unpredictable and complex environments. This course invites students to assess emerging models of organizations. These models are based on human-centered principles, processes, and practices that are decentralized, agile, and responsive to persistent change. Students will examine pros and cons of decentralized functions, such as planning, decision-making, and operations. Flatter structures are coupled with remote or hybrid operations. The course will address how all of these dynamics influence management, culture, roles, collaboration, and more. As a key component of this work, students will explore mindsets and approaches to employee motivation, personal growth, power, and psychological safety. The course will consider the rapidly evolving field of artificial intelligence and the myriad of ways it's influencing organizational systems. While focusing on organizational contexts, the course will consider how these frameworks apply to networks and movements. Students will analyze case studies, reflect on their personal attitudes about workplace issues, and apply these emerging practices to their Matter of Concern. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7410**Creative Leadership Capstone****6cr.**

To graduate all students must complete a capstone designed to apply and demonstrate knowledge and skills gained through the program. The Creative Leadership Capstone is composed of a handful of components related to a Matter of Concern (a values-based change that one is seeking to address, galvanize, or realize): the planning and execution of a Community Change Project; the development of a Creative Leadership Praxis (drawing upon the learning portfolio developed over the course of the program); the design and delivery of a workshop or comparable knowledge-sharing experience; the completion of a written essay (or comparable work of thought leadership); and the presentation of one's Creative Leadership Journey in the form of a Story of Self, Us, and Now. While all four capstone components are undertaken during Creative Leadership Capstone (7410), some elements are completed or fully executed when students are in Minneapolis for their final residency, Leader as Community Builder (7414). In CL 7410 students execute, evaluate and give a final presentation on their Community Change Project; design a workshop that they will test-drive in Minneapolis; produce an extended essay or other piece of thought leadership; and draft a Story of Self, Us & Now to be rehearsed, finalized, and delivered in Minneapolis. Both CL 7410 and CL 7414 are offered on a pass/fail basis. Prerequisites: All MACL courses, except CL 7414

CL 7414**Leader as Community Builder****2cr.**

This three-week course is composed of two online weeks and one long week in residence in Minneapolis. It is designed to work in tandem with Creative Leadership Capstone (7410). In the process of completing key elements of their capstone, or sharing this work with others, students demonstrate a range of skills that are necessary to Creative Leadership community building, including: empathy, perception, authentic interpersonal communication, active and deep listening, facilitation or community coaching, and effective storytelling or other methods for engaging / educating others. During the week in Minneapolis students share their Creative Leadership stories, knowledge, and skills with others; support the development of an MA Creative Leadership Community of Inquiry, Practice, and Care; and examine the work of local community builders who are effectively fostering conversation and collaboration across sectors to support the creative transformation of the Twin Cities. Successful completion of CL 7410 is a prerequisite for participation in CL 7414. Both courses are offered on a Pass/Fail basis.

Graphic and Web Design

GWD 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.

GWD 6420

Typography

3cr.

This course incorporates research, ideation, and application within large-scale branding, publications, signage, mapping projects, and identity systems. Students investigate conceptual possibilities utilizing research; knowledge of historical and contemporary perspectives; experimental strategies using hand tools and digital software; and personalized design methodologies. Identification of real-world challenges and typographic solutions are explored through professional experiences with external designers. The assignments challenge students to develop and apply visual sensibilities through original solutions. 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.

GWD 6460

User Experience Design

3cr.

This course explores the UX Design process and leverages it to bridge the gap between functionality and aesthetics, creating a better experience for 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 will be developed to communicate and generate ideas.

GWD 6610

Web Development

3cr.

In this course students learn how to create visually appealing, well-organized web pages using the fundamental languages for creating content and style on the web: HTML and CSS. The class begins with HTML and is introduced to tags, links, lists, tables, forms, web standards (old, new, and evolving), and the foundation of web page construction. Using CSS, students then apply style sheets to HTML, using fonts, colors, divs, spans, layout, and positioning to create a well-crafted web page.

GWD 6620

Programming for the Web

3cr.

This course introduces the fundamentals of programming using the language of the web, JavaScript. Students

explore topics through a variety of projects, including creating interactive web components and building a simple web application. The course progresses towards a student-selected final programming project. Topics include program and data structures, objects and arrays, functions, bugs and error handling, the Document Object Model (DOM), event handling, drawing using HTML5 canvas, data fetching, and using common libraries and tools.

GWD 7410

Web Design

3cr.

In this course, students will apply both traditional and web-specific concepts, best practices, and strategies as they learn advanced concepts and skills in web design. Topics covered include: advanced techniques for page layouts; building responsive web pages; and universal design concepts. From concept to delivery, students will work to develop a fully developed website, through each step of the design process including ideation, wireframing, using advanced design tools and techniques, and preparing and presenting a design for client review. Students will complete a final web design project and continue building and refining their web portfolio. Prerequisites: Typography, Web Development

GWD 7415

Motion Design

3cr.

This course focuses on movement with a time-based application of established graphic form to enhance communication delivery. Through broadcast, video, and web technology-based practices, students advance their capstone project proposal as part of a multi-faceted design approach. Animation and motion graphics are utilized as practical solutions to ongoing design challenges.

GWD 7630

Experimental Interaction

3cr.

This course provides students with a means of approaching digital projects holistically, functioning as a platform for discourse and code-based experimentation. Students will respond to the contemporary conditions inherent to digitality balancing both research and production. While working through projects, students are expected to develop an approach that balances the pragmatic and the abstract; working within their means technically and within the time allotted to publish and articulate an outcome that is a summation of that section's theme. Prerequisite: Programming for Web

GWD 7800

Capstone

3cr.

In consultation with faculty and the coordinator, students complete a final project as a culmination of research and studio work that has been assembled and produced throughout their progression in the program. The project is documented and presented as part of a final web portfolio displaying and articulating the arrival at a solution to an in-depth design problem. Features of the project and process are utilized to discuss best practices for career networking, client communication, and connecting with an audience.

GWD 7810

Design Studio

3cr.

Design Studio focuses on the development of research-oriented projects with logical design solutions for broad audiences ranging from personal initiatives to public forums. The culmination of students' knowledge and skillsets is further refined throughout the long-form research, studio projects, and portfolio with a focus on the final project that

is completed parallel with the Capstone course. Networking strategies are utilized to connect with industry representatives and a professional practice strategy is implemented.

Sustainable Design

SD 6500

Fundamentals of Sustainability

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 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 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 7021**Graduate Sustainability Thesis Project 1****3cr.**

Students progress toward the completion of the graduate thesis project in the field of sustainable design and innovation, identified by the student and approved by the Sustainable Design Academic Committee during the Mid-Program Review. In the first of this two-semester sequence, students develop a thesis learning plan and timeline; initiate, lead, and manage their thesis project work; select and solicit critical feedback from their thesis committee; conduct scholarly research; and create initial drafts of their thesis project presentation and web-based portfolio. This is the first of a two-semester course sequence. Prerequisite: Successful Mid-Program Review

SD 7022**Graduate Sustainability Thesis Project 2****3cr.**

Course content is the completion of the graduate project in the field of sustainable design and innovation, identified by the student and approved by the Sustainable Design Academic Committee during the Mid-Program Review. In the second of this two-semester sequence, students continue to lead and manage their thesis project; solicit critical feedback from their thesis committee; conduct scholarly research; complete their thesis project work; create final drafts of their thesis project presentation and web-based portfolio; and pass their final thesis review. The course culminates in the student submitting their final thesis project presentation and web-based portfolio to the library. This is the second of a two-semester course sequence. Prerequisite: SD 7021 Graduate Sustainability Thesis Project

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.

SD 7640**Design for Climate Justice****3cr.**

There is no climate justice without social justice. How can we use design thinking, community engagement, and storytelling to reimagine how our human systems work and create a sense of good health and wellness? Designing new innovative solutions that tackle local and global issues in a more equitable and just way requires a systems transformation which addresses the unequal burden on certain communities. In addition to solution-based projects and assignments, students will use the United Nations Sustainable Development Goals (SDGs) and its indicators to examine issues of climate change and improvements in human conditions through a final environmental-justice-design project or campaign. Prerequisites: Fundamentals of Sustainable Design, Systems Thinking

Master of Fine Arts

Visual Studies

GRLA 7005

Community and Context

1cr.

In this five-week course offered at the start of the MFA program, students reflect on personal and situational context, privilege and difference, intentions versus results, and intended audiences for their creative practices. Students take field trips focused on different groups of people living in the Twin Cities who have influenced and shaped current cultural and social circumstances, potentially including Indigenous, Black, immigrant, and hyper-local/neighborhood-level perspectives. Artists, designers, curators, writers, or other cultural workers/thinkers are invited to help illuminate relationships to creative practice. The course establishes a framework for sustained commitment to antiracism in practice and community life by introducing related vocabulary and concepts.

GRLA 7011

Criticism and Theory 1

3cr.

This is one of two courses that exposes students to contemporary visual criticism and theory in art and design. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. Early in this course, students will examine concepts of privilege and difference in relationship to systems of power, both in and outside the art and design worlds. Also early in the course, students will be briefly introduced to basic popular lenses for examining art and design work, including selected identity issues (race, gender, sexuality), iconography/semiotics, Marxism, and cultural studies/post-colonialism. Topics for the remainder of the course will be determined by the students' practices, and the instructor will provide appropriate historical context as necessary.

GRLA 7012

Criticism and Theory 2

3cr.

This is the second of two courses that expose students to contemporary visual criticism and theory, along with corresponding historical context. Students gain exposure to artists, designers, systems, curators, critics, and visual/textual methods influencing current practices in art and design, building beyond content/topics covered in the first course. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. With instructor guidance and classmate feedback, students draw connections between their personal practice and course materials, honing the ability to narrate, analyze, and discuss the contexts of their work using new vocabulary. There is particular focus on preparing for the Mid-Program Review's oral presentation, written statement of intent, and a list of research sources.

GRLA 7013**Graduation Preparation 1****3cr.**

This course is designed to help students articulate the theoretical basis of their work in relation to acknowledged contemporary works and culture. Students research, outline, and write the first three-quarters of their paper on the nature of their current practice. The semester concludes with public presentations based on the students' work over the course of the semester.

GRLA 7014**Graduation Preparation 2****2cr.**

This course is designed to guide students through the process of final thesis development. Students will meet throughout the semester to ensure work is moving forward according to various requirements and deadlines. There will be a writing intensive component at the end of the semester to complete the required final quarter of the thesis paper. The instructor will submit the final grade for the paper as a part of this course. This course also guides students through the process of finalizing the thesis paper for submission to the college.

GRLA 7021**Professional Practices****3cr.**

This course addresses skills and knowledge useful for succeeding post-graduation. Students will further develop their communication skills in both written and oral forms. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students, and builds upon their prior professional understanding gained through undergraduate study and/or previous professional experience. Topics can include goal setting and planning, informational interviews, job/internship searching/applications, writing for professional opportunities and applications, the documenting and marketing of work, tax issues, and studio/business startup concerns. By the end of this course the students will be expected to produce a portfolio of documents or artifacts related to their professional goals.

GRLA 7022**Teaching in Higher Education Seminar****3cr.**

This course introduces graduate students to general teaching pedagogy, course planning resources, as well as classroom and course management. It exposes students to teaching and learning theories as they develop skills in the higher education classroom. Students in this course will be assigned a teaching assistantship position concurrently with this course. The cohort will reflect together on their weekly experiences in varied classrooms. The course will also introduce professional documents and strategies for teaching job applications and interviews.

GRLA 7030**Responsive Topics****1cr.**

A course or seminar on a selected topic responsive to a current issue that is not otherwise represented in the curriculum.

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 7019

Thesis Exhibition

1 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. Graduate candidates navigate this process in consultation with their mentor and the Thesis/Exhibition Review Committee.

GRST 7031

Publics and Publication

1cr.

If a student intends to create and sell a book, broadside, or booklet, it's vital to keep in mind that publications are not, by nature, a commodity. Publication is the act of public making. From material concerns to distribution, all aspects inform how people experience and absorb the ideas expressed in that publication. Those ideas exist as a way to generate public engagement. Publication is examined holistically through a variety of means, looking at how critical networks of individuals gather around ideas through the social craft of publication. Rooted in the concept that publication can be a non-material tool for relating, this collaborative, investigative approach includes: fashioning publication projects outside the restrictions of technical skills by centering intent over materiality; speaking with practitioners who work in this expanded method of publication; and researching historical practices inside and outside of art-making and using a wider lens of sociocultural production.

GRST GM99**Mentorship 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.

MCAD STUDENT HANDBOOK 2024–2025

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I. MISSION AND VISION

MISSION

MCAD provides a transformative education within a community of support for creative students of all backgrounds to work, collaborate, and lead with a confidence in a dynamic, interconnected world.

MCAD students become:

- Accomplished makers and scholars
- Equity-minded problem solvers
- Critical, conceptual thinkers
- Inclusive, collaborative partners
- Empathic listeners
- Creative storytellers
- Engages citizens within a global context

VISION

MCAD emboldens creative leaders to collaboratively transform society through equity, empathy, and imagination.

VALUES

- Transformational Ideas and Actions that emerge from the intersection of creativity, culture, and equity.
- Collaborate Community that supports both independent achievements and collective successes.
- Empathic Leadership that integrates humility, inclusivity, curiosity, and foresight to fuel change.
- Multifaceted and Complex Identities that embody diverse social, cultural, and economic backgrounds.
- Experiential Learning that embraces generative processes, critical discourse, and an iterative methodology to achieve academic, institutional, and individual excellence.

II. FROM MCAD'S PRESIDENT

Welcome to the Minneapolis College of Art and Design (MCAD). On behalf of the faculty and staff of the college, we are thrilled to have you join this vibrant teaching and learning community that is dedicated to educating you- the next generation of cultural leaders.

As you read through the Student Handbook, it will provide an introduction to the many resources of the college. In addition, it will provide you with guidance about the policies and procedures that affect MCAD students.

We look forward to making your time here a transformative and remarkable experience. We will work with you to shape your creative lives through diverse studio and liberal arts courses and help you build connections with the broader community that surrounds MCAD.

Please take the time to familiarize yourself with the Student Handbook. I hope you have a rich and rewarding experience at MCAD and I look forward to hearing about your experiences in the years ahead.

—Sanjit Sethi, President

III. ABOUT MCAD

A. ACCREDITATIONS AND MEMBERSHIPS

The Minneapolis College of Art and Design is accredited by Commissions on Accreditation of the North Central Association of Colleges and Schools and the National Association of Schools of Art and Design. MCAD is a member of the Minnesota Private College Council, the Association of Independent Colleges of Art & Design, and the National Association of Independent Colleges and Universities.

B. BOARD OF TRUSTEES

Legal responsibility for governance of the Minneapolis College of Art and Design is vested in its Board of Trustees. Board members are nominated by the Governance and Nominating Committee and elected for three-year terms. Members are selected from the broad community and represent the many constituencies of the college. The President of the college and the President of the Alumni Association Board of Directors serve ex officio on the board. Student and faculty representatives participate in board meetings. The board is responsible for all aspects of the college including, but not limited to, admissions policies, annual budget, buildings and grounds, academic programs, performance criteria for faculty and staff, and the appointment of the president. The board serves as the final internal forum for review of any institutional grievances. The board does much of its work through a committee system, including audit, finance and operations, student experience, development, and governance and nominating committees.

C. STUDENT REPRESENTATION ON COMMITTEES

Undergraduate and graduate students are represented throughout the governmental structure of the college. Representatives are also non-voting members of the Board of Trustees. The student representatives of these committees must, insofar as possible, represent the student body and the wishes of Student Union, and are required to report the activities of the committee meetings at Student Union meetings periodically. If there arises a need for representation on other committees, those representatives shall also be required to report periodically. All persons in the college community shall be notified of such meetings and their representatives on such committees.

D. PARTICIPATION IN INSTITUTIONAL GOVERNMENT

The college encourages the participation of all members of the college community in the formulation of institutional policy. While the legal authority of the college resides in the Board of Trustees, faculty, staff and students play an important role in campus government. Participation in institutional government



includes faculty, staff and student membership on appropriate standing and ad hoc committees.

IV. ABOUT THE STUDENT HANDBOOK

The Student Handbook identifies policies, procedures, and expectations that have been set by the college to enrich students' MCAD experience. These policies apply to conduct occurring on campus, at college-sanctioned events, and during programs that take place off campus, including study abroad and internships. This Handbook is not a contract, and the college is free to change, revoke, modify, deviate from, or amend any provision in this handbook at any time at the college's sole discretion, with or without prior notice. The college's interpretation may vary from time to time if, in its opinion, the circumstances require such variation.

V. STUDENT UNION (SU)

A. STUDENT UNION

MCAD's Student Union (SU) serves as a forum for the expression of student views and enables students to participate in college governance by providing a voice for student goals and concerns. SU seeks consensus among student views, promotes those views to the college administration, and is the institutional representative of student interests. It functions in a manner that is maximally democratic and representative of the diversity of students at the college. SU manages a portion of student activities fees, enabling student-initiated events and club activities. Although MCAD fully supports the right of students to participate in college governance, MCAD reserves the right to abrogate any decision made by the SU or the Executive Committee that, in the opinion of MCAD, is unlawful, immoral or inconsistent with the mission and values of MCAD.

B. BYLAWS OF THE STUDENT UNION

1. The organization is the Student Union (SU).
2. The function of the Student Union is to identify, verify, communicate, and advance the interests of MCAD students. This is to be done in the following ways:
 - + By appointing student representatives to appropriate decision-making bodies within the college.
 - + By assessing and disbursing the SU budget in a manner that serves the whole of the student body and its various segments. This includes social and educational functions over which the Union exercises control.

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3. Membership: The Student Union shall be composed of all currently enrolled students at MCAD.

4. Executive Committee Officers

- + The Student Union will have an Executive Committee of seven students.
- + The Student Union Executive Committee is comprised of one representative from each of the following departments: Arts Entrepreneurship, Design, Fine Arts, Liberal Arts, Media Arts, MFA Program, as well as current cultural clubs and advocacy organizations.
- + The Executive Committee Members shall alternate the responsibility of chairperson at biweekly meetings. The chairperson's duties are as follows:
 - + To facilitate SU meetings.
 - + To see to it that an agenda is set and adhered to.
 - + To maintain order and keep discussion to agenda items.
- + Executive Committee members are expected to attend all regular meetings. Any member not present at three meetings shall be automatically dismissed from SU and an appropriate alternate will be appointed.
- + Executive Committee members may be appointed to the following bodies: Board of Trustees, Board of Trustees Student Affairs Committee, Board of Trustees Academic Affairs Committee, ad hoc committees and meetings.

5. SU HOSTS THREE TYPES OF MEETINGS

- + Open public meetings are held biweekly on Wednesdays at noon in the College Center. Meeting dates are posted in weekly Student Activities emails and on gCal. Here students can present and discuss agenda items and participate in the voting process.
- + Closed Executive Committee meetings are held biweekly on the dates between Open meetings. Here Executive members discuss agenda items and student proposals and meet with administration to discuss larger student initiatives.
- + Student Union Town Halls are held at least once per semester in the College Center. The goal of SU Town Halls is to discuss larger concerns and ideas from students, as well as to set long-term goals to be further explored and accomplished through the Open meetings.
- + Agendas will be distributed one day prior to meetings. Any student may add items to the agenda by notifying the work-study student at least one day prior to the meeting or emailing bsmith@mcad.edu. All Open meetings will be documented and formulated into SU Minutes, which will be presented in the following Open meeting.



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- + A quorum will consist of ten students in order to conduct business and make decisions unless three-fourths of the students present agree to waive the minimum. Five students must be present to conduct a meeting. Proposal items will be passed with a majority vote along with the support of at least one SU Executive Committee Member.
- + All MCAD students in attendance at a SU meeting are equal participants in its proceedings and decisions.
- + All meetings will follow Robert's Rules of Order.

6. FUNDING

- + The Student Union is allotted \$5,000 each semester for student activities and projects. These funds come from student activity fees that are collected each semester.
- + Written proposals for funding must be submitted one day prior to each meeting and will be discussed. Proposals are measured on their merit or potential to benefit the entire student body. Students are encouraged to discuss proposals with SU Executive Committee members before submission. Attendance is mandatory in order to receive funding. Proposals forms will fall into two categories:
 - Club Budget Proposal: Active Clubs are allotted \$200 at the beginning of each semester to fund large events, advertising costs, or other long-term expenses. Clubs may not spend money on short-term costs (i.e. food for weekly meetings). Clubs may receive these funds and bypass the two-week waiting period by presenting a Club Budget Proposal at a SU meeting prior to the event. Any requests exceeding the \$200 allowance will require a General Proposal. Clubs must provide receipts and documentation of any events funded by SU.
 - General Proposals: Students can request funds for events or items that will benefit the larger MCAD community. SU cannot fund graded student projects, work for off-campus gallery shows, or late fees. The Executive Committee can, at their discretion, amend the prohibited list. All general proposals over \$200 will be voted on after the two-week waiting period. Proposals under \$200 can surpass the two-week waiting period. Clubs may receive up to \$1,000 per semester, which includes the initial \$200.
- + Students may be granted a waiver on the two-week waiting period if at least one SU Executive Committee member and two-thirds of the students present agree.

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- + Reimbursements for events will be granted provided the event was adequately accessible to the MCAD community and receipts are present. Reimbursements must be requested within one month of spending the funds.
- + An itemization and budget summary will be provided by the Executive Committee at the end of each semester, and will be posted on the SU bulletin board outside the student affairs office.

7. AMENDMENTS

Any proposed amendment of these Bylaws requires the approval of the student members of the SU, provided that written notice has been sent to each member of the student body at least ten (10) days in advance of the date of the meeting at which the proposed amendment is to be considered. The notice shall state the text of the proposed amendment or amendments. At least ten (10) students must be present to vote on the proposed amendment(s), and a two-thirds (2/3) majority is required to approve the amendment(s).

VI. OFFICES AND SERVICES

A. 3D SHOP

In the expansive 3D Shop, students gain valuable hands-on experience working with traditional processes and materials like wood joinery; mig, tig and oxy ace welding; bronze and aluminum casting; and plastics fabrication, all of which are supported by high-quality professional equipment. The 3D Shop also has the latest digital fabrication technologies including 3D printing, laser cutting and scanning and two CNC routers. The shop is open seven days a week and is staffed by full-time professionals, all with degrees in the visual arts. The shop staff supervise and demonstrate the safe use of the facilities and equipment and also teach students contemporary studio practices.

B. ACADEMIC ADVISING

Each student at MCAD is assigned an advisor who assists them in developing an academic plan appropriate to their degree program and personal goals. Students are advised by staff advisors for their first year (up to 30 credits). Students can declare their major after 15 credits have been completed or transferred in. Students who declare a major will be assigned a faculty advisor in the declared major after 30 credits have been completed or transferred to MCAD.

Students are encouraged to seek advice and information from faculty and staff members throughout the college, but their assigned advisor is ultimately responsible for advising

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students regarding courses and curriculum and for approving course selections, schedules, petitions, and other official documents.

Special problems and unusual circumstances should be referred to the department chair of the student's major or academic advising staff in Student Affairs. Staff advisors also provide information about [alternative credits](#) (such as off-campus study and Continuing Education courses) and are available to provide special assistance to first-year and international students. See "Registration" for more information about registering for classes.

C. ACADEMIC AFFAIRS

The Vice President of Academic Affairs is responsible for all facets of the academic programs including faculty, instructional departments and programs, and related support areas.

D. EXHIBITION AND STUDIO SERVICES

Exhibition and Studio Services coordinates and monitors the installation of student work throughout the college and other off-campus venues and provides installation information to students regarding paint, materials, space, lighting, and tools. Exhibition and Studio Services is also responsible for classroom equipment, student studio assignment and use, critique space preparation, auditorium and classroom reservations, and special events coordination.

E. ACCESSIBILITY SERVICES FOR STUDENTS WITH DISABILITIES

Accessibility Services is housed in the Learning Center and supports equitable access to education. They manage the process for considering and granting requests for reasonable accommodations from students who self-disclose a disability. You can learn more about disclosing a disability and the accommodations request process by going to the [Learning Center and Accessibility Services website](#).

F. ADMISSIONS OFFICE

The Admissions Office is the first point of contact and provides complete and accurate information about MCAD to prospective students and their teachers, counselors, and parents. The transfer of liberal arts and studio credits for new incoming students is coordinated by this office.

G. ALUMNI RELATIONS

MCAD alumni are an active and visible part of campus life. Programs that serve students include alumni networking, career mentorship, and generous support of student scholarships. MCAD alumni number more than 5,000 professional artists and designers living in the Twin Cities and throughout the world. In addition, once students graduate, they automatically



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become lifetime members of the MCAD Alumni Association, a community that continues to support each other and shape the life of the college.

H. ART CELLAR

The Art Cellar carries a wide variety of fine art, graphic art, media art, and computer supplies at very competitive prices. The Art Cellar is a nonprofit college store, owned and operated by the college. Any profits made are contributed to the student scholarship fund.

For hours, announcements, and product information, please see the Art Cellar [resource page](#).

Course textbook information can be found at my.mcad.edu under the Registration tab.

I. BUSINESS OFFICE

The Business Office is responsible for safeguarding the college's financial assets and ensuring proper use of the college's financial resources. It provides services to the MCAD community in the areas of accounting, budgeting, banking and cash management, financial reporting, institutional insurance, investments, purchasing, accounts payable, payroll (including student payroll), petty cash, and student accounts.

Student Accounts bills students for tuition, fees, fines, health insurance, and on-campus housing. Questions regarding a student's account (balance due, charges, payment options, etc.) should be directed to Student Accounts in the Business Office.

J. EXHIBITION AND STUDIO SERVICES

Exhibition and Studio Services coordinates and monitors the installation of student work throughout the college and other off-campus venues and provides installation information to students regarding paint, materials, space, lighting, and tools. Exhibition and Studio Services is also responsible for classroom equipment, student studio assignment and use, critique space preparation, auditorium and classroom reservations, and special events coordination.

K. MCAD CAFÉ

The MCAD Café is open Monday through Friday during the fall and spring semesters when classes are in session. Breakfast, lunch, and dinner are served; both hot entrees and sandwiches are available. Resident students must participate in a required meal plan. Commuter students can opt-in to a meal plan. The cost is updated annually on MCAD.edu.

L. CAMPUS SAFETY

The Campus Safety Office is responsible for the overall safety and security of all faculty, staff, students, and visitors on campus. The office works toward its purpose of protecting life and property, preventing crime, and providing service to all members of the community. In addition, the office has responsibilities that include alarm management, lost and found services, access



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control, and parking services. Campus Safety works closely with local agencies on criminal matters, neighborhood issues, crime prevention, and campus safety in order to make a more safe and secure campus environment.

Campus Safety employs full- and part-time officers who have received specialized training that includes conflict resolution, crisis management, and first aid. Some of their duties include patrolling the campus, monitoring alarm panels and building cameras, and answering the college's main telephone lines and emergency line as well as serving as a source of information to college faculty, staff, students, and visitors. Escorts are available through Campus Safety twenty-four hours a day, seven days a week. (There may be a wait period due to other pending service calls.) Escorts should only be used for rides within the escort boundaries between MCAD's main campus or MFA Studios and Gallery and a person's residence, parked vehicle, or bus stop/car share. Escorts will be made on foot when the escort is on campus or near campus, otherwise the Campus Safety patrol vehicle will be used. Abuse of the escort service may result in the restriction of the requestor's privileges. For more information, please see the [escort boundaries map](#).

The safety and security of our campus and community is everyone's responsibility. If a person is a victim or witness of any crime or incident, they are encouraged to make a prompt report to Campus Safety or the Minneapolis Police Department. All reports will be documented and investigated. The reporting of these crimes and incidents allows Campus Safety to reassess security controls and patrol strategies, develop better methods of crime prevention, and notify the community when relevant by postings and emailing notices. Dial 612.874.3555 in emergency situations or 612.874.3801 for routine security matters.

For information on crime prevention, location of emergency call boxes, or any other safety and security matter, please contact Campus Safety.

M. CAREER DEVELOPMENT

The Career Development Department assists and guides students in the development of meaningful, sustainable career opportunities and assists industry professionals from across the country with securing the best art and design talent in the region. The Career Development team works to reinforce professional practice and academic experiences while guiding students in the development of presentation skills, interviewing techniques, and networking development. In addition, Career Development assists with resume and cover letter writing, job search strategies, social media presence, and professional correspondence. Career Development posts internship and professional opportunities online at mcadcareerdevelopment.com.



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N. COMPUTER STUDIOS AND LABS

MCAD's computer labs and advanced studios offer a wide range of the latest hardware and software to assist your creative endeavors. All currently enrolled degree-seeking students, faculty and staff may use MCAD's instructional computer labs and library workstations. Current hours, class schedules and other pertinent information is available at intranet.mcad.edu. More specific information detailing the hardware and software configurations of each computer studio/lab is also available via MCAD's intranet.

MAIN BUILDING

- + Animation Studio [343]
- + BS Studio [420]
- + Comic Illustration Studio [122]
- + Design Studios [224]
- + Digital Photography Lab [308]
- + Film/Video Editing Studio [306]
- + Instructional Labs [230, 231, 331]
- + Media Studios [341]
- + Screenprinting Studio [421, 425]
- + Service Bureau [220]
- + Sound Studios [333]

LIBERAL ARTS AND LIBRARY BUILDING

- + General Access Lab [Library]
- + Skill Development Studio [Learning Center]

O. CONTINUING EDUCATION

Students may fulfill credits of their BFA degree requirements by taking one-credit courses through Continuing Education with advisor approval. During evening hours and Saturdays or online in the fall and spring semesters, full-time students may register tuition-free for no more than two Continuing Education classes per semester. (Total enrollment not to exceed 18 credits.) This discount is only available if the class is taken for credit and on a space-available basis. Continuing Education also offers a wide selection of noncredit workshops and short courses.

P. COUNSELING AND WELLNESS SERVICES

Students are encouraged to take advantage of MCAD's professional, confidential counseling services, offered free of charge to current undergraduate and MFA students. MCAD's resource of choice for any psychological issue, the service is provided by licensed mental health professionals (psychologist and mental health counselor) and is available five days a week when classes are in session. Common problems for which Counseling and Wellness Services



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can provide assistance include adjustment to college and change, stress, anxiety, depression/mood, relationships, family, sexual health concerns, chemical use/abuse, food issues, or academics. There may be occasions when students are referred to resources outside of MCAD. The [Student Counseling and Wellness intranet page](#) contains more information, including links to wellness and health promotion websites for and by college students. To schedule an appointment, email bstockinger@mcad.edu or student_affairs@mcad.edu, leave a voicemail for the [Counseling and Wellness Office](#) at 612.874.3776, or contact [Student Affairs](#) at 612.874.3738.

Students enrolled in the online master of arts or continuing education programs are not eligible for counseling services.

Students are welcome and encouraged to participate in monthly campus-wide wellness and health information events. Announcements about these activities will be provided to students via email and campus postings.

Q. DRAWING CO-OP

Throughout the year, Continuing Education sponsors the Life Drawing Co-op, an open session for anyone interested in drawing from the live nude model. While an MCAD staff member is present to facilitate the co-op, there is no instruction provided.

- A.** 1:00–5:00 p.m. Sundays, Room M109
- B.** 7:00–9:00 p.m. Mondays, Room M109

Both sessions are free for current MCAD students, \$5 for current MCAD Continuing Education students (with valid registration), \$8 for Sundays, \$6 for Mondays to the general public; \$5 for MCAD alumni, faculty and staff, \$4 for High School students. An unlimited semester pass is available for \$70 for Sundays and \$58 for Mondays..

R. FACILITIES OFFICE

The Facilities Office is responsible for the general operation and maintenance of all college buildings. It supports the MCAD community by providing a physical environment that is well maintained, clean, comfortable, and conducive to working, teaching, and learning.

S. GALLERY 148

Gallery 148 is a professional, student-run gallery available to all full-time, degree-seeking students at MCAD. A call for artists and curators is made each semester. The proposals are reviewed by a jury composed of student representatives and a staff facilitator.



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T. HUMAN RESOURCES

The Human Resources office is responsible for providing resources and support to all the departments of the College in order to attract, develop and retain the creative and talented employees who bring the mission, vision, and values of MCAD to life. The HR team plays an integral role in the employment cycle for all employees (faculty, staff, administration and student workers) and in the development and maintenance of a welcoming and inclusive culture at MCAD. The Human Resources office administers employee-related programs for the College; maintains personnel records; maintains and interprets employee focused college policies and procedures; and carries out other strategic and tactical responsibilities to support organizational effectiveness and as they relate to MCAD's mission, vision, values. The current Title IX Deputy Coordinator is also in Human Resources, so this office can also be contacted for Title IX issues or concerns.

U. INFORMATION and WELCOME DESK

The Information Desk is located inside the front entrance of the Main Building. Campus Safety officers work in this area and provide information on activities taking place within the college. They can help determine which offices are best equipped to answer specific questions and provide directions to those areas. Additionally, messages for staff and faculty may be left at the desk.

V. INTERNATIONAL STUDENT SUPPORT

The Student Life Specialist provides assistance to exchange and international students regarding immigration regulations, academic, and cultural issues. The Specialist processes immigration documentation related to students' admission, maintenance of status, internships (Curricular Practical Training/CPT), transfer of schools, work after graduation (Optional Practical Training/OPT), and employment authorization through the U.S. Citizenship and Immigration Services (USCIS), U.S. Immigration and Customs Enforcement (ICE), the Bureau of Customs and Border Protection (CBP), the Student and Exchange Visitor Information System (SEVIS), Social Security Administration, and Internal Revenue Service (IRS). The Specialist can also act as an intermediary between international and exchange students and other offices at the college, aiding in communication and guidance. The Specialist assists with all immigration requirements and acts as a liaison with the Department of Homeland Security. For more information see the [International Student Handbook](#).

W. LEARNING CENTER

MCAD's [Learning Center](#) is an interdisciplinary academic support center that includes Accessibility Services for students with disabilities. The Center supports equitable access to education; runs the Peer Mentor Program; and offers online and in-person assistance with academic advising, writing, software, time management, study skills, and professional



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development.

Appointments can be made on the [Learning Center Appointments Page](#).

X. LIBRARY

The MCAD Library serves a variety of student needs: whether it's providing information and inspiration for a class assignment, quiet study space, or just a place to relax and browse a magazine, students are encouraged to take advantage of this valuable art and design resource. The library holds more than 45,000 books, a plethora of exhibition catalogs, and 150,000 ebooks; subscribes to nearly one hundred periodicals; and collects videos, DVDs, CDs, and pictures for visual reference. Online resources include article databases and ARTstor. Librarians are available to help in the selection and use of all these materials. A current MCAD student ID with a library barcode is required for checking out materials. Fines are imposed for overdue material; lost or damaged items must be paid for or replaced. The Library encourages

Y. LIBRARY VISUAL RESOURCES

Library Visual Resources assists students in obtaining images for use in course assignments and creative projects, using resources like the college's instructional digital image collection and online subscription-based collections such as ARTstor. Visual Resources staff can also help students locate images on the web, advise students on scanning standards and techniques, and offer guidance in understanding and complying with copyright requirements.

Z. MAIL ROOM

Outgoing stamped mail may be brought to the Mail Room, located on the second floor of the Main Building. Some services are restricted by U.S. Postal Service regulations and may not be available in the Mail Room. Postage stamps are available for sale in the Art Cellar. There is also a blue USPS box located outside the Main Building for deposit of mail under sixteen ounces. Packages over sixteen ounces cannot be deposited in this box. Currently, mail is picked up from this box Monday through Friday at 11:00 a.m. USPS picks up outgoing mail from the Mail Room at 11:00 a.m. daily. Mail or packages brought to the Mail Room will likely be sent out the next morning.

The Mail Room is open 8:30 a.m. to 5:30 p.m., but is fully staffed 10:00 a.m. to 3:00 p.m. Please notify the Mail Room in advance if you have a complicated or large outgoing mail project so that the staff can properly meet your needs. Be aware that without prior notice we may not be able to accommodate you.

Personal packages must be labeled and paid for by the individual. The best way to do this is either through the website of the shipper: UPS.com, FedEx.com, USPS.com or by going



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directly to the shipper's location. Personal shipping via UPS or FedEx should be delivered directly to the shipper's dropbox or location. USPS packages may be dropped off in the mailroom for pickup by the postal carrier at their regular time of 11:00 a.m. Monday through Friday.

AA. MEDIA CENTER AND AV SUPPORT

Media Technology Services (and the MCAD Media Center) is responsible for supporting the media and AV technology needs of the academic departments, classroom curriculums, and other institutional media needs. Services include the provision and support of film, photography, animation, sound, video, presentation, exhibition, and multimedia equipment; technical assistance in equipment and facility operation; maintenance of equipment, media facilities, and studios; management of equipment reservation and circulation systems; AV support for college lectures and events; and classroom and auditorium AV design, provision, training, and support. Please see the [Media Center intranet page](#) for complete details on access, reservation, usage, and liability policies.

BB. PAPERMAKING STUDIO

The Papermaking Studio features work space for Western and Eastern papermaking as well as space for cast paper, including a dry and wet workspace. The studio has equipment for creating paper using plants, natural fibers, or linters. Access to the studio is limited to those who have completed a class at MCAD or who have experience and prior approval from the Printshop Director. Approval is based on filling out a Personal Proposal as well as the Rules and Regulations for the Paper Studio. Forms, as well as a safety video, are found on the [Papermaking Studio intranet page](#).

CC. PRESIDENT'S OFFICE

By delegated authority of the Board of Trustees, the President is the Chief Executive Officer of the college. Students wishing to meet with the President should contact the President's Executive Assistant to schedule an appointment.

DD. PRINTMAKING STUDIO

The 5,000-square-foot Printmaking Studio offers classes to students in lithography, intaglio, relief, screenprinting, print paper book techniques, letterpress, artists' books, and more. Access to the studio is limited to those who have completed a class at MCAD or have proven experience and prior approval from the MCAD Printshop Director. Approval is based on filling out a Personal Proposal as well as the Rules and Regulations for the Printmaking Studio. Forms, as well as a safety video, are found on the [Printshop intranet page](#).



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EE. PRINTSHOP ACCESS POLICY

MCAD's Printshop is open to students currently enrolled in Print Paper Book (PPB) courses or students who have submitted a Printshop Personal Proposal. Printshop hours are 8:00 a.m.–2:00 a.m. during the fall and spring semesters. These hours are subject to the availability of qualified monitors and may be limited during summer session or closed during holiday periods.

Reminder: Students NOT enrolled in a PPB class must submit a Printshop Personal Proposal to the Printshop Director at the beginning of every semester. Undergraduate declared PPB Majors as well as current MFA students may petition to have twenty-four-hour access. Contact the Printshop Director to obtain a late night proposal form.

FF. RECORDS OFFICE

The Records Office personnel are responsible for the registration of all students, calculating grade point averages, progress-to-degree audits, graduation audits, issuing transcripts, providing certification to the Veterans Administration, certification of student enrollment, course scheduling, and registration for for-credit and online students in the Continuing Education program.

GG. REGISTRATION

Approximately one week prior to the official college Advising Day for declared students, students may view courses on my.mcad.edu.

An appointment is scheduled for each declared student to meet with their faculty advisor prior to registration. Appointments are posted on my.mcad.edu. Undeclared students make an appointment for group advising through the Academic Advising Coordinator. During the advising appointment, students and advisors discuss course schedules, academic requirements, special programs, and educational goals. An advisor's clearance in my.mcad.edu is required before a student is allowed to register.

At their assigned time and date, students will register for classes on my.mcad.edu. Registration ensures a place on the class list if space is available. Registration priority is by class standing, based on earned credits for undergraduates, and opens for each class at a designated time as outlined in the Registration Guide, found under the Registration Tab on my.mcad.edu. Registration times are strictly enforced.

If a course is full, the student may be placed on a waitlist once registered. Wait lists are held until registration summaries are reviewed, about one week after registration closes. At that time, students are moved from wait lists into classes or dropped from the class. Students who need to make schedule changes after registration will be able to do so on my.mcad.edu after registration summaries are reviewed and registration opens again to allow changes to be



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made. Please see the Registration Guide found under the Registration Tab on my.mcad.edu. Students wishing to change their course schedule are advised to contact their academic advisor or department chair to ensure they are following their academic track.

Students with disabilities or who need academic accommodations should contact the Learning Center, learning_center@mcad.edu. Early registration may be an option for some students who have limited mobility or ongoing medical care during the academic day. Consult with the Registrar and Learning Center staff for more information.

Note: Students with any outstanding fines or tuition payments should be in contact with Student Accounts to make payment arrangements prior to registration. Balances over \$200 may be prevented from registering until payment arrangements are made.

HH. SERVICE BUREAU

The MCAD Service Bureau provides color and black-and-white copies and laser prints, high-quality inkjet prints up to forty-four inches wide, Risograph printing, vinyl and paper cutting, scanning, binding, and more at extremely affordable prices. Public copiers and printers are located around campus that are accessed via campus ID. A Digital Print Lab is available to upper level photo, illustration, and design majors as well as MFA students. Users may revalue their printing account (PaperCut) online or by purchasing PaperCut cards in the Art Cellar.

II. STUDENT AFFAIRS

Student Affairs offers a broad range of services and activities to assist students in adjusting to college, enhancing student life, and addressing student concerns. The Vice President of Student Affairs oversees Academic Advising, International Student Support, Learning Center, Off-Campus Study Programs, Records, Student Counseling and Wellness, Student Housing, and Student Life and Activities. Students who have questions or problems of any kind are encouraged to visit the Student Affairs Office for assistance.

JJ. TECHNOLOGY SUPPORT SERVICES

Technology Support Services provides assistance to the entire college community, focusing on academic and administrative computing, computer labs, the student laptop program, classroom AV, and presentation and exhibition technologies. Services include Help Desk support, software build development and distribution, technology asset management, support of lectures and events, and workshops on classroom and College Center AV systems.



VII. CAMPUS AND FACILITIES USE

A. BIKE RACKS

Bike racks are available along the north and south side of the Main Building, and south of the 144 E. 26th Street apartment building. Bikes should not be left locked to the racks for extended periods, or over the summer, unless the owner is enrolled and attending class. Twice a year Campus Safety will remove abandoned bikes to make room for regular users. For more information, please see the Parking and Transportation guide located on the Transportation Information page of the MCAD Intranet at:
intranet.mcad.edu/resources/transportation

B. BUILDING HOURS AND BUILDING SECURITY

MCAD is part of a central urban neighborhood in which liberal access to the academic buildings must be balanced with concern for the safety and security of the MCAD community. Campus Safety Officers patrol campus, monitor building cameras and alarms 24 hours a day as well as providing access to the Main Building after hours.

Students are allowed 24 hour access into the academic buildings with an MCAD photo I.D. To enter the Main Building after hours, present your I.D. to the card reader at the north, south or east entry. The light will turn green for approximately six seconds while the door is unlocked. Then wave your I.D. again over the card reader on the counter of the Welcome Desk to "electronically sign in." If you enter Main through the south entrance during Door Monitor hours, you will have to wave your I.D. over the card reader at that location. If Door Monitors are not present, you will have to walk to the Welcome Desk and wave your I.D. over the reader there. If you forget your I.D., you may obtain access after the buildings are closed and secured by pressing the intercom button located outside the north, east or south entrance doors of the Main Building. A Campus Safety Officer will provide access, requesting a valid picture I.D..

Students found to have given their I.D. to another person, including another student for the purposes of gaining entry to the Main building, will have their I.D. confiscated. Confiscated I.D.'s will be kept until the valid owner presents themselves at the Campus Safety Office. Multiple violations may result in the issuing of disciplinary sanctions.

Student guests are welcome in the academic buildings with the following stipulations: A student can bring in a maximum of two guests after hours without any prior approval. If a student would like to bring in three or more guests, this must be authorized in advance (prior

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to 5:00 p.m.) by the Campus Safety Office for the night that the student is requesting access. Students can fill out this authorization form up to one week in advance. Although the building hours allow 24 hour access to enable students to work, students are not allowed to use the academic buildings as a living space.

C. ELECTRICAL FIXTURES AND EQUIPMENT

Electrical fixtures and equipment that are not UL-approved are prohibited from MCAD buildings.

D. EMERGENCY PHONES

There are five exterior blue light emergency phones located on the campus grounds. In the event of an emergency, these phones will dial directly to Campus Safety. There are direct lines to MCAD Campus Safety in each elevator and outside the After-Hours Access doors. Dial ext. 1555 from any on-campus phone or designated emergency phone in the Morrison lobby, Printmaking Studio, and 3D Shop for immediate Campus Safety assistance.

E. EXTENSION CORD AND POWER STRIP USAGE

The purpose of this policy is to reduce the risk of potential electrical fires and safety hazards associated with improper use of extension cords and power strips. The use of extension cords and multi-plug power strips (power strip) is limited in order to reduce the risk of potential electrical fires and safety hazards associated with improper use. When a permanently installed receptacle outlet is not accessible, temporary extension cords, or power strips equipped with overload protection may be used if installed in accordance with the safety guidelines in this policy.

PROHIBITED EXTENSION CORD USE

- + Extension cords are not to be used in lieu of permanent fixed wiring.
- + Ungrounded extension cords are not to be used at MCAD.
- + Damaged cords with cut or frayed insulation (tape repairs not allowed) or cords with missing grounds.
- + Extension cords in residences are not allowed except for portable equipment for temporary use.
- + Extension cords may not be enclosed in walls, ceilings, or under floors in any studios.
- + Cords are not to be tied or attached to pipes or structural members, under carpets in any studios.
- + Detachable multi-tap outlet adapters may not be used on extension cords and outlets.

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Power strips are manufactured devices that house multiple grounded (3-prong) outlets, circuit breaker (overload protection), switch, cord, and plug assembly. In some cases the power strip may provide surge protection capabilities. A power strip is to be used when an electrical device/appliance cannot be plugged directly into a wall outlet and needs to be powered for extended periods. Power strips must be used according to the following procedures and situations.

- + Cord length of power strips should not exceed 15 feet, be appropriate for the length or the application, and must have a UL rating marked.
- + The equipment to be powered must be located as close to the wall outlet as possible to minimize cord lengths.
- + Power strips must be sized for the appropriate load and properly grounded and no other extension cord, adapter, plug extender, or another power strip may be plugged into the power strip.
- + Power strips must have adequate ventilation and be accessible to allow for proper operation and overload protection, and must not be routed through walls, in ceilings, or under floors.
- + Power strips shall be kept in good condition, and must be checked periodically for cracks, frayed, or split insulation or damage to the outlet box and control.
- + Power strips must be routed away from traffic. Cords must not be directly attached to structures, floors or walls.

F. FACILITIES USE POLICY

1. SPECIFIC ACCESS POLICY FOR 3D SHOP, PRINTSHOP / PAPER STUDIOS

Fall and Spring Semester Access

The Printshop and Paper Studios are open to the entire MCAD community for anyone who has previously taken a class in print, paper, book or who is currently enrolled in a course at MCAD. Please see the department intranet page for detailed information on access and policy.

intranet.mcad.edu/department/3-d-shop

intranet.mcad.edu/department/printshop

intranet.mcad.edu/department/papermaking-studio

Summer Access

The 3D Shop and Print Shop/Paper Studios are open to BFA, BS, MFA students, staff, and faculty on a limited basis via a proposal form. Please see the department intranet page for proposal form, and detailed information on access and policy.

intranet.mcad.edu/department/3-d-shop

intranet.mcad.edu/department/printshop



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intranet.mcad.edu/department/papermaking-studio

2. SPECIFIC ACCESS POLICY FOR MEDIA CENTER CIRCULATIONS AND STUDIOS

Fall and Spring Semester Access

Media Center circulated production equipment, exhibition equipment, and M/LAB studio access is open to degree and certificate-seeking students currently enrolled at MCAD. Access levels are designated as either “General Access” (equipment and facilities open to all enrolled students) or “Restricted” (specialty equipment and facilities reserved for those in specific classes.) Access is limited over college breaks and must be requested and approved through proposal. Please see the department intranet page for complete detailed information on access and policy.

intranet.mcad.edu/department/media-center

Summer Access

Media Center circulated production equipment, exhibition equipment, and M/LAB studio access is open to degree and certificate-seeking students currently enrolled and registered for fall semester classes. Summer access is limited to equipment and facilities designated as “General Access” (open to all enrolled students.) “Restricted” equipment and facilities may be requested and approved through proposal. There is no equipment or facilities access in the weeks between the beginning and end of each semester. Please see the department intranet page for complete detailed information on access and policy.

intranet.mcad.edu/department/media-center

3. SPECIFIC ACCESS POLICY FOR MCAD STUDENT STUDIOS

Fall and Spring Semester Access

MCAD provides a limited number of individual and shared workspaces for Student Studios. Studio Access is limited to only those who have been awarded, assigned, and filled out the Studio Contract with Exhibition and Studio Services. For more information on studio assignments, requests and use policies, see the [Exhibition and Studio Services Intranet page](#) under “Student Studio Space.”

Summer Access

To be eligible for a summer studio, a student must be taking a class or participating in an internship opportunity for class credit. This includes taking an independent study with a faculty member. If you have not filled out the Summer Studio Application by the application due date, you will not be eligible for a Summer Studio.



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G. FIRE/EMERGENCY EVACUATION

If you spot a fire, pull the nearest alarm immediately. If an alarm sounds, leave the building. All alarms must be treated as fires. No exceptions. Exit via the stairwells only, do not use the elevators. Once outside, report to the grassy mall area east of the Main Building. Do not re-enter the building until the all clear is given by the Fire Chief or MCAD Campus Safety.

H. FIRE, OPEN FLAMES, SMOKE ON CAMPUS

Fire, open flames, and smoke are not allowed on campus without prior approval. Students must get faculty approval of fire, open flames, and/or smoke for coursework. The student must contact the Director of Campus Safety at least one week in advance of using fire, flames, or smoke. The faculty and students must review guidelines prior to using fire or smoke, available from Campus Safety.

Students wishing to have a recreational fire, open flames, and/or smoke must get approval from Student Affairs and the Director of Campus Safety at least one week in advance of using fire, flames, or smoke. Students must review guidelines available from Campus Safety. Fire grills permanently located outside are for the cooking of food only. Any student found violating this policy may face disciplinary action.

I. FIRST AID SUPPLIES

The Campus Safety Office, 3D Shop, Printmaking Studio, Papermaking Studio, Media Center and Occupational Health and Campus Office all have basic first-aid supplies. Pain relievers and cold medicine are available for purchase in the Art Cellar.

J. FOUND FURNITURE

No found furniture may be brought into MCAD buildings.

K. GALLERY SPACE AND INSTALLATION

MCAD's galleries and halls provide 1,500 linear feet of exhibition space for students. These spaces can be utilized by all active students, faculty and staff. Anyone using exhibition space is responsible for knowing and following the Exhibition Rules and Etiquette Guidelines as written and upheld by Exhibition and Studio Services. The spaces are clearly labeled in the campus maps. All exhibition space usage must be pre approved by Exhibition and Studio Services. If exhibition spaces are used without proper approval or are not removed by the end allotted time, they will be de-installed and remaining materials and artwork will be disposed of. When acquiring a preapproval one will be asked to sign the Exhibition Agreement, promising they will adhere to the rules, regulations, and expectations as established in the Exhibition Contract and Etiquette Guidelines. MCAD accepts no liability for any artwork or installations.

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L. LOCKERS

Student lockers in specific technical areas (Media Center, Printmaking Studio, 3D Shop, etc.) are monitored by those areas-check with that department for their locker policy. A limited number of coat lockers (Morrison basement hall) and studio lockers are available each semester on a first-come/first-served basis. Locks are not provided. Lockers must be emptied as notified by Exhibition and Studio Services. Immediately after the end of the spring and summer sessions, all lockers are thoroughly cleaned, locks clipped if necessary, and the contents disposed of. MCAD reserves the right to search or inspect a student's locker.

M. LOSS OR DAMAGE OF COLLEGE EQUIPMENT

Any person who borrows equipment or other items from the Library, Media Center, 3D Shop, Exhibition and Studio Services or other MCAD facility will be responsible for repairs or replacement costs if the articles borrowed are lost or damaged while in their possession.

N. LOSS OR DAMAGE OF STUDENT WORK

The college cannot be responsible for any loss or damage of student work or possessions. Students who leave artwork, materials or tools on college premises do so at their own risk. All artwork, supplies and debris must be removed from studios by the last day of the Spring semester and at the end of the summer session or they will be discarded at the students' expense. Lockers must be emptied by the last day of class Spring semester and the last day of summer session. In preparation for the next term, all lockers are thoroughly cleaned, locks clipped if necessary, and the contents discarded. For more information see:

intranet.mcad.edu/department/academic-services

O. PARKING

1. Who Can Park On Campus

All commuter students, staff, and faculty with a subscription to our parking platform may utilize the hourly parking in Lot C, located at the intersection of 26th Street East and 2nd Avenue South, on a space-available basis. Visitors with scheduled appointments may also park in Lot C. More info on [the intranet](#).

2. Motorcycle/Scooter Parking

MCAD community members who choose to ride a motorcycle or scooter to school may park in the designated areas in Lot A. Motorcycles and scooters may not use Lot C. The parking system is not designed to detect these types of vehicles.



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3. Handicap-Accessible Parking

Handicap-accessible parking is available for people with a state-issued handicap parking permit. Spaces are located in Lot A north of the Main building off of 25th Street and Stevens Avenue South, and along the north side of Lot C. Vehicles that park in these spaces without a proper state issued permit will be subject to towing and/or ticketing by Minneapolis parking enforcement.

4. Resident Student Vehicles

There are unrestricted parking spots on the streets surrounding the campus. The MCAD parking lot (Lot C) is located at 2572 2nd Ave S, the intersection of 26th Street East and Second Avenue South. There is no overnight parking for residential students on campus. The exception to this is The Hive Dorm which currently has purchase options for garage and surface spaces. Month-to-month parking contracts are available to any student or staff at the Minneapolis Institute of Art (Mia) ramp at 2400 3rd Ave S. For rates and information, check out the [Mia parking site](#).

- + Lot A – Main Entrance Parking
- + Lot B – Restricted/Assigned Parking
- + Lot C – Hourly Parking
- + Lots D and E – Restricted/Assigned Parking
- + The Hive Indoor and Surface – Restricted/Assigned Parking

The college sponsors regularly scheduled trips to local grocery and art supply stores to assist resident students in obtaining supplies.

5. Restricted, No-Parking Areas

Unauthorized vehicles parked in the following areas may be ticketed and towed:

- + Yellow striped zone next to a handicap space.
- + Parking next to a yellow curb.
- + Parking in a posted fire lane or no-parking zone.
- + Parking in the Admissions, Institutional Advancement or President's Visitor reserved spaces without permission.

Vehicles parked in other reserved spaces (those with numbers painted in the parking space) may also be ticketed and/or towed.

6. Where to Sign up for Subscription Parking Platform

[Parking Subscription Sign-Up](#)

PARKING RATES

- \$0.25 per hour for MCAD Commuters with ID
(when signed up for the subscription)
- \$6 flat rate for Guest and General Public

For more information, please see the Parking and Transportation guide located on the Transportation Information page of the MCAD Intranet at:

intranet.mcad.edu/resources/student-transportation-information

6. Where to Purchase a Stored-Value Parking Pass

Commuter students, staff, and faculty may purchase a stored-value parking pass in the Art Cellar to use Lot C. A valid MCAD identification card must be shown in order to purchase a stored-value parking pass; Continuing Education students may show a proof of registration. Stored-value cards are available in the following amounts: \$5, \$10, \$20, and \$40. A day pass can also be purchased for \$2.00 by designated administrators and faculty for their guests.

For more information, please see the Parking and Transportation guide located on the Transportation Information page of the MCAD Intranet at:

intranet.mcad.edu/resources/student-transportation-information

P. Recycling

MCAD strongly promotes environmental sustainability on campus. To facilitate this, robust recycling and composting programs have been established campus wide. Single-stream recycling containers can be found throughout campus and can be identified by their dark blue color. Green composting containers can be found in all dorms; adjacent to the elevators in the Main building; adjacent to the Art Cellar; in the Morrison basement; in the Master of Fine Arts building; and in the cafeteria alongside the trash and recycling. Rechargeable, lithium and mercury batteries may be recycled at the Media Center window or outside of the Art Cellar entrance.

Q. Restroom Policy

MCAD believes in creating a safe restroom experience for all members and guests in the MCAD community. Everyone is encouraged to use the restroom most comfortable for them. There are all-gender restrooms and gender-specific restrooms available on campus.

All-gender restrooms are located on the first floor of Morrison, on the third floor of the Main Building, and in the MFA studio building. There are also gender-specific restrooms located in the basement of Morrison, and in the Main Building on each floor.



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R. Room Scheduling and Use of Space

Anyone wanting to reserve a room on campus, that is not an exhibition space, must fill out the Room Reservation Form on the MCAD Intranet. If the reservation requires a specific room setup or additional furniture please contact Facilities

S. Studio Space

MCAD provides a limited number of individual work spaces for students. Studios are assigned, by application only, at the beginning of each semester.

Not everyone who applies for a studio will get a studio. To qualify for an art studio a student must have full-time status, a minimum of 30 cumulative earned credits and a declared major. Assignments are based upon a student's declared major, class schedule, and number of earned credits, but ultimately, it comes down to the amount of studio spaces MCAD has, which is limited. Studios are monitored by Exhibition and Studio Services. Generally, assignments are issued at the start of each semester. If assigned a studio it is required that all studio usage follows the Studio Safety Guidelines. If the Studio Safety Guidelines are broken the student is at risk of losing the privilege of their assigned studio. Exhibition and Studio Services reserves the right to reassign any studio that is unused or misused, as per the Studio Contract. Students must clean and vacate their studios by the deadline posted by Exhibition and Studio Services. All artwork, tools, and materials remaining will be disposed of immediately after the posted deadline. Policies for these areas are coordinated by Exhibition and Studio Services, Department Chairs and the Safety Coordinator.

T. VANDALISM

At a college of art, student work has a special value and importance. One of the most serious offenses against the community is destruction, theft or alteration of any work of art. Anyone who defaces or destroys the work of another student for any reason risks not being allowed to attend or be associated with MCAD in any way. Likewise, anyone who defaces, damages or destroys property such as buildings, materials, walls, facilities or equipment commits a serious offense against the community. Our physical facilities play a role in representing who we are to the public.

Willful destruction or theft of any equipment or artwork, or of any college property or personal property belonging to students, faculty or staff members, is grounds for disciplinary action, including suspension and expulsion. Vandalism should be reported immediately to Campus Safety.

VIII. POLICIES, PROCEDURES AND GUIDELINES

A. ALCOHOLIC BEVERAGES POLICY

Alcoholic beverages may not be sold, served, or consumed on the MCAD campus, including the MFA Studios and Gallery, except in conformance with all applicable state and local ordinances and laws. Alcohol may not be served at receptions. (The only exceptions to this policy are events approved by the President.) Selling alcoholic beverages in college apartments in any way (including price-for-admission basis) is against state law and MCAD policy. In no case may alcoholic beverages be served to individuals who are not of legal age or who appear to be intoxicated. Since the majority of students who live in college apartments are not of legal drinking age, all consumption of alcohol in college apartments is discouraged. If an individual appears to be intoxicated while on campus, Campus Safety should be notified immediately. Rules and sanctions regarding alcohol in on-campus housing are listed in the Housing Handbook. Students who violate the college alcohol policy will be subject to appropriate disciplinary action, up to and including eviction from college housing, suspension or expulsion from MCAD and/or prosecution in the courts.

B. ALTERNATE NAMES AND INSTITUTIONALLY RECOGNIZED PRONOUNS

MCAD strives to be an inclusive and welcoming environment for all students, alumni, faculty, and staff. Students may designate the use of an institutionally recognized name (previously referred to as alternate or preferred name) and pronouns. The forms for institutionally recognized names and pronouns are available on my.mcad.edu and are reviewed by Records Office staff upon submission. These forms also offer students the option of updating their email addresses via the Help Desk. Please note that the Records Office will reject any name submission that is offensive, inappropriate, misleading, or otherwise represents a use of the form in bad faith.

Institutionally recognized names and pronouns will appear on faculty rosters. Legal names will continue to be used as necessary in instances including, but not limited to, student accounts, responses to verification inquiries such as verification requests, financial aid documents, payroll, official transcripts, conduct and academic honesty records, and federal immigration documents.

Institutionally recognized names and pronouns are considered non-directory information under MCAD's FERPA policy.

Students wishing to update their records with legal name and/or gender changes will use a separate process and should contact the Records Office for more information.

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C. BICYCLES, HOVERBOARDS, SKATEBOARDS, AND ROLLERBLADES

For safety reasons, bicycles, hoverboards, skateboards, and rollerblades may not be ridden or worn while in the hallways and gallery areas of any college building.

D. BULLETIN BOARDS AND POSTING POLICY

Bulletin boards and other designated posting areas may be used for posting notices. Persons posting notices must use push pins or magnets; staples and tape are not allowed. Postings are valid for two weeks. Persons posting notices are responsible for removing their notices. Boards designated for specific purposes/departments should not be used to post notices. Posting areas should not be used to exhibit artwork. Postings in any of the shared, public spaces (e.g. Main Gallery, elevator bays on first and second floors, stairwells, Concourse areas, etc.) are prohibited. Postings in these areas or postings older than two weeks will be removed and recycled by designated staff members and/or assigned Work Study students.

E. CAMPUS SECURITY REPORT

The safety of all members of the campus community is of vital concern to MCAD. The Annual Campus Security Report is available in the Campus Safety Office. This report includes campus crime statistics for the most recent three-year period and a broad range of institutional policies concerning campus security. These policies pertain to crime prevention, the reporting of crimes and other important topics. A full copy of the report can be found at mcad.edu/campussecurityact or can be obtained by contacting the Campus Safety Office.

F. CELL PHONE POLICY

Cell phones should be put on mute or vibrate during class. Use of cell phones is not allowed during class.

G. CHEMICAL DEPENDENCY

MCAD is a drug-free campus. Students who are concerned about their own chemical use or the chemical use of family members, friends or other students are strongly encouraged to seek help from the Counseling Psychologist or the Vice President of Student Affairs. Chemically dependent students who abuse drugs or alcohol can be referred to a variety of treatment options. Treatment and assistance is MCAD's preferred approach to dealing with students who realize they have a problem and need help. However, students who distribute or sell drugs on-campus may be expelled.

Students who possess or abuse drugs on campus may also face disciplinary action, up to and including expulsion.



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H. CLASSROOM LAPTOP USAGE POLICY

Participation in a classroom community has many benefits, but students will also find that along with those benefits come responsibilities:

- + Students are responsible for bringing laptops to class when scheduled to do so.
- + Student laptops should be in good working condition. If a student is experiencing problems with a laptop, it is the student's responsibility to go to Computer Support for help. Technical difficulties such as problems printing, uploading, saving, or retrieving files do not excuse late or missing work.
- + Students should always store copies of files in two backup locations. Students should never store the only copy of a paper/project on the student server space in case the server is down, and students are unable to access the paper/project.
- + During classroom discussion, demonstration, or lecture, students should not be connected to network resources unless students are specifically instructed to do so.
- + Chatting, using social media, or emailing is no more acceptable than talking on a cell phone during class time. Non-class related use of a laptop during class time, including working on homework for other courses, may result in restriction of laptop use or a grade penalty.
- + Unless otherwise indicated, students should never use headphones during class time.
- + Under the Americans with Disabilities Act, students with documented disabilities may use a laptop with an accommodation plan coordinated by Disability Services, and in consultation with the student and instructor.

I. COLLEGE COUNSELING AND TESTING RECORDS

A student's relationship with their counselor is confidential. The contents of the interviews and results of educational or psychological tests or evaluations will be shared with the student and retained by the counselor. Information may not be released to anyone, including MCAD faculty, without the written or verbal consent of the student.

J. COMPUTER AND INFORMATION NETWORK

All students registered in an MCAD degree program receive an MCAD Login, email address, student home directory (server account) and website. Other student computer accounts are established as necessary based on a student's course schedule or academic need. Student computer accounts are established, maintained or closed each semester based on a student's registration status for the upcoming semester.

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1. Network-Systems Use and Privacy

MCAD's computer network, workstations, servers, email system and software are the property of MCAD and are provided to support the operation of the college. Use of network, equipment or services for personal business or profit; to attempt unauthorized access to user accounts, workstations, servers, networks or other attempts to disrupt services on MCAD's local network or other sites on the Internet is not permitted. The unauthorized distribution of copyright material, including unauthorized peer-to-peer file sharing, is also not permitted.

Usage violation may result in loss of a user's account, suspension, immediate dismissal and/or criminal and civil penalties as outlined by Federal, State and local statutes. The college also has the right to discontinue the email and/or message board access of any student who misuses their privilege by sending abusive, intrusive and/or offensive email to any student, faculty or staff member. Inappropriate use of the college's computer network and e-mail system is prohibited. Examples of inappropriate usage includes:

- + Unlawful or malicious activities including unauthorized copying of copyrighted material, exporting technology in violation of applicable law, introduction of malicious programs into the network, providing private information about other college students or employees, or sending of unsolicited or "junk" mail messages.
- + Transmission, receipt, or downloading of sexually explicit, pornographic, or otherwise offensive materials.

Personal file security on the computer network, email, and file servers are not guaranteed by MCAD. Network services should be treated as public domain and items that are of a sensitive and/or personal nature should not be conducted via email. Students should NOT expect that their use of MCAD's computer network, workstations, servers, e-mail system and software is private. The college has a long history of providing open access to all students using its email system. In order to maintain MCAD's open environment, all users must be self-regulatory and sensitive to others regarding the content of their emails or message board postings. Please be respectful to the entire community when using these services.

Furthermore, a violation of Federal copyright laws can result in civil or criminal penalties. Anyone found to have infringed on a copyrighted work may be liable for actual damages or statutory damages ranging from \$750 to \$30,000 for each work infringed. For "willful" infringement, statutory damages may be increased up to \$150,000 for each work infringed. An infringer of work may also be liable for the attorneys' fees incurred by the copyright owner in enforcing the owner's rights. "Willful" infringement can also result in criminal penalties including up to five years of imprisonment (up to 10 years for a second or subsequent offense) and fines of up to \$250,000 per offense.



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For more details on institutional policies and sanctions related to copyright infringement, visit the [MCAD Intranet](#).

K. DAMAGE TO PROPERTY POLICY

Damage caused in any buildings to furniture, apparatus, or other property of the college will be charged to the person(s) known to be immediately responsible. Any damage, vandalism or loss should be reported to Campus Safety.

L. DATA FOR EDUCATIONAL RESEARCH

MCAD safeguards the privacy and security of individual student data, and treats these data in an ethical manner such as determining what data and information should be used for various purposes, and whether interpretations are correct and appropriately used. To ensure privacy, all names and identifying information are disassociated from individual data before analysis; only summary statistics are prepared and in no instance is identification of individual students permitted.

M. GUEST SPEAKER POLICY

Student organizations may invite guests to speak at the college if approved by the college. To ensure an orderly scheduling of facilities and adequate preparation for the event, students must have a faculty or staff member register the event with Exhibition and Studio Services and the Student Affairs Office. Student organizations should clearly state in their publicity the names of sponsoring organizations. Sponsorship of a guest speaker does not necessarily imply endorsement by the sponsoring group or the college.

N. HEALTH INFORMATION

MCAD does not have health service facilities on-campus, other than the counseling psychologist. The Student Affairs Office can provide referrals for medical care and can refer students who have questions about student health insurance coverage. The Health Care Resources brochure, available in the Student Affairs Office, offers a list of nearby medical, dental and mental health services. MCAD students also have online access to Student Health 101, a monthly digital magazine. Information on health hazards in the arts is available from the Occupational Health and Safety Office.

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O. HEALTH INSURANCE

1. Undergraduate Students

In compliance with the Affordable Care Act (ACA) all MCAD students are required to be enrolled in an ACA-compliant health insurance policy. Domestic MFA and undergraduate students are not required to purchase health insurance through MCAD if they do not have their own policy. If a domestic MFA or undergraduate student wishes to purchase the MCAD plan, more information is found at the [Gallagher Student Health website](#).

2. MA Sustainable Design or IDM Certificate Program Students

Students enrolled in the MA Sustainable Design or IDM Certificate program are not eligible for MCAD health insurance.

3. Health Insurance for International Students

MCAD requires all degree-seeking international students to purchase MCAD's health insurance policy. International exchange students may purchase MCAD's policy or they must provide proof in English showing a policy that will provide coverage in the U.S. Domestic students may opt in to the MCAD student health insurance policy, but it is not required. Domestic students should have their own policy if not enrolled in the MCAD policy.

P. I.D. CARDS

A student I.D. card will be issued to each student. Only one card is issued to each student during their time at MCAD; additional cards issued for any reason cost \$15. Students who did not receive a student I.D. card should contact the Campus Safety Office.

In order for their I.D. to be valid, students must also be listed in the college's electronic data base as a current student. Students must use their MCAD I.D. to gain access to the academic buildings after hours and the resident apartment buildings if they live on campus.

Q. IMMUNIZATION REQUIREMENTS

[Minnesota Colleges Immunization Law](#) requires all college students to show proof of immunization for measles, mumps, rubella, tetanus, and diphtheria. Students enrolling at MCAD for the first time must submit proof of immunization. This information is required to be submitted only at the time of the initial registration of a student; it does not have to be updated each year. However, students who do not provide proof of immunization may not enroll. The Minnesota College Immunization Law applies to anyone who was born after 1956. However, students who graduated from a Minnesota high school since 1997 are exempt from these requirements (because they will already have met them).



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Students are strongly encouraged to be vaccinated for COVID-19 and other preventable diseases as noted by the [Minnesota Department of Health](#).

Immunization requirements are subject to change. For further information, contact the Student Affairs Office.

R. INFECTION CONTROL

MCAD has a written Blood Borne Pathogen Exposure Control plan for contact with human blood or body fluids and a Pandemic Influenza Response Plan to protect students from exposure to infectious agents. In addition, the Occupation Safety Department conducts a flu clinic at the beginning of the school year for those students who wish to receive a flu shot as a preventive measure. Students should refer to their personal medical insurance company for cost coverage of the flu shot.

Students may not utilize human or animal blood and body fluids in their art works as they are assumed sources of contamination. Use of these materials is a violation of the campus' Universal Precautions for Infection Control and the Blood Borne Pathogen Control Plan. If there is a question about use of a material, students should contact the Occupational Safety and Health Coordinator for guidance.

S. Lost and Found

Lost and Found is located at the Welcome Desk in the Main Building. In addition to this, check the Lost and Found at Children's Theatre 612.874.0500 or Minneapolis Institute of Arts 612.8703046. Items held at MCAD will be discarded after 30 days.

T. MEDICAL EMERGENCIES

Emergency medical care is available at nearby emergency rooms listed below. If ambulance service is required, call 911 and then contact MCAD Campus Safety 874.3555. If ambulance service is not required, transportation to the emergency room is available through the taxi service sponsored by student activities fees. Taxi vouchers can be obtained at the Information Desk.

- + Abbott Northwestern Hospital
612.863.4000
800 East 28th Street at Chicago (*entrance on 28th*)

- + Hennepin County Medical Center
612.873.3000
701 Park Avenue



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U. MESSAGES

Urgent telephone messages for students may be given to the staff of the Student Affairs Office 612.874.3738. It is the student's responsibility to check their email daily for messages.

V. MINNEAPOLIS INSTITUTE OF ARTS

An MCAD student I.D. card entitles students to membership benefits at Minneapolis Institute of Arts, including discounted admission to lectures, films, exhibition openings and other events.

W. MINNESOTA I.D. CARDS AND DRIVER'S LICENSES

Minnesota I.D. cards make it easier for out-of-state residents to cash checks. Students who want to obtain a Minnesota driver's license or picture identification may do so at the Minnesota Department of Campus Safety, Driver and Vehicle Services in St. Paul. For more information call 651.296.6911 or visit dps.mn.gov/Pages/default.aspx.

X. NON-DISCRIMINATION POLICY

Minneapolis College of Art and Design does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender, disability, marital status, or age in its programs, activities, scholarship and loan programs, and educational policies.

The following person has been designated to handle inquiries regarding the nondiscrimination policy: Jen Zuccola, Vice President of Student Affairs, 612.874.3626.

Y. OFFICIAL NOTICES

Students are held responsible for familiarizing themselves with all official MCAD information. Students must check the intranet and their email on a regular basis in order to stay current with official college policies/information.

Z. RECORDING IN CLASS POLICY

Video and audio recording in class is not allowed unless required by the Americans with Disabilities Act or by the consent of the faculty member. Violation of this policy can result in disciplinary action.

AA. RESPONSE TO OFFICIAL NOTICES

Students are required to respond to official correspondence from faculty or administrative personnel. Students are held responsible for information contained in this handbook, the



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MCAD Catalog, official college publications and notices sent to a student's email and/or posted on the intranet.

BB. RETURNED MAIL

Students are responsible for keeping their contact information up to date with Records. Student Accounts-related correspondence will be issued to the permanent home address on file. Payroll and Accounts Payable correspondence will be issued to the address listed on payment requests and/or paperwork. Mail returned to the Business Office will be mailed to the forwarding address if one is provided. If no forwarding address is provided, contact will be attempted via MCAD email. Students are responsible for any information and materials returned to the Business Office.

For returned refund checks, payroll checks, and/or accounts payable checks, if no forwarding address is provided and the student cannot be reached via MCAD email, the Business Office is required to remit these funds over to the State of Minnesota Unclaimed Property Division after one year from issue date. Students must file a claim with the State of Minnesota Unclaimed Property Division to get these funds back.

CC. SHOTS FIRED INCIDENT

During a situation where a person(s) armed with a gun or other dangerous weapons enters any academic building and begins firing the weapon, students, staff and faculty should follow these basic steps:

1. If it is safe to leave, EXIT the building.
2. After you leave, call 911.
3. Do NOT attempt to re-enter the building.
4. Do NOT Attempt to rescue victims.
5. Notify the authorities about the location of victims.

If it is unsafe to exit:

1. Lock and/or barricade yourself in a room (most classrooms in Main and Morrison can be locked from the inside).
2. Call 911 and let them know where you are.
3. Call 612.874.3555 the Campus Safety Emergency line.
4. Keep out of sight, turn lights off in rooms if possible.
5. Silence your cell phone.
6. Remain within your secured area until the "all clear" message has been given by Campus Safety or the Minneapolis Police Department.



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Campus Emergency Drills are held once each semester, and consist of an all campus e-mail, computer screen pop-up message, and a test text message. To receive emergency text messages from the college, visit mcad.omnilert.net/ and sign up! It's free and easy.

DD. SMOKING REGULATIONS

Smoking is hazardous to the health of the smoker and individuals nearby. The Minnesota Clean Indoor Air Act protects nonsmokers by allowing certain buildings to be declared smoke free and by regulating smoking to certain designated areas in other buildings. MCAD academic buildings are smoke free. This policy also applies to marijuana (must be 21 years or older to use), e-cigarettes, or other alternative smoking devices.

There is no smoking within 25 feet of all academic building entrances, except the second-floor balcony of the Main building. A map of nonsmoking areas can be found online at: intranet.mcad.edu/content/map-nonsmoking-areas

MCAD is concerned about the health of its students, faculty and staff; it is also concerned about following the law. Stringent measures will be taken against individuals who violate the rights of others by smoking in the buildings. This will include warning and potential suspension and expulsion for individuals who repeatedly violate the smoking rules. All members of the college community are encouraged to immediately report smoking or any other kind of fire or safety hazard to the Campus Safety Office, the Facilities Office or the Vice President of Student Affairs.

EE. TAXI SERVICE

A portion of student activities fees are used to fund a taxi service with Red and White Taxi Service Corporation. MCAD students can obtain a taxi voucher from the Campus Safety Information Desk. The taxi voucher is available for a limited amount. Charges beyond limit must be paid by the rider. The voucher is non-transferable. The number of vouchers a student can receive each semester is limited. All voucher rides commence at the MCAD Main Building and the destination must be a private residence or medical facility.

FF. THEFT

A sense of trust and security helps create an environment conducive to learning and creativity. Consequently, individuals who destroy this healthy environment by stealing will be dealt with severely. Unauthorized removal or attempted removal of student work, equipment, supplies or any college property from any college building, student room or apartment is grounds for severe punishment, including expulsion. Theft from a fellow student, staff or faculty member may also result in expulsion. Theft should be reported immediately to Campus Safety.



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**GG. USE RIGHTS FOR STUDENT WORKS IN PROMOTIONS,
DEVELOPMENT, ALUMNI RELATIONS, AND MARKETING PURPOSES**

MCAD is responsible for initiatives promoting the College and its educational and artistic programs. In the course of doing so, the College may also engage in the use of students' names, voice, photographic or video likenesses, reference to artistic, musical, literary, or any other creative work produced in connection with their studies at MCAD. This includes representations, reproductions, displays, or performance of any such student work for promotions, development, alumni relations, and marketing. Unless otherwise notified, the College assumes consent from all students to the use in the promotion and marketing of MCAD, and in development and alumni relations of (i) their image, likeness, and voice; and (ii) their artwork made during the time they are matriculating at MCAD.

If students do not consent, the College requests students to opt out from the use in the promotion and marketing of MCAD. Students may opt out by filling out a form through my.MCAD.edu > Student Life tab > Image Usage Opt-Out Form.

Students can revoke consent at any time by emailing communications@mcad.edu. Students may also specify conditional uses, if any, of their names, likenesses, and representations of creative work. Notifications of restrictions must be made via email, addressed to communications@mcad.edu.

HH. VETERAN'S SERVICES

The School Certifying Official, located in the Records Office, is responsible for the administration of Veteran's Administration policies and procedures at MCAD. Records can be contacted at records@mcad.edu.

II. WALKER ART CENTER ACCESS

Students may show their MCAD ID cards in order to gain free admission to the Walker Art Center. Students will need to pay the requisite costs for special events or exhibits.

IX. FINANCIAL POLICIES

A. ART CELLAR ACCOUNTS

The MCAD Art Cellar, a non-profit college store, is a convenient and affordable resource for purchasing course books and materials. The Art Cellar offers discounted pricing and all proceeds are used to fund MCAD student scholarships.



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For your convenience, the MCAD Art Cellar offers students the option of purchasing supplies using a prepaid account. Students and families may add funds to their Art Cellar account any time during the Fall and Spring semesters through the Business office. If you have any questions, please contact Student Accounts at: student_accounts@mcad.edu.

1. Adding Funds to Art Cellar account (Students)

- + To add funds to your Art Cellar (bookstore) account, please login to your [myMCAD student dashboard](#) and click, 'Launch MAXPay'.
- + Click "**Make a Payment**" from the MAXPay main menu.
- + Click the "**Prepaid Art Cellar Account**" option. Enter the amount you would like to deposit and add it to your shopping cart to complete the payment process.

2. Invite another payer to add funds to Art Cellar account

In order for another payer to add funds to your Art Cellar account, you must first authorize third-party access. Simply login to your online student account [myMCAD Student Dashboard](#) using your official MCAD login and password. Follow these easy steps:

- + Go to the "**FERPA Form**" page.
- + Click the gray box labeled '**Click Here to Grant Access**' at the bottom of the page and complete the requested information.

Invited payers will receive an email notification from records@mcad.edu with instructions for activating their account. Once they have activated their third party accounts, authorized users will be able to login to their [myMCAD Parent Dashboard](#) and add funds/activate Art Cellar accounts following the instructions listed above.

3. Adding funds to Art Cellar account using Financial Aid refund

Students expecting a financial aid refund may allocate up to \$300 from their anticipated refund to an Art Cellar account any time during the first week of classes, by emailing student_accounts@mcad.edu or by visiting the Business Office during regular business hours. Email student_accounts@mcad.edu to request an Art Cellar account transfer from your financial aid refund.

4. Closing your Art Cellar Account

Students may close their Art Cellar account and receive a refund of the remaining balance at any time, however, once your Art Cellar account is closed, it may not be reopened until the following semester.

Art Cellar account balances automatically transfer from the Fall semester to the Spring and are closed immediately following the last day of Spring semester classes. Art Cellar account



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balances will be refunded to students by mail within 10 business days. MCAD reserves the right to collect any outstanding balance from remaining Art Cellar funds at the end of each term. Art Cellar accounts may be terminated by the Art Cellar or the Business Office at any time.

Contact the Business Office at 612.874.3809 with questions regarding Art Cellar Accounts.

B. COST OF COURSE MATERIALS

Students should budget to spend approximately \$300 per course for related materials, on average. Required materials will be listed on myMCAD within the registration information for courses, where possible. In selecting required course materials, MCAD faculty strive to select the best value materials for the lowest cost, eliminate unnecessary course materials, and allow for the maximum flexibility for student purchase options.

C. EMERGENCY LOAN PROGRAM

The Emergency Loan Program is for students needing a short-term loan of \$100 or less. Applications are available in the Financial Aid Office during Fall and Spring semesters. The application must be completed and signed by the Financial Aid Office and submitted to the Director of Student Accounts for final approval.

Cash may be disbursed at the discretion of the Business Office. Checks may take three to five days to process.

Loans must be repaid within six weeks, or by the last day of the semester, whichever comes first. No emergency loans will be issued after April 1.

Students may only receive one emergency loan per semester, and are not typically approved for students who owe a balance to the college.

D. FINANCIAL AID

All students are encouraged to apply for financial aid with the help of the Financial Aid Office; more than 95 percent of MCAD students receive some form of financial aid. Students are usually awarded a combination of scholarships, grants, loans, and work-study to meet their financial needs. The state and federal governments and the college provide financial aid funds. Additional scholarship sources include outside agencies, employers, and area libraries as well as online. The total amount of financial aid a student may receive is based on the family's financial situation and the cost of attendance.



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Students should complete the FAFSA (Free Application for Federal Student Aid) online at fafsa.gov by March 1. Financial aid applications completed by the deadline will be considered for priority funding. Award letters for the upcoming year will be available online around May 25 for students who have completed their financial aid file. Students are required to complete a new financial aid application each year. While the amount of financial aid a student may receive is dependent upon financial need, the student must also be making satisfactory academic progress to be eligible for federal, state, and MCAD funds. Full-time attendance is required to be eligible for some financial aid programs.

Financial aid is calculated by taking a student's cost of attendance minus their expected family contribution to determine their financial need. Cost of attendance includes tuition and fees, estimate for housing, food, books, supplies, travel, and personal expenses. Students have the option to appeal their cost of attendance by contacting Financial Aid. Expected family contribution is calculated by the FAFSA processor. Students have the option to appeal information supplied on the FAFSA if there has been a change to their financial situation, such as a loss of job, excessive medical bills, or divorce. Contact Financial Aid to get forms needed to process an appeal.

Private or alternative student loans are also available to students. For more information regarding loans can be found at mcad.edu/admissions-aid/financial-aid/loans-and-financing.

A loan must be approved by the lender by the tuition deadline in order to be considered in the calculation of the amount due for the tuition due date.

1. Disbursement of Financial Aid

If a student's financial aid is complete and they are attending classes for the semester, financial aid funds should be posted to their student account by the anticipated disbursement. Loan funds are typically credited to a student's account within one business day of being received by the college, but not before the anticipated disbursement dates in Fall and Spring Semesters.

2. Financial Aid Records

Financial aid applicants are required to submit a free Application for Federal Student Aid (FAFSA) and supporting documents each year of attendance at MCAD. These documents are available only to persons working directly with financial aid. Information on awards for scholarships, grants, and loans, which are based on financial need, are confidential and will not be released to unauthorized persons. Federal regulations require colleges to maintain financial aid files for five years after a student graduates or leaves school. Students who receive the Federal Perkins (NDSL) loans will have their files maintained until the loan is repaid. Records are destroyed at the end of the applicable time period.



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3. Financial Aid Requirements

The Financial Aid Office monitors students after every semester for successful completion of satisfactory academic progress (SAP) standards. Students are measured on qualitative and PACE (quantitative) standards.

A. Qualitative Standards

This measures a student's quality of performance in terms of GPA. A student who does not meet the minimum cumulative grade point average of 2.0 each semester will be placed on financial aid warning for the subsequent semester of enrollment. During this warning semester, a student can still receive federal aid. A student who meets the qualitative standards while on warning shall be placed back in good standing. A student who fails to meet the qualitative standards while on warning will be suspended from financial aid for the subsequent term. Students may repeat a class in which they have not received a grade of "C" or better, but will not receive credit toward financial aid eligibility for that class if they take it more than twice. Grades and credits for both classes will be used in all calculations. PACE (Quantitative) Standards: Students must successfully complete 60 percent of the credits for which they were awarded financial aid. The Financial Aid Office calculates the pace at which you are progressing in your SAP academic plan by dividing the cumulative number of credits you have successfully completed by the cumulative number of credits you have attempted. Unsatisfactory grades of "F," Incompletes, or Withdrawals do not count as completed courses but will count as attempted credits.

Students must be making progress toward a degree. To quantify academic progress, MCAD must set a maximum timeframe in which students are expected to finish a program. Required Maximum Time Frame: To remain eligible for financial aid, students must complete their degree before reaching 150 percent of the number of credits needed to complete the degree program. All periods of enrollment must be considered, even those for which they did not receive financial aid, as well as hours transferred from another school. Attempted hours include all registered hours per semester including grades D, F, Incompletes, or Withdrawals. A student may receive financial aid for a maximum of 168 credits attempted, or for up to twelve semesters of full-time enrollment.

B. Satisfactory Academic Progress Status

1. Financial Aid Warning Status

For the first occurrence of not meeting SAP standards, students will be placed in a Financial Aid Warning status, which means students are one term away from losing their financial aid eligibility. They are still eligible for financial aid; however, should they not meet SAP standards again, their financial aid will be suspended.

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2. Financial Aid Suspension Status

For the second occurrence of not meeting SAP standards, students are immediately placed on Financial Aid Suspension. As long as they are in suspension, they are not eligible for federal financial aid. They may appeal this status.

4. Reinstatement of Financial Aid Eligibility

If a student loses financial aid eligibility because they are not meeting SAP standards, they may regain eligibility in one of the following ways:

A. By successfully appealing loss of eligibility. The appeal must be in writing, must be submitted within thirty days of notification of unsatisfactory status, and must be accompanied by all relevant documentation. Students may appeal due to a special circumstance such as illness or injury of the student, death of a relative of the student, or other circumstances that result in undue hardship to the student as documented by a third-party professional such as a healthcare provider, counselor or lawyer. Written appeal must be submitted to the Vice President of Students and will be reviewed by committee.

B. By completing one semester using their own resources with at least half-time enrollment (6 credit hours). They must successfully pass all courses taken using their own resources. Example: If you register for 12 credits, you must pass 12, etc. Withdrawals and incomplete grades will be counted against you and you will not regain eligibility. If you successfully complete one semester using your own resources, you will be placed in good standing for the following semester and will be eligible for financial aid. As long as you continue successfully and progress towards a degree, you will remain in good standing. When choosing courses to take with your own financial resources, the courses taken must be chosen in consultation with an academic advisor. You must advance toward attaining a degree and show progress within your SAP academic plan for graduation. Once the financial aid office receives your grades, your financial aid award will be updated to reflect the upcoming semester.

E. FINES

MCAD departments, both academic and institutional, may impose fines against a student's account, in accordance with each department's policies and procedures. All fines must be paid prior to the end of each semester and are subject to MCAD's regular tuition policies. Unpaid fines may result in a Business Office hold being placed on a student's account. The Business Office prevents the release of student records as well as the utilization of college services.



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F. LAPTOP PURCHASE PROGRAM

All new incoming undergraduate freshmen and transfer students are required to purchase a laptop through MCAD. Please see mcad.edu/laptop for technical details. If a student already owns a laptop that meets all of the required technical specifications required by the college, the MCAD laptop purchase requirement may be waived. A signed Laptop Waiver Form must be completed by specified dates. Please contact Admissions for the appropriate form, procedures and dates.

Purchased laptops are distributed during orientation. Once the student receives the computer, all ownership rights and responsibilities transfer to the student. Please make sure the computer is properly insured. MCAD accepts no responsibility for the laptop once it is delivered to the student.

G. PERSONAL COMPUTER PURCHASES

MCAD's Online Apple Store provides students with educational discounts on most Apple hardware and software product lines. Individuals who are interested in purchasing a computer can visit the Intranet or email computer_support@mcad.edu for assistance.

H. REFUNDS

Credit balances posted to a student's account as a result of a financial aid overpayment will be electronically refunded via MAXPay's eRefund process within ten business days. Students and families not enrolled in MAXPay's eRefund program will receive email notification with instructions for enrolling. Credit balances will be reduced by any outstanding balances owed to the college before eRefunds are issued. After two attempts to electronically deposit funds via eRefund, physical checks will be mailed to the permanent address on file with the MCAD Records Office, for those students not enrolled in MAXPay's [eRefund](#). A \$10 administrative processing fee will be assessed for refund check disbursements. Students are responsible for updating their permanent address with Records to ensure prompt delivery of refunds and other official college correspondence.

Refunds generated as a result of Federal Parent Plus Loan overages are issued to the borrowing parent, unless otherwise instructed by the parent borrower on the Plus Loan application or in writing (email financial_aid@mcad.edu), prior to disbursement.

Note: Parent Plus loan refunds may be processed through eRefund by special arrangement, upon verification that the designated eRefund account belongs to the named Parent Plus Loan borrower of record.

Students may request non-Parent Plus loan refunds be issued to a third party with written consent (email student_accounts@mcad.edu) prior to refund disbursement.



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Note: Department of Education regulations prohibit students from using financial aid refunds to cover account balances from a previous term in excess of \$200.

1. Refund Policy for Students Withdrawing from Individual Classes during the Semester

After the Add/Drop period, no refunds will be given to students who withdraw from individual classes but remain enrolled in school.

2. Refund Policy for Students who Audit Classes or Attend the Student-At-Large Program

No refunds will be given after the Add/Drop period.

3. Refund Policy for Summer

No refunds will be issued to students after the Add/Drop period.

I. REISSUE CHECK REQUEST

Students will be charged for all duplicate check requests. Please refer to the current academic year's Cost Sheet for the charge rate.

J. RETURNED CHECK POLICY

All check payments should be processed through MAXPay by selecting the electronic ACH (eCheck) payment option at checkout. Returned ACH/eCheck payments will be assessed a \$35 ACH Reversal fee. In the event of an electronic check reversal, the ACH/eCheck payment option may be temporarily suspended until the account is in good standing.

K. STAFFORD LOAN REQUIREMENTS

Students who have not previously borrowed a Stafford Loan must complete Loan Entrance Counseling and sign a Master Promissory Note before receiving their Stafford Loan award. To complete the entrance requirements go to studentloans.gov. The Financial Aid Office is available to assist students with questions or concerns.

L. STUDENT ACTIVITIES FEE

Each semester an activities fee is charged to undergraduate and MFA credit-earning students at MCAD. Part-time students are also charged an activities fee. The Student Affairs Office and the Student Union use the money to sponsor events and programs that enhance the quality of student life at MCAD.



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M. TUITION POLICIES

MCAD charges undergraduate and graduate students a fixed amount for 12 to 18 credits and a per-credit rate for any credits over 18. Students enrolled for less than 12 credits pay a per-credit rate. Students-at-Large, Auditors, and Alumni also pay on a per-credit basis. Student account balances may be viewed in real-time via [MAXPay](#). Preliminary or estimated tuition balance notifications for the fall semester are sent electronically to all registered students beginning in mid to late June. Students will receive tuition balance updates daily until the August 1st tuition deadline. Students must pay their tuition and fees in full or have college-approved payment arrangements, such as loans and/or payment plans, in place by August 1st to avoid fall semester, late payment charges (\$250). Likewise, students registering for courses after the published tuition deadline will be charged a \$250 Late Registration charge, in lieu of the semester's late payment charge.

During the Add/Drop period students may add or drop courses. However, reducing course enrollment may negatively impact financial aid eligibility for certain awards (e.g. MN State Grant, Pell Grant) and increase the balance owed. Students should use the Financial Worksheet, which can be found at mcad.edu/admitted, to determine their estimated amount due or contact the Business Office for assistance. (Spring semester tuition is due on the first Friday after January 1st, unless it falls on New Year's.)

DELINQUENCY

MCAD does not allow students to carry account balances past the semester's published tuition deadline unless they are enrolled in the MAXPlan (monthly installment payment plan). Depending on the circumstances of the delinquency, the following fees will be charged:

- + Unpaid student account balances after the semester's published tuition deadline will incur a \$250 late payment penalty. Students may be granted an extension to pay their tuition balance on a case-by-case basis.
- + If a student is granted an extension to pay their tuition balance but fails to pay the outstanding balance by the extension due date, their enrollment will be canceled and all semester charges and the \$250 late payment fee will be deleted from the student's account. If the student appeals for reinstatement and the appeal is granted, the student will be re-enrolled and a \$250 Reinstatement Fee will be assessed. The reinstatement fee plus the original outstanding balance must be paid in full, prior to reinstatement.
- + Students who enroll for classes after the published tuition deadline will incur a \$250 Late Registration charge.
- + Students will not incur more than one \$250 fee related to late tuition payments or enrollment.

MAXPAY MONTHLY INSTALLMENT PAYMENT PLAN



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During the semester, students enrolled in the MAXPay payment plan who incur new fees/fines or miss scheduled monthly tuition installments have 30 days from the original due date to pay off the installment and or new fees. Unpaid monthly installment payments are considered delinquent after 30 days from the original due date; unpaid fees are considered delinquent 30 days after the transaction date. A written, 30-day, final payment demand will be issued upon separation from the college or at the end of the academic period for which the delinquent account balance was incurred.

Important: All unpaid account balances are due immediately upon separation from the college or at the conclusion of the academic period in which the delinquent charges were incurred. MCAD retains the right to take certain actions in the attempt to collect any and all unpaid student account balances, including but not limited to: withholding certificates or diplomas; cancellation of registration for future academic periods, placement with a third party collection agency or attorney; or withholding of Art Cellar, Cafe, or housing deposits. The student will be charged and held liable for all accrued interest, late fees, and other costs associated with the collection of a debt.

VETERANS AFFAIRS PAYMENTS

In accordance with Title 38 US Code 3679 subsection (e), the Minneapolis College of Art and Design adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill (Chapter 33) or Vocational Rehabilitation and Employment (Chapter 31) benefits, while payment to the institution is pending from the VA. This school will not:

- + Prevent the student's enrollment
- + Assess a late penalty to the student for the VA portion of the student's tuition
- + Require the student to secure alternative or additional funding
- + Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution

N. WITHDRAWAL

1. Withdrawal from Classes and the College

Students who wish to drop all classes and withdraw from the college at any time should schedule an appointment with the Vice President of Student Affairs and complete a Notification of Student Withdrawal form. The student should officially withdraw from the college before the last day of the current semester to avoid receiving failing grades for that semester's work.



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Please note that the official withdrawal date will be determined by the date the form is received in the Student Affairs Office.

Students who stop attending classes for which they have registered without either formally dropping the classes or withdrawing from the college will receive a grade of "F" for each class not attended.

2. Withdrawing and Tuition and Fees

Tuition, activity and technology fees, food plans, and housing charges will be refunded based on a prorated scale, determined by the date the student officially withdraws from the college. Students are eligible to receive a reduction of tuition, activity fees, food plan*, and housing if they complete the official withdrawal process between the first and fourth week of the semester. No withdrawal credit is awarded after the fourth week of the fall or spring semesters. No withdrawal credit is awarded after the fourth week of the fall or spring semesters. Students purchasing a laptop through the school are required to pay for the laptop in full, even if they withdraw.

* If the balance of the food plan is less than the prorated refund, the actual balance will be refunded.

The official date of withdrawal is the date a student submits a completed Notification of Student Withdrawal form to Student Affairs, or otherwise informs Student Affairs in writing of their intent to withdraw from the college.

Refunds of tuition, activity fee, and housing will be calculated based on the following schedule:

1. During the first week of classes = 100%
2. During the second week of classes = 75%
3. During the third week of classes = 50%
4. During the fourth week of classes = 25%
5. After the fourth week of classes = 0%

Example: If a student completes the withdrawal form during the third week of the semester, their tuition, activity fee, and housing (if they live in campus housing), will be reduced by 50 percent. The student then will be responsible to pay for 50 percent of these costs.

3. Official Financial Aid Withdrawal Policy

If the student is receiving financial aid and withdraws from the college before the 60 percent point of the semester, federal regulations require MCAD to recalculate the financial aid award based on the percentage of class days completed. Typically, the 60 percent point of the semester is week nine in a fifteen-week semester.



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Aid for students who withdraw before the 60 percent point of the semester will be recalculated based on the following formula: Number of calendar days completed* as of the official withdrawal date divided by total days in the semester equals the percentage of aid earned. Example: Student withdraws after completing thirteen days of classes (week three). There are a total of 104 classroom days in the semester. $13 \div 104 = 13$ percent. The student will be eligible to receive 13 percent of the original financial aid award. The financial aid is recalculated and the semester tuition bill is adjusted to the new financial aid award. Unearned aid will be removed from the tuition account. Students will receive an updated financial aid award showing the total aid awarded. Student Accounts will notify students with any updates to the tuition account after aid is adjusted.

**Scheduled breaks in the semester of more than five days are excluded from the number of days completed.*

4. Extenuating Circumstances Policy

Students who withdraw due to extenuating circumstances are eligible to appeal and may receive a prorated refund after week 4. To complete the appeal process, students will need to submit a letter explaining their circumstance along with documentation that supports their situation to the Vice President of Student Affairs before the last withdrawal date of the semester.

Students are allowed this opportunity only one time while completing a degree.

5. Involuntary Withdrawal

If a student is unable to function academically, or if the physical or emotional health of the student or others is endangered, the college has the right to place the student on leave.

6. Unofficial Withdrawal Policy and Process

Students who do not complete a written withdrawal request but discontinue attending the college before the 60% point and earn a zero GPA for the semester are considered to be an Unofficial Withdrawal. There is no reduction in tuition, activity fee, or room charges for Unofficial Withdrawals, but financial aid will be reduced to 50% eligibility. Financial aid will be recalculated after semester grades have been calculated by the Records Office. Students will receive notification from the Financial Aid Office of award adjustments. The Student Accounts Office will notify the student of any outstanding costs after financial aid has been removed from the tuition account.

7. Military Leave Policy

The college will make every reasonable effort to accommodate the needs of a student called to active military duty during an academic term. Students who receive orders to report for



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active military duty should contact Student Affairs and provide documentation. Student Affairs must be notified to initiate accommodations for the student regarding in-progress coursework.

8. Short-term Leave

Students who are required to attend short-term military training (one week or less) may be excused from missing a class session in their scheduled course(s). Students who need to miss class for military training are encouraged to contact Student Affairs and their instructors as soon as they know when training will occur so accommodations can be made. Documentation of the training should be provided to Student Affairs as mentioned above.

9. Long-term Leave (including Military Leave)

Students who are called to long-term military leave (such as military deployment) should contact Student Affairs immediately. Students should provide documentation of the military leave and complete a Notification of Student Withdrawal form for students. Students can indicate when they plan to return to MCAD on the form.

If the student is called to military leave during the Add/Drop period, they will be dropped from their courses and the student will receive a full refund per the college's official withdrawal policy.

If the student is called to military leave during the percentage withdrawal period (first four weeks of the semester), tuition and financial aid calculations regarding refunds will be processed as usual. The student will be withdrawn and receive a 'W' grade for all courses. If the student is called to military leave after the withdrawal period, no tuition will be refunded per college policy. The student will be withdrawn and receive a 'W' grade for all courses. If the student is called to military leave late in the semester, it may be feasible for the student to receive an incomplete grade in their course(s). Military leave is an acceptable justification for an incomplete grade.

X. ACADEMIC LIFE

A. ACADEMIC RECORDS

Faculty report grades to the Records Office, where they are kept in the student's permanent academic record. The student's permanent record contains a complete history of academic coursework, grade reports, and related official action. A student's academic records are available only to the student involved and MCAD officials, including faculty, who have legitimate educational interest. Generally, information from a student's educational record is not released without the student's written permission.



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Students may arrange to have copies of their transcripts sent to whomever they choose. Requests are made to Records. No transcript will be issued without a written and signed request from the student or their duly-authorized agent. However, directory information, including certification of graduation, dates of attendance, and the major area or core concentration may be furnished to the public (e.g. a prospective employer) on request. Students who object to the disclosure of this information should contact Records to request that MCAD not disclose directory information about them. See the Family Educational Rights and Privacy Act of 1974 Policy.

The college has the right to withhold certification of graduation until all credit requirements and financial obligations to the college have been met.

1. Definition of Transcript

A transcript is a comprehensive and accurate record of all courses and grades that a student has taken at MCAD, plus any coursework from other institutions accepted in transfer. The MCAD transcript will contain coursework from all divisions in which a student has enrolled at this institution, inclusive of Continuing Education, undergraduate program(s), post-baccalaureate program(s), and graduate program(s).

The transcript will only be amended in cases of documented institutional error. Transcripts will not be separated by course division, nor will any academic information which is deemed to be true and correct by the institution be hidden or expunged, temporarily or permanently, for any purpose.

B. ACCESSING ONLINE MATERIALS

In online and hybrid courses, students are licensed to view course materials for the duration of the course. These materials may include, but are not limited to, video or audio lectures, online discussions, downloadable handouts, code examples, and video, audio, or written feedback. Students may not access this material beyond the duration of the class nor copy these course materials except for use in connection with the specific class.

Under the Americans with Disabilities Act, students with documented disabilities may have access to, and the use of, recordings of classroom lectures and instructional images as part of an accommodation plan coordinated by Disability Services, in consultation with the student and instructor.

C. ADDING OR DROPPING A CLASS

This process applies to classes that start during the first week of the semester. During the first five days of a semester, students may add or drop classes. No classes may be added after the first five days.



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TO ADD OR DROP A CLASS

1. If a student is adding a class, the student must attend the first class session and confirm with the faculty that they may join the class.
2. If a student is dropping a class, they do not need to obtain faculty permission during Add/Drop Week.
3. Any student intending to add or drop class(es) should locate the Add/Drop Courses Form on myMCAD, complete all of the requested information, and submit the form prior to the Add/Drop deadline.
4. The form will route to department chairs for final approval, and to Financial Aid for approval if the student is dropping credits without replacing them.
5. The finalized and approved form will route to the Records Office for processing.

A class is officially added to the student's schedule only if the Add/Drop form is returned to the Records Office by the stated deadline. Students who miss the deadline will not be allowed to attend or receive credit for the class. A portion or all of the student's financial aid may be canceled, and the student may be considered less than full-time.

After the first week of class, no adds are permitted, and students may not drop classes entirely from their record. Students may withdraw from courses; the course will remain on the student's record with a notation of "W." A "W" will not impact the student's GPA.

If a student wants to withdraw from one or more classes, but continue attending at least one class, they should access the Add/Drop form on myMCAD. The department chair of the student's major and of the course being withdrawn from, will be notified of the request to withdraw and will need to approve to finalize the withdrawal.

Withdrawn credits are counted as credits attempted but not completed. Students are required to complete a minimum of 60 percent of all attempted credits in order to maintain satisfactory academic progress.

Students who wish to withdraw from MCAD completely, at any time during the semester, should see the Vice President of Student Affairs and complete a Notification of Student Withdrawal form.

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See the "Withdrawal from the College" section (IX. M.) for more information. Students who receive financial aid, veteran's funding, or social security should check with Financial Aid before confirming decisions to drop below full-time status or withdraw as their funding may be affected.

ADDING OR DROPPING A ONE OR TWO-CREDIT CLASS

Students may add or drop a one- or two-credit class during the first week the class is in session. If they are not a full-time student, they will be charged for the class. Financial aid will not be altered. Students cannot change a one or two-credit class to Audit after the regular Add/Drop deadline.

Note: If the change in registration requires additional tuition payment (between 1 and 11 or more than 18 credits), the student must bring their signed Add/Drop form to the Business Office and pay for additional credits. Confirmation of payment from Student Accounts must accompany the Add/Drop form in order for the Records Office to process this change.

D. ADMISSION REVOCATION POLICY

MCAD expects all aspects of an admitted student's academic performance and conduct completed before the intended term of enrollment at MCAD to be consistent with their record presented upon admission.

Admission is subject to revocation if a student's coursework completed before the intended term of enrollment at MCAD does not meet the college's academic standards. This includes any significant declines in academic performance, such as failing a program review. Declining grades or a significant change in curriculum may also be cause for revoking admission. It is the student's responsibility to advise MCAD of, and explain, any serious decline in grades or course changes that were not presented in their application.

It is also important that high standards of behavior and conduct are maintained. Misconduct that occurs or comes to light after admission, such as disciplinary action in high school or college that leads to suspension, expulsion, criminal charges, or convictions, or other serious behavioral incidents, may be cause for revoking admission.

E. AUDITING A CLASS – UNDERGRADUATE

Matriculated undergraduates at MCAD may audit classes, but these will not count toward the fulfillment of their degree requirements. Specific requirements and expectations are arranged by the faculty and the student. In general, tests, critiques, and papers are not required. Tuition for audited classes is discounted from that of a class taken for credit. The decision to audit or earn credit in a class must be made by the end of the Add/Drop period. No credit will be

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earned and no grade will be assigned. There will be a notation on the student's transcript that the course was audited.

F. CHANGE OF MAJOR

Students who decide to change majors must complete a new Declaration of Major form, available in the Student Affairs Office. After obtaining the form, the student must make an appointment with their new department chair. At this appointment, the chair will outline the degree requirements of the new major.

G. CHANGING GRADES

There is a statute of limitations on all grade changes. Grade changes must be made by the end of the fifth week into the semester following the semester for which the course in question was completed. Grade changes may be made under the following circumstances: a) a successful grade appeal (see "Grade Appeal"), b) completion of an incomplete (see "Incomplete Grade"), or c) a successful withdrawal from a course.

Students who wish to have a letter grade changed to W (withdraw) will need to submit an appeal to the Vice President of Student Affairs before the end of the semester in which the course was taken. The appeal should include a letter explaining the circumstances on why the course withdrawal deadline was not met, along with documentation that supports their appeal. Students are allowed this opportunity to change a letter grade to W only one time while completing a degree at MCAD.

H. CLASS ATTENDANCE POLICY

The MCAD community aims to foster a rigorous, engaging, and meaningful learning experience in a collaborative environment to promote academic success in all classrooms, whether online, hybrid, or in person. MCAD is committed to creating a space of belonging and care so that students are supported and can participate fully in class. ***Full participation includes active engagement with course materials, the timely submission of assignments, and attendance at all class sessions.***

Students must attend the first meeting of all courses whether In-Person, Online, or HyFlex; failing to attend the first class can impact your enrollment in the course and have consequences on financial aid. Faculty can grant a seat to another student if a registered student has missed the first class session and has yet to communicate with the faculty to explain their absence.

For Synchronous Online and HyFlex courses, students should be prepared to utilize their computer's camera and microphone functions and video platform chat feature to facilitate



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class engagement. Exceptions to this expectation may be arranged individually with the faculty.

Students are expected to be present and participate for the full duration of every class period. In the case of circumstances that prevent a student from attending class, students must contact their faculty member in writing (via email) who will work with them to determine whether missed classes or assignments can be made up and, if so, ways to satisfy the class requirements. It is the student's responsibility to plan their schedules to avoid excessive conflict with course requirements. Excessive absences, repeated tardiness, or leaving class early may result in a lower grade, at the discretion of the faculty. However, some circumstances lead to excused absences from the classroom.

Online Asynchronous

Students enrolled in Online Asynchronous courses are expected to engage with course materials and participate in course activities each week of the course following posted deadlines. Engagement is defined as group or individual activities, discussion board posts, quizzes/tests, assignments, or any combination thereof, or other activities defined by the professor. Any week with no evidence of engagement in the Online Asynchronous course may result in a lower grade for this course.

Students must log in and engage with their course during the first week of all Online Asynchronous classes; failing to log in and engage during the first week of class can impact your enrollment in the course and has consequences on financial aid. Additionally, faculty can grant a seat to another student if a registered student has not logged into class during the first week and has yet to communicate with the faculty to explain their absence.

In the case of circumstances that may keep the student from participating in class, students must contact their faculty member to determine whether missed assignments can be made up and, if so, identify ways to satisfy the class requirements. Faculty members will communicate with their department chair or director if a student has not been present in their online class for an extended period or has multiple assignments. Faculty will not reteach material that a student has missed. However, some circumstances lead to excused absences from the classroom.

EXCUSED ABSENCE

1. Single absences

A single absence per semester may be excused when a student communicates to the faculty member they are missing class for any one of the following reasons:

- + Physical or mental illness of the student;



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- + Caregiving duties related to a physical or mental illness;
- + Medical/mental health/mental appointments (when possible, schedule outside of the school day and attend school before or after the appointment);
- + Subpoenas;
- + Jury duty;
- + Military service;
- + Bereavement, including travel related to bereavement;
- + Religious observances;
- + Experiencing a significant personal safety issue

Students must notify their faculty member about missing class for any reason, in writing via email before the start of the class, and request any makeup work.

Students will **not** be required to provide documentation (such as a doctor's note or an obituary) for a **single** excused absence listed above, nor should documentation be requested.

Students are responsible for obtaining and reviewing any missed class content.

2. Guidelines for makeup work

- + Faculty will not reteach a class a student has missed;
- + Faculty will determine how a missed class or assignment can be made up;
- + The instructor may not penalize the student for an excused absence and will provide a reasonable and timely opportunity to make up for missed work;
- + If a student missed a part of the course that cannot be made up in the same way, such as a field trip or a visiting artist lecture, the faculty member may substitute another activity or assignment that meets the learning outcome

3. Extended absences

Faculty members are expected to communicate with their Department Chair or Director if a student has not been in attendance for an extended period or has missed multiple assignments.

Two or more absences due to illness:

- + Cases involving two or more excused absences in a course due to medical reasons will be addressed in a timely way by the faculty member, and if necessary, in consultation with the Department Chair and Academic Affairs;
- + The faculty member may request legitimate documentation from a professional;
- + Students must contact their faculty member to determine whether missed classes and assignments can be made up to satisfy class requirements.

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I. CLOSED CLASSES AND WAITLISTS

When a course reaches the enrollment limit during registration, students may have the option to be placed on a waitlist. Records along with Academic Affairs, will review registration summary data after the initial registration period. Waitlist will be removed following the review of the registration summary data. Students may self-register for open classes for a defined period of time via myMCAD following the registration time. Students may also add a course at the beginning of the semester during the official Add/Drop period. Refer to the process outlined in the "Adding or Dropping a Class" section.

J. COMMENCEMENT CEREMONY

MCAD hosts commencement ceremonies in December and May. All undergraduate students who successfully complete their graduation requirements at the end of the fall semester participate in the December ceremony. Similarly, all undergraduate students who successfully complete their graduation requirements in the spring semester participate in the May ceremony. MA and MFA students who successfully complete their graduation requirements at the end of the fall semester or the end of the spring semester participate in the following May ceremony.

K. CONDITIONAL ADMISSION

MCAD offers conditional admission to students who show artistic potential but whose academic record does not meet admission standards. Conditional admission gives students an opportunity to prove that they can be successful in MCAD's undergraduate program. Students admitted on a conditional basis are required to meet with the Director of the Learning Center and participate in MCAD's Peer Mentor Program.

Students admitted to MCAD on a conditional basis are given one semester to achieve a minimum grade point average (GPA) of 2.0 on a 4.0 scale (a C average). If this is accomplished, the conditional status will be removed and the student will be able to continue in the undergraduate degree program. If a 2.0 GPA is not achieved, the student will be automatically dismissed from the college. Conditionally admitted students who do not achieve a 2.0 GPA their first semester may file an appeal with the Student Appeals Review Board for an additional probationary semester.

L. COURSE INFORMATION

Information concerning attendance policies, content and grading procedures of college course offerings is included on the class syllabus and will be conveyed during the first meeting of the class. Faculty will conduct their classes in accordance with published course information.



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M. CREDIT HOUR DEFINITION

In lecture/discussion courses requiring outside preparation, 1 hour of credit represents 50 minutes contact time each week in class and 2 hours of work outside of class. Therefore, a 3-credit lecture course requires 2.5 hours in class per week and approximately 6 hours outside of class.

In studio/laboratory courses, 1 hour of credit requires a minimum of 1.5 hours contact hours each week in class and approximately 1.5 hours of work outside of class. Therefore, a 3-credit studio course represents a minimum of 4.5 contact hours in class and approximately 4.5 hours of work outside of class per week.

In online courses, 1 hour of credit requires approximately 3 hours of work per week for all activities (i.e., reading, viewing, making, scanning, responding to discussion threads, collaborating, etc.). Therefore, a 3-credit online course requires approximately 9 hours per week to complete the necessary activities.

N. CREDIT LOAD

Full-time status is 12 or more credits and full-time tuition for undergraduate students includes 12 to 18 credits. An average of 15 credits must be completed each semester for students to complete the BFA or BS degree requirements in four years. Veterans, international students, and students receiving financial aid may be required to maintain full-time status. Minnesota State Grant recipients are required to be enrolled for 15 credits in order to receive a full-time grant. Students may take in excess of 18 credits only if they have an overall GPA of 3.0 and the approval of the Vice President of Academic Affairs. Enrollment in credits over 18 must be paid for out of pocket.

O. CREDITS AND ACADEMIC STANDING

FRESHMAN	0 TO 29 CREDITS
SOPHOMORE	30 TO 59 CREDITS
JUNIOR	60 TO 89 CREDITS
SENIOR	90 TO 120 CREDITS

P. DEAN'S LIST

Full-time undergraduate students whose semester GPA (resident credit only) is 3.75 or above are placed on the Dean's List of students for that semester.



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Q. DECLARATION OF MAJOR OR MINOR

All students must declare a major by the end of their third semester of attendance. Declaration of Major and Minor forms are available in my.MCAD.edu under the Records office tab.

R. EMAIL USAGE

Email is used by college/administrative offices as the official means of communicating with the student body. Official college announcements regarding policy, classes, registration, deadlines, etc. are delivered via email. Students are expected to check their MCAD email frequently and are held responsible for all official information communicated to them via the email system. Misuse or misrepresentation of official communications by students will result in disciplinary action.

S. FACULTY MAILBOXES

Faculty mailboxes are located in the Main Building Mail Room.

T. FOUNDATION REQUIREMENTS

Required foundation coursework in Liberal Arts and Foundation Studies must be completed by the end of a student's third semester at MCAD.

U. GRADE APPEAL

Students who believe they have been subjected to arbitrary or discriminatory evaluation by a faculty member, or there was an omission or error in grade calculation, are entitled to appeal a final grade. To appeal a final grade, students must take the following steps:

1. Consult the individual faculty member to request the grade change. If the faculty member agrees to change the grade, the chair or program director must give final approval.
2. If an appeal to the faculty member does not meet the student's satisfaction, consult the department chair or program director as appropriate. MFA students should consult with the Graduate Committee.
3. If an appeal to the department chair, program director, or Graduate Committee does not meet the student's satisfaction, an appeal can be made to the Vice President of Academic Affairs.

There is a statute of limitations on all grade changes. The deadline to make a grade appeal is four weeks into the semester following the semester for which the course in question was taken.

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V. GRADE POINT AVERAGE – GPA

The grade point average (GPA) is the average numerical equivalent of a letter grade. The total of credits for a semester is divided into the total of the quality points (numerical value) for each grade to calculate the GPA for that semester. Both semester and cumulative/career GPAs are listed on student transcripts. Grades are not transferred from other institutions with transferred credits and therefore are not factored into a student's GPA. Questions regarding GPA should be referred to Records.

1. Grades Not Figured into GPA

W	Withdrawal after Add/Drop period
I	Incomplete
NG	No Grade received from faculty due to extenuating circumstances
AU	Audit

2. Grading Criteria BFA, BS, MAGWD, and MASD

A+		4.00	Quality Points
A	Excellent	4.00	Quality Points
A-		3.67	Quality Points
B+		3.33	Quality Points
B	Very Good	3.00	Quality Points
C+		2.33	Quality Points
C	Average	2.00	Quality Points
C-		1.67	Quality Points
D+		1.33	Quality Points
D	Poor	1.00	Quality Points
D-		.67	Quality Points
F	Failing	0.00	Quality Points

3. MFA Grading Criteria

P	Pass
F	Fail
W	Withdrawal after Add/Drop period
I	Incomplete
NG	No Grade received from faculty
AU	Audit

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W. GRADUATION REQUIREMENTS

1. Completion of all credit requirements.
2. Cumulative GPA of 2.0.
3. Completion of all missing or incomplete grades.
4. Final year in residency at MCAD.
5. Filing of Intent to Graduate form.
6. Payment of all financial obligations and return of all Library, 3D Shop, and Media Center materials.
7. Participation in an exit interview with the Financial Aid Office for all loan recipients.
8. Participation in exit interview with Accounting for all Perkins Loan recipients.
9. Completion of the online Exit Survey.
10. Participation in a graduation exhibition and mounting of senior projects.

Students are expected to mount their graduation exhibition at the end of the term in which they successfully complete credit distribution and other requirements for graduation.

Students are urged to remain in close contact with their academic advisor, department chair and the Records Office during their final semester of attendance.

If, due to extenuating circumstances, a student cannot meet one or more of these graduation requirements, they may consult with the Registrar prior to petitioning the Vice President of Academic Affairs. If a student petitions to commence and later completes their missing requirement(s), the date of degree conferral on the transcript will be the next degree-granting date after the requirements are completed.

Once a degree has been conferred, the alum's record is closed, except in cases of documented institutional error or significant violation of college policy, such as plagiarism. Graduation rates of MCAD students can be found at nces.ed.gov/collegenavigator.

X. INCOMPLETE GRADES

To receive a grade of Incomplete for a class, a student must:

1. Obtain a Request for Incomplete Grade form from the Records Office,
2. Submit the Request for Incomplete Grade form to the department chair or program director of their major for an incomplete grade.
3. Department chair or program director reviews the request in consultation with the faculty of the course; the department chair or program director decides to grant the request for an incomplete.
4. If approved, the student works with the faculty of the course to establish a plan to complete the course.



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5. Return the form to the Records Office prior to the end of the last day of classes for the semester.
6. Coursework is due to be completed and submitted to the faculty no later than the end of the fifth week following the semester for which the course was originally enrolled.

Incomplete grades will lapse to "F" if not fulfilled, whether the student is in or out of school. In extenuating circumstances, faculty may extend an incomplete grade deadline, but no further than the end of the semester following the semester for which the course was originally enrolled. The Records Office must be notified of the extension in writing. Reasons for requesting an incomplete grade include medical emergencies or other events outside the student's control. Lack of prior planning is not an adequate reason for requesting an incomplete.

Note: Students who are on academic probation may not request Incompletes during their probationary semester.

Y. INTENT TO GRADUATE FORMS

MCAD has two degree-granting dates, following the fall and spring semesters. All students must complete an Intent to Graduate form at the beginning of the semester in which they plan to complete their degree. It is the student's responsibility to meet all graduation requirements.

Z. JUNIOR REVIEW

Every BFA student is required to participate in a Junior Review after accumulating 60 credits. In preparation for the Junior Review, students are required to meet with their respective faculty advisors and attend a departmental informational meeting. The review is an opportunity for students to present work to a group of faculty for discussion and direction. In support of this discussion, students are asked to prepare a professional presentation (specific to their discipline), including an oral presentation and a written statement. Students will not be permitted to enroll in advanced level courses in their major until they have passed their Junior Review. For detailed information, see the [Junior Review general information form](#).

AA. MERIT SCHOLARSHIPS

An MCAD Merit Scholarship competition is held each spring. Awards are based solely on the merit of student work, not on financial need. Each department publishes rules and deadlines. Students who wish to participate in the Merit Scholarship competition should obtain regulations from their department chair and reserve space for their entry with the Exhibition and Studio Services Office. [Requirements and guidelines for participation](#) are posted via the MCAD intranet early in spring semester.



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BB. READMISSION

Students who have withdrawn from school but wish to return within five years should contact Student Affairs. Students who have not attended MCAD for more than five years must reapply for admission through Admissions. Students are responsible for fulfilling the graduation requirements in place at the time they are readmitted, rather than requirements in effect at the time of first admittance. Students whose cumulative grade point average was below 2.0 at the time they stopped attending MCAD, and students who were suspended because of disciplinary infractions of the Code of Conduct or other MCAD policies, must appeal to the Student Appeals Review Board for readmission. These students should make an appointment to talk with the Vice President of Student Affairs to begin the readmission process.

CC. RECORDING VIRTUAL CLASSES

While the college does not require the recording of virtual classes, faculty may elect to do so for a variety of reasons that may include accommodating students in different time zones or for students to revisit the materials covered. In such cases, faculty must inform students at the beginning of each recorded session. Faculty who share the recordings with students will limit file permissions to view-only so as to respect the privacy of individual students. For instructions on how to record in Google Meet, this [brief video](#) provides step-by-step instructions.

DD. SATISFACTORY ACADEMIC PROGRESS POLICY

Each student bears the responsibility of maintaining satisfactory academic progress and seeking help if they are having difficulty doing so. In order to maintain satisfactory progress, students must meet the following criteria:

1. New students who do not receive a minimum GPA of 2.0 in their first semester will be academically dismissed and must appeal to the Student Appeals Review Board in order to receive a probationary semester. This includes students who withdraw entirely from the college during their first semester of attendance.
2. Continuing students whose cumulative GPA falls below 2.0 will be placed on academic probation for the following semester. The student must achieve a GPA of 2.0 in that following semester and then will have one additional semester to bring their cumulative GPA to a minimum of 2.0. If these terms are not met, the student will be dismissed.
3. Continuing students who have a cumulative GPA greater than 2.0 but earn a semester GPA of less than 2.0 will be placed on academic probation for the following semester. If the semester GPA in the subsequent semester again falls below 2.0, the student will be dismissed, regardless of their cumulative GPA.
4. In addition to the GPA requirements, students must also complete at least 60 percent of the total (cumulative) credits that they have attempted at MCAD or they will be dismissed. Credits attempted include those registered credits with grades of

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"A" through "D" and "P." Incompletes, No Grade reported, Withdrawals and "F"s are also counted as credits attempted, but are not counted as credits earned. To maintain satisfactory progress, students should register for a credit load they believe they can satisfactorily complete.

Students who are not making satisfactory academic progress will be sent a letter from the Registrar. Upon receipt of such a letter, students are expected to arrange a meeting with their advisor. The Vice President of Student Affairs, faculty, Learning Center, and academic advising staff are also available to discuss problems and help students develop strategies to deal with unsatisfactory academic progress.

EE. APPEAL PROCEDURE FOR ACADEMIC DISMISSAL

Students who have been terminated from financial aid or from attendance at MCAD have the right to appeal for reinstatement because of:

1. Undue hardship
2. Special circumstances
3. Injury or illness

Students who wish to appeal academic dismissal must submit a written statement and relevant documentation to the Vice President of Student Affairs or the hearing officer in the Student Affairs Office.

The written appeal for academic dismissal should include the following:

1. The name and identification of the person writing the appeal as well as the student's name, major department and year, phone number, and address.
2. Description of the circumstances which gave rise to the dismissal, and any appropriate documentation.
3. A description of the attempts to justify the appeal.
4. The names, phone numbers, and addresses of individuals who can supply further information about the circumstances surrounding the situation.
5. A request for redress explaining what the student is seeking in order to correct the situation.

A hearing time will be scheduled by the Vice President of Student Affairs before the Student Appeals Review Board, who will notify all parties. The student who wishes to appeal the dismissal may attend the meeting. Any party to the procedure may have an advocate at the hearing to advise them. However, this advocate may not speak for the student. A student, faculty, or staff member may be required to attend an appeal hearing.

Hearing Procedure: Vice President of Student Affairs calls the meeting to order, introduces the situation, and asks the student who submitted the appeal to speak to the Review Board. After

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the student's and any supporting individual's explanations are presented, Review Board members may ask questions. The purpose of the hearing is to give the student appealing the opportunity to state their case to the Review Board.

After all questions have been answered and all information has been offered, the Review Board goes into executive session with the Vice President of Student Affairs who does not vote but facilitates reaching a conclusion and answers policy questions. The Student Appeals Review Board will make its recommendation in accordance with its responsibilities. Within ten days after the hearing, the decision is announced to the involved parties in writing by the Vice President of Student Affairs.

Students who have been readmitted to MCAD through the appeal process will be placed on probation for that semester and will be evaluated at the end of the semester for appropriate academic progress.

The appeal and hearing procedure for loss of financial aid is outlined in "Reinstatement of Financial Aid Eligibility."

FF. STUDENT ALERT NOTICES

The Student Alert Notice notifies Chairs, Vice President of Student Affairs, Academic Advising Coordinator, and student about a wide range of concerns about a student at the first signs of concern. The Student Alert Notice helps the college mobilize appropriate support as quickly as possible. Students are also encouraged to contact the faculty and take steps to remedy the issue.

If a student receives two or more alert notices, the student will be contacted by the Vice President of Student Affairs or the Academic Advising Coordinator. A subsequent meeting will be scheduled to help the student consider the problem and make realistic plans to remedy the situation and succeed at the college.

GG. STUDENT APPEALS REVIEW BOARD

The Student Appeals Review Board is chaired by the Vice President of Student Affairs and consists of three faculty members. The Review Board reviews student appeals and makes recommendations regarding probation, suspension or dismissal for academic or disciplinary reasons, and reinstatement of disciplined students. Any member of the faculty, staff, or student body may be called upon to advise the Review Board when appropriate.

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HH. TRANSCRIPT REQUESTS

An individual can submit a request for a transcript online at getmytranscript.com. Requests are valid for a one-time release of the transcript to a designated individual. Requests cannot be taken over the telephone or by email. If it is not possible for a student or alum to order a transcript using the online portal mentioned above, the transcript request must be made in writing to the Records Office, identifying the recipient, and carrying the individual's signature, per FERPA. No one may request another's transcript unless they have the individual's written permission.

There are two types of transcripts. An official transcript copy is signed and dated by the Registrar and is either placed into a sealed envelope addressed directly to the recipient, or provided directly to the recipient via a secure link as an electronic document with verifiable security features. An unofficial transcript copy (i.e., one issued directly to the student) is identified as a student copy. Unofficial transcripts are issued free of charge. Official transcripts are provided for a fee.

The college does not withhold official transcripts for unpaid debts to the institution. In situations where a student defaults on a Federal Perkins Loan, the college may withhold their official transcript until the student has completed the loan program's Exit Counseling. Student transcripts from previously-attended institutions that were provided for admissions consideration become the property of MCAD and are considered official only at the time of receipt. MCAD does not provide copies of transcripts from other institutions that are part of a student's education record. In order to obtain accurate up-to-date information and assure that no protocol of the issuing institution is circumvented, a student must contact the originating school for a copy of that transcript.

II. TRANSFER CREDITS

MCAD is selective about transferring credits from other schools. Transfer credits from Advanced Placement courses (AP), International Baccalaureate programs (IB), post-secondary enrollment (PSEO) and pre-college programs as well as other colleges and universities may be accepted. Once admitted to MCAD, transfer students will receive an official transfer credit evaluation.

You are considered a transfer student if you have graduated from a high school program (or equivalent) and have enrolled at a post-secondary institution and attempted any college coursework. A student taking college courses while still in high school or participating in dual enrollment college classes or PSEO must apply as a first-year student and are not transfer applicants.



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MCAD has maximum allowable transfer credits. As a transfer student, you may apply to transfer up to 33 studio arts and 30 liberal arts credits. For high school students applying as a first year MCAD student, up to 21 qualifying transfer credits will be considered.

MCAD will only accept credits from courses which are compatible with our existing course offerings and credit will transfer only for classes with a straight C or better. Grades lower than C (including C-) will not be eligible for transfer. Credit will only transfer from regionally accredited institutions. To determine if a prior college or university is regionally accredited, contact the office of the registrar of the school, or consult its website. Both MCAD's Admissions Office and Student Affairs Office can also research a school to determine its level of accreditation. Students must complete all necessary steps by posted deadlines in order to transfer credits. Deadlines are posted for new students at mcad.edu/admitted and mcad.edu/transfer.

1. For Liberal Arts Credit

Liberal arts classes that are comparable to those taught at MCAD will be considered for transfer, including most art history, humanities, language, and social science courses. Course content is always considered when determining the transfer of credit and a course description may be required in order to determine transfer eligibility.

2. For Studio Credit

In most cases, transferring studio credits requires submitting a portfolio of additional work completed as part of the studio course. For example, if you intend to transfer in three studio courses, three separate transfer portfolios and a copy of each course syllabus would need to be submitted.

3. For New Incoming Students

The coordination of transfer credits for new incoming students is handled through the Admissions Office. Official transcripts must be sent from all prior institutions attended by posted deadlines. Transcripts should be sent to the attention of the MCAD Admissions Office. For specific information about what is required in a particular situation, contact your admissions counselor in the Admissions Office. See mcad.edu/transfer for more information.

4. For Continuing/Returning Students

The coordination of transfer credits for continuing or returning students is handled through the Student Affairs Office. Official transcripts must be sent from all institutions attended and it is recommended that the student discusses the course with their advisor prior to registration for transfer compatibility. For specific information about what is required, contact the Student Affairs Office.



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JJ. UNDERGRADUATE REGISTRATION FOR GRADUATE COURSES

Undergraduate students may take up to six credits of graduate-level coursework in the Master of Arts program to apply towards the BFA or BS degree. This is limited to graduate courses numbered at the 6000 level and is subject to faculty and advisor approval. 7000-level courses are not available to undergraduates. Master of Fine Arts credits are not available to undergraduates.

If a student later applies to a Master of Arts program at MCAD, up to six credits of graduate-level coursework completed as an undergraduate will count toward an advanced degree. Not all graduate level courses apply to all advanced degrees. Consult an advisor and Admissions for further information.

Only students in the B.S. of Creative Entrepreneurship to M.A. in Sustainable Design pathway may take up to 15 credit hours of coursework toward the graduate degree. Students must be approved for admission to the degree pathway in order to enroll in the additional graduate courses and have them applied toward both degrees.

KK. WAIVER OF ACADEMIC REQUIREMENTS

Specific requirements may be waived with the approval of the student's advisor and department chair or the Vice President of Academic Affairs. Waived requirements within one's major should be made up with other studio credits within that major.

Liberal arts and studio credits are not interchangeable. If a liberal arts requirement is waived, the credits must be earned with other liberal arts credits. If a studio requirement is waived, credits must be earned with other studio credits.

Under the Americans with Disabilities Act, students with documented disabilities may have specific requirements waived with an accommodation plan coordinated by Disability Services, and with the approval of the student's advisor and department chair or the Vice President of Academic Affairs.

XI. ALTERNATIVE ACADEMIC PROGRAMS

1. Independent Study

It is MCAD's policy to enroll students in courses rather than independent studies. Independent studies will only be approved for BFA or BS credit in rare instances, and no more than 6 credits will be accepted towards the degree. Qualified students may propose to do supervised



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work for credit in areas of interest not available to them through MCAD's scheduled course offerings with department chair approval. Students must complete an independent study proposal form.

The program requires tutorial supervision by a faculty member as well as independent work. Any full-time faculty member may serve as an independent study sponsor, but is not required to do so. The faculty member must be convinced that the proposed work is the equivalent of requested credit load in both content and substance. Faculty may sponsor a maximum of three students per semester under this program. Faculty serve as guides and provide critical feedback. Faculty contact time is maximum 3 hours per credit, or 9 hours for a 3-credit independent study.

Eligibility

- + Junior or senior status
- + Minimum cumulative GPA of 3.0
- + Limit of one independent study per semester
(maximum career total of 6 credits)
- + Prior competence in the area under investigation (if applicable)

Procedure

Students seeking an independent study must first confer with their department chair about the viability and appropriateness of the proposal. Final approval is decided only after the full proposal has been submitted, as below. The student should select a full-time faculty member who is willing to serve as a sponsor. The faculty sponsor must have an appropriate level of competence in the area of interest and be able to work with the student in a supervisory and tutorial capacity. The student and sponsor collaborate in creating the course of study prior to submitting a signed Independent Study Application (available from the Records Office) and a written proposal detailing the content of the independent study to the appropriate department chair. Cross-departmental proposals will require the approval signature of both department chairs. Completed forms and proposals must be submitted to the Records Office by the end of the Add/Drop period.

2. Internships

Internships give MCAD students the opportunity to affirm career goals, build experience, network, and gain an understanding of the industry. Students work with established professionals, and apply technical and creative skills to real-world projects.

BFA students may complete either a 3 credit internship or a 3 credit studio elective as part of their degree. This typically occurs after completion of the junior year. BFA Product Design majors must complete a 3 credit internship and BS students are required to complete two 3 credit internships, beginning after completion of their freshman year. Alternatives to



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completing an internship may be available to students through their department chair. Career Development is available to assist students with finding and securing internship opportunities. All students are encouraged to work with the Career Development Department well in advance of the semester in which they intend to intern.

There is no late fee for adding an internship after the end of the Add/Drop period provided the total number of credits for that semester remains between 12 and 18. Adding credits during the semester will not have any impact on financial aid considerations for that semester. Any questions regarding billing should be directed to the Financial Aid or Student Accounts Office. The last day to add an internship to a semester is the same as the last day to withdraw. That date is usually about a month prior to the end of the semester and will be announced on the Intranet. All internships must be fully registered and approved via Handshake in advance in order to begin accruing hours; internship backdating is not permitted.

Failure to attend a registered internship, as well as dropping/withdrawing from an internship, may recall financial aid that has already been paid to the student in that situation depending upon the timing and circumstances. Students must meet all internship requirements, including working 40 hours per credit and submitting all required materials within two weeks of the internship's end date, in order to receive a passing grade.

The MCAD intern cannot be enrolled in a course taught by (or independent study sponsored by) the faculty member hosting the intern and serving as site supervisor concurrent with the internship experience; i.e the dates of the prospective internship cannot overlap whatsoever with the dates of a class or independent study in which the student would receive a grade from the faculty member.

Additionally, as peers, an MCAD student serving as a site supervisor for a fellow student who is seeking academic credit for an internship does not align with the mentor/mentee dynamic required throughout an internship. Consequently, no student enrolled at MCAD may serve as an internship site supervisor for another MCAD student at any point during a registered internship.

All internship requirements must be met and all required materials must be submitted within two weeks of the final day of the internship; failure to submit all required materials by this deadline will result in a Fail.

All internship policies and procedures may be accessed via the [Career Development intranet page](#).

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3. Macalester College

Full-time sophomores, juniors, and seniors may take one liberal arts course per semester at Macalester College, provided that the course is not offered at MCAD. After selecting a class from Macalester's online course catalog, the student must contact the Records Office for assistance with registration and obtain approval from an advisor in the Student Affairs Office at MCAD. The student will contact the instructor of the Macalester class for permission to enroll, and provide that permission in writing to Records. The Records Office will work with the Office of the Registrar staff at Macalester to finish the registration process.

Students must follow all Macalester requirements concerning prerequisites, attendance, examinations, and grading procedures. Tuition and fees are based on MCAD charges, add/drop follows MCAD's academic calendar. For further information contact [MCAD's Records Office](#).

4. Off-Campus Study

MCAD offers a wide variety of exciting opportunities for students to study off campus. Programs include:

- + AICAD Mobility (U.S., Canada, and Japan)
- + Bauhaus Universität (Weimar, Germany)
- + University of Brighton (Brighton, England)
- + Burren College of Art (Burren, Ireland)
- + Fachhochschule Vorarlberg (Dornbirn, Austria)
- + Florence Honors Program (Florence, Italy)
- + Royal Academy of Art (KABK) (The Hague, Netherlands)
- + La Salle College of Arts (Singapore)

Students interested in Off-Campus Study should contact the International and Off-Campus Programs Advisor in the Student Affairs Office as soon as possible. Application requirements, visas, academics, and language vary by program. Students who are on disciplinary probation may not apply to participate in the programs until they have been off of probation for at least one year. Students who have had an alcohol or drug-related incident on campus may be prohibited from participating in Off-Campus Study programs.

5. Online Learning

MCAD offers a variety of online courses, certificates, and degrees to students. These courses provide flexibility and connect students with faculty from all over the world.

Undergraduate and Continuing Education students may enroll in 6000-level courses in online graduate degree programs ([MA in Graphic and Web Design](#), [MA in Sustainable Design](#)),



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provided they've met the course prerequisites or have instructor permission.

Whether online or on-campus, all courses at MCAD have a web presence on our Learning Management System, Canvas (canvas.mcad.edu). Faculty may use their online classroom to share their syllabi, update grades, post announcements, share video lectures and demonstrations, collect assignments, and discuss work. Students will have access to their courses on Canvas the Sunday before the official start date of the course. For example, if the course begins Monday, August 29, students will be able to access the course at 12:01 a.m. on Sunday, August 28.

For help with Canvas or your online course contact the Online Learning Department:
online@mcad.edu.

6. Post-Secondary Enrollment Options Program

The Post-Secondary Enrollment Options program (PSEO), sponsored by the State of Minnesota, enables highly motivated and mature Minnesota high school students to attend college before graduation from high school.

At MCAD, PSEO is an honors program for high school seniors only. The program is highly selective and classes are assigned on a space-available basis. Applicants must meet criteria for admission similar to our degree-seeking students and, in addition, applicants must complete admissions and advising procedures by designated deadlines. Enrollment may occur during the applicant's senior year and, if admitted, attendance in fall or spring semesters is possible on a space-available basis. MCAD allows PSEO students to take one course per semester for two semesters for a total of 6 credits. These credits are transferable to the BFA or BS degree programs. PSEO students must maintain a minimum 2.0 grade point average and are not eligible for on-campus housing. PSEO students, like all MCAD students, must adhere to school policies and regulations and are subject to the same disciplinary procedures. However, because PSEO students are not officially admitted to the College, disciplinary decisions and dismissals determined by the administration are final. The student does not have the right to appeal the decision made by administration nor are they entitled to a hearing on disciplinary determinations. Visit [MCAD.edu](https://mcad.edu) for more information.

7. Non-Matriculated Students

The Student-at-Large and Auditor programs provide an opportunity for those interested to take undergraduate courses without pursuing a degree. Classes are offered on a space-available basis after degree-seeking students are registered for the semester. Online graduate level courses are offered on a limited basis for credit or for no-credit through the Continuing Education program. Master of fine arts classes are not available to non-matriculated students.



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8. Summer School

During the summer session, MCAD students can continue to pursue their degrees by selecting from a range of Liberal Arts, Design, Fine Arts, and Media classes and workshops conducted during daytime and evening hours. Advising during the summer months is by appointment with the academic advising staff in Student Affairs.

XII. STUDENT LIFE

A. ACCESS TO STUDENT RECORDS

MCAD complies with the Family Educational Rights and Privacy Act of 1974 (FERPA). This federal law requires colleges and universities to maintain the privacy of student's educational records. MCAD designates certain information about its students as directory information and may release this to any person or organization in compliance with FERPA, as amended. Directory information can be disclosed without a student's written consent. Directory information includes name, address (including email), telephone number, date of birth, dates of enrollment, honors, mailbox number, hometown, major, class level, expected graduation date and enrollment status.

A student can prevent disclosure of directory information by notifying the Registrar in writing that they do not want such information to be released. The college will generally honor a student's request to withhold information; however, the student should carefully consider the consequences before making this request. Sometimes when a student requests all information about them to be withheld, it can result in problems outside the student's control (i.e. it will restrict the ability of college personnel to verify that someone was/is a student at MCAD). All other information in personal files or transcripts will be released only to MCAD officials who have legitimate educational interest and to other designated individuals with the written consent of the student. Confidential information includes a student's financial aid information, academic standing, grades, grade point average and class schedule. Please see the Records Office Intranet page for more information regarding FERPA and MCAD.

MCAD keeps academic records of past students confidential, including deceased alumni. We will generally release dates of enrollment, graduation date if applicable, degree, and major in the same way that we would release the directory information of current students. Next of kin or executors of an alum's estate may request copies of the alum's records, in writing and including documentation of the alum's death and of the requestor's relationship to the alum. Note that the availability of historical records may be limited.



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Students wishing to inspect their educational records must submit a request in writing to the Registrar. Students are entitled to review their records within 45 days of their request. Students have the right to challenge the content of their educational record if they believe information to be inaccurate, as outlined by FERPA.

B. ASSOCIATIONS AND ORGANIZATIONS

Students have the freedom to organize and join associations, subject to approval by MCAD. MCAD recognizes various student organizations formed on its campus. No organization shall be required to submit a list of members to the college administration. Affiliation with an external organization will not of itself disqualify a student organization from institutional recognition.

C. CITIZEN'S ARREST

A citizen may arrest another citizen who commits misdemeanors and felonies as described by local, state, and federal laws. A citizen's arrest must always be reported without unnecessary delay to a police officer for official action. This applies to potential action by Campus Safety Officers as well as other members of the college community. The power of arrest by Campus Safety Officers is based on their status as private citizens instead of an association with, or directive by, state or local police authorities.

D. CITIZENSHIP RIGHTS

A student's rights as a citizen are not enhanced or diminished by student status. The college has no responsibility to assist any member of the college community if they are charged with violation of civil or criminal law.

E. DISCIPLINARY RECORDS

Student disciplinary records are confidential and are maintained in the office of the Vice President of Student Affairs, in accordance with the Family Educational Rights and Privacy Act. Disciplinary suspension will not be noted on student permanent records. However, a copy of any disciplinary complaint against a student and complete information on the final disposition of a disciplinary case shall be sent to the Vice President of Student Affairs for inclusion in the student's personal file. Disciplinary records are maintained for a period of up to seven years after a student leaves the college, and then are destroyed.

Information from disciplinary files is not available to unauthorized persons or agencies except under legal compulsion. However, the college may be required by law to report disciplinary suspension or expulsion of a student receiving financial aid from any federal or state sources. The official college policy will be to reply to all other inquiries concerning disciplinary status of any student by stating that no information on the disciplinary status of students is released without a release of information request signed by the student.



F. ENVIRONMENTAL HEALTH AND SAFETY

The health and safety of students is of prime importance at MCAD. During the course of studies, students may come into contact with hazardous equipment, procedures, and materials. To prevent accidents or injuries, each MCAD student will need to read the Student Safety Manual, located on the Environmental Safety and Health intranet page. New students will also be provided a copy of the book "The Artist's Complete Health and Safety Guide." The book provides references for safe use of art materials. The college has a Safety Committee that meets regularly throughout the year; students are encouraged to become members and attend meetings to make suggestions for health and safety improvements within the college. Contact the department if you are interested in becoming a member.

G. FREEDOM OF EXPRESSION AND INQUIRY

MCAD values the right to free speech, open discussion, inquiry, and expression in the classroom and on the MCAD campus. We, as a community, are committed to embracing multiculturalism, internationalism, anti-racism, social justice, and a celebration of diversity. We maintain the strength of the MCAD community through respect, diversity, communication, openness, and accountability.

Faculty members encourage free discussion, inquiry and expression in the classroom and in individual conferences. A student in the classroom is evaluated on academic performance, not on the basis of opinions or conduct in matters unrelated to academic performance standards. At all times, faculty have the discretion to ask a student to leave the classroom if, in the faculty member's opinion, the student's behavior is disruptive or otherwise interferes with the learning experience of other students in the class.

H. GUIDELINES FOR SOCIAL MEDIA USE*

Be Authentic

Social media blurs the line between our "professional" and "personal" lives. Your social media presence can be multi-faceted, and it should always be a reflection of you.

Be Respectful

It's easy to get drawn into an argument on social media. It's a lot harder to get out, and almost impossible to win. Think before you respond to negative comments. Aim to provide the same level of respect for others that you demand for yourself. Students should refrain from posting material that is harassing or offensive on the basis of protected class, such as race, sex, national origin, or religion; threatening; defamatory; obscene; invasive of another's privacy; or infringing another's copyright.

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Be Aware

Familiarize yourself with the privacy settings of your social media platforms, but know that anything posted online may still be found. Ask yourself if the content you are posting is really true to yourself. Would you be embarrassed if it went public? Would you be embarrassing someone else?

Policies

Students accessing "social networking services" such as, but not limited to, Facebook, Tumblr, Blogger, Twitter, and others should carefully read the terms and conditions set forth by such services. Students are solely responsible for the content of their sites. The College does not assume any responsibility for what students place there. However, postings made on social media sites may subject a student to disciplinary action if the postings violate any MCAD policy, including the [Sexual Harassment Policy](#) and policies regarding network usage, privacy, and copyright infringement.

In addition to violation of MCAD policy, the posting of inappropriate material may subject students to criminal and civil penalties.

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I. REQUESTS FOR RECORDS

Pursuant to FERPA, the college respects the rights of students to determine prospective employers to whom they wish the college to furnish personal information, and will respond to inquiries only with the written consent of the student concerned.

The college does not release lists of directory information to any person or agency making an unsolicited request, except as required by law. The release of directory information without consent shall be limited to legitimate educational purposes or in accordance with the Solomon Amendment.

J. RESPONSIBILITY AND THE LAW

Students at MCAD are expected to accept full responsibility for their own actions under federal, state and local laws. Although students have the right to criticize government policy and to resist government decree, students must recognize the rule of law and expect no special immunity on account of their status as student artists. Within the college community, students must respect the roles of trustees, administration, faculty, and student organizations in the governance of the college, accept MCAD's regulations and abide by its decisions.



K. RESPONSIBILITY AND THE LEARNING ENVIRONMENT

As members of an educational community, MCAD students are expected to examine issues by reviewing and considering facts and pursuing an argument where its logic leads. They must be tolerant of legitimate differences in opinion, respect the convictions of others and protect the rights of all to pursue their own lines of inquiry, regardless of political, social, ethnic, and other differences. Students must preserve libraries, classrooms, studios, buildings, and each other's artwork as learning resources for everyone's use. Finally, students should respect the rights of others to the privacy and solitude they require for study.

L. RIGHT TO PRIVACY

Special provisions regarding the right to privacy in college apartments can be found in the Housing Handbook.

MCAD reserves the right to access and disclose the contents of students' electronic communications (email) but will do so only when it has a legitimate need. The issuance of a password or other means of access to computer systems is to assure appropriate confidentiality. However, the issuance of the password does not guarantee privacy for personal or improper use of equipment and facilities. The computer systems are MCAD property and subject to viewing or inspection by college officials. All students are expected to operate and use the computer systems for legitimate educational needs. Student email sent to "All" or to large groups is monitored by college administration. For purposes of safety/security all computer labs are monitored by remote cameras.

M. SERVICE AND EMOTIONAL SUPPORT ANIMALS ON CAMPUS

Animals are not allowed on campus, including residential halls, except for service dogs and emotional support animals which have been approved as a reasonable accommodation by the Learning Center and Disability Services. Information about the disability disclosure and accommodation process can be found on the Learning Center and Disability Services website.

N. STUDENT COMPLAINT POLICY AND PROCESSES

MCAD is committed to a policy of treating all members of the community equitably and transparently in regard to their personal and professional concerns. Nevertheless, students sometimes think they have been treated unjustly and MCAD is committed to listening to and acknowledging their complaints.

The following policy and procedure have been designed to help ensure that students are aware of the way in which their problems with college policies, programs, services, and/or faculty and staff members can be addressed informally or through a more formal conciliation process when needed. Each student must be given adequate opportunity to bring problems to the attention of the faculty or staff member with the assurance that those problems will be

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given due consideration and treatment. This process also exists to inform the faculty member or staff member of the details of a complaint and gives them an opportunity to respond in a reasonable manner. Any MCAD student may express or file a complaint. All MCAD faculty and staff will refrain from any reprisal or threat of reprisal against any student who submits a complaint in good faith.

To file a formal complaint, please email student_affairs@mcad.edu.

O. SEXUAL MISCONDUCT COMPLAINTS

Complaints about sexual misconduct or Title IX violations must be addressed according to the following policies and procedures:

Sexual Misconduct and Title IX Reporting

Concerns and complaints about academic progress policies, academic standing, code of conduct violations, or academic and grade appeals must be addressed according to the following policies and procedures: [Academic and Code of Conduct Complaints](#)

All Other Complaints Regarding Faculty, Staff, or Administration of MCAD

See the [Student Complaint Policy and Processes](#) page located here:

intranet.mcad.edu/resources/student-complaint-policy-and-processes

P. STUDENT DEMONSTRATIONS

Students are free to support causes so long as this support does not disrupt the functioning of the college, endanger the safety of individuals or destroy property. In any public demonstration or expression, students or student organizations speak only for themselves. When dealing with disruption, the college will first attempt to use reason and persuasion before considering any other mode of action. The college will call upon outside authority to end demonstrations when it decides that the extent and duration of the disruption places the continued functioning of the college in jeopardy, endangers the safety of individuals or endangers the property of the college.

Q. STUDENT MEDIA

The freedom given student editors and managers entails adherence to the canons of responsible journalism and reporting, including the avoidance of libel, indecency, undocumented allegations, attacks on personal integrity and harassment or slanderous innuendo.

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The explicit provisions for editorial freedom in student media are:

- A.** The student media remains free of censorship provided an article does not promote violence or violates a college policy, and its editors and managers are free to develop their own editorial policies and news coverage.
- B.** Editors and managers of student media are protected from arbitrary removal because of student, faculty, administrative or public disapproval of editorial policy or content. Only for proper and stated causes are editors and managers subject to removal and then by orderly procedures, prescribed by the college.
- C.** All student media must explicitly state that the opinions therein expressed are not necessarily those of the college or college community.

R. STUDENT PERMANENT FILES

Student permanent files are retained by the Records Office. Permanent files may contain information regarding disciplinary action, honors, academic probation and other information related to student activities and Student Affairs. The contents of permanent files are confidential and will not be released to any unauthorized person. A current student may, within one business day of the request, review their folder with Student Affairs staff. The contents of permanent files are destroyed five years after the student leaves the college.

XIII. STUDENT CODE OF CONDUCT

A. VIOLATIONS

The following are defined as disciplinary offenses actionable by the college. Other actions not included here may also constitute disciplinary offenses. Violations of the Student Code of Conduct include, but are not limited to, conduct that adversely affects the college, the college community, and/or the pursuit of college objectives. Violations of the Student Code of Conduct are subject to the disciplinary procedures and sanctions applicable to other types of disciplinary infractions, including sanctions described in this Policy. The Student Code of Conduct includes the following violations:

1. Academic Dishonesty

Students are prohibited from engaging in academic dishonesty. Academic dishonesty includes submission of false records of academic achievement; cheating on assignments or examinations; altering, forging or misusing a College academic record, document or funds; taking, acquiring or using test materials without faculty permission; acting alone or in cooperation with another to falsify records to obtain grades, honors, awards, or professional

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endorsement in a dishonest manner; plagiarizing.

A. PLAGIARIZING

a. Quoting uncited materials, visual, written, or coded; presenting the work of others as your own; using work of other MCAD students without their express permission. This includes submission of work for MCAD courses, exhibitions, or sales.

B. USING THE SAME ASSIGNMENT IN DIFFERENT COURSES

a. Studio projects are assigned and assessed according to the specific learning objectives and learning outcomes for each course. Occasionally students may be assigned a project in one course that shares many of the learning objectives of an assignment given in a different course. While turning in the same assignment for two courses is not encouraged, students who wish to do so are required to first notify the faculty member of each course and get permission. Faculty may assign additional requirements. Failure to notify faculty can result in failure of the assignments in both courses.

MCAD has a zero-tolerance policy for academic dishonesty; consequences for plagiarizing and double submissions may include removal of work from exhibition or sale, failing the assignment or the course, and/or academic probation. These policies also apply to work submitted to the MCAD Art Sale, MCAD Auction, and MCAD off-campus exhibitions. All submitted work should not infringe on another artist's work.

C. USE OF ARTIFICIAL INTELLIGENCE (AI) IN THE PRODUCTION OF WORKS

a. MCAD strives to help students to discover and implement an individual voice through their work, and, as such, faculty expect student work to be a reflection of their own ideas and skill. The use of AI technology as a substitute for that individual effort is strictly prohibited and will be met with failing the assignment or the course, and/or academic probation. With regard to AI, unless permitted in advance by faculty to experiment with such technology, or with faculty agreement that it is applicable within the context of a larger project and properly cited as such, there will be no exception to this policy.

2. Bullying and Cyber-Bullying

The repeated and pervasive use of written, verbal or electronic expression, or a physical act or gesture (or a combination) which:

- a.** Causes physical or emotional harm to the victim;
- b.** Causes damage to the victim's property;
- c.** Places the victim in reasonable fear of harm to themselves or of damage to property;
- d.** Creates a hostile educational environment;

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- e. Materially and substantially disrupts the educational process or the operation of the college.

Bullying includes cyber-bullying, which is the use of technology or electronic communication to bully another person. Cyber bullying includes the following if it creates any of the conditions described above in 1–5:

1. The creation of a web page or blog in which the creator assumes the identity of another; or
2. The knowing impersonation of another person as the creator of the posted content

3. College Facilities and Services

Acting to obtain fraudulently-by deceit, by unauthorized procedures, by bad checks, by misrepresentation-goods, quarters, services or funds from college departments or student organizations or individuals acting on their behalf; misuse, alteration or damage of fire-fighting equipment, safety devices or other emergency equipment or interference in the performance of those specifically charged with carrying out emergency services; unauthorized entry into college-owned or leased property; wrongful use of college properties or facilities.

4. Confiscation

Confiscation of goods used or possessed in violation of MCAD regulations; confiscation of falsified identification or identification wrongly used.

5. Disorderly Conduct on the Campus

The following are defined as disciplinary offenses actionable by the college: Hazing, threats, intimidation, physical abuse/ or harassment which threatens or endangers the health, safety, or welfare of a member of the college community; breach of the peace; physically or verbally assaulting another; fighting; obstructing or disrupting teaching, research, administrative. and public service functions; obstructing or disrupting disciplinary procedures or authorized college activities; willful or negligent action; interference with election procedures; vandalism.

At all times, faculty have the discretion to ask a student to leave the classroom if, in the faculty member's opinion, the student's behavior is disruptive or otherwise interferes with the learning experience of other students in the class.

6. Disorderly Conduct Off Campus

Conduct off campus that is detrimental to the good of the college or which discredits the college. Such conduct off campus includes, but is not limited to, hosting house parties and/or student behaviors that are disruptive to the community and/or violate applicable local, state, or

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federal law. Should an act violate both college regulations and Campus law, the student is subject to dual jurisdiction.

7. Disruption of College Events

Unauthorized entry upon the playing/performance area or the spectator areas of any contest, exhibition, or other event.

8. Disruptive Demonstrations

Intentional participation in a campus demonstration which disrupts the normal operations of MCAD and infringes on the rights of other members of the college community; leading or inciting others to disrupt scheduled and/or normal activities of any campus building or area; intentional obstruction which unreasonably interferes with freedom of movement, both pedestrian and vehicular, on campus.

9. Disruptive Noise

Making noise or causing noise to be made with objects and instruments which disturbs classes, work in studios, meetings, office procedures and other authorized college activities.

10. Drugs and Alcohol on Campus

a. Policy Statement

The unlawful possession, use, distribution, manufacture or dispensing of illicit drugs and alcohol by students or employees is prohibited on MCAD property or as part of MCAD activities, except that alcohol may be possessed or consumed on MCAD property by persons 21 years of age or older in their campus apartment rooms and/or approved campus catered events. Smoking or use of marijuana is prohibited in campus housing or in non-approved areas of campus. See "Smoking Regulations".

b. Legal Sanctions Under Federal, State, or Local Laws for the Unlawful Possession or Distribution of Illicit Drugs and Alcohol

Information about Minnesota controlled substance crimes and penalties can be found at the following website: revisor.leg.state.mn.us/stats/152.

c. Drug and Alcohol Programs Available to Students

As an additional part of its Drug Free Awareness Program, MCAD currently provides counseling services through the Student Affairs Office. This counseling consists of an initial assessment of the potential drug and/or alcohol problem and referral to the appropriate agencies or treatment facilities in the community. Alcoholism, chemical dependency, and drug addiction benefits are also available through the employee health plan currently offered by MCAD. An individual may also contact a community service agency, such as the Minnesota Department of



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Human Services' Chemical Dependency Department, the Ramsey County Chemical Dependency Service, the Hennepin County Chemical Health Program, or the United Way First Call for Help. Individuals who need help are encouraged to seek it.

11. Falsification

Willfully providing college offices or other officials with false, misleading or incomplete information; intentionally making a false report of a bomb, fire, natural disaster or other emergency to a college official or an emergency service agency; misusing, altering, forging, falsifying or transferring to another person identification issued by MCAD; forging or altering without proper authorization official college records or documents or conspiring with or inducing others to forge or alter without proper authorization official college records or documents.

12. Housing Violations

Violation of the policies and rules concerning conduct in the residence halls.

13. Identification and Compliance

Willfully refusing to or falsely identifying one's self; willfully failing to comply with a proper order or summons when requested by an authorized MCAD official.

14. Keys

Possession, making, or causing to be made any key to operate locks or locking mechanisms on-campus without proper authorization or using or giving to another a key for which there has been no proper authorization.

15. MCAD Rules

Violating other MCAD, department, or housing regulations or policies which have been posted or publicized. Provisions contained in MCAD contracts with students shall be deemed "rules" under this code.

16. Retaliation

MCAD will not tolerate retaliation against a student or member of the community who raises genuine concerns in good faith.



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17. Sexual Misconduct

- + Policies related to sex-based harassment can be found in the Title IX policies [Title IX](#) page.
- + For more information see “Sexual Misconduct Complaints” under “Student Life” section.

18. Sound Amplification

Using sound amplification equipment such as a bullhorn on-campus or in a campus building without written permission of the Vice President of Student Affairs or their designee, except when such use is authorized for official college purposes.

19. Theft and Property Damage

Theft or embezzlement, destruction, damage, vandalism, unauthorized possession or wrongful sale or gift of property belonging to the college, a member of the college community, or a campus guest.

20. Violations of Federal, State or Local Laws

When the violation of a federal, state, or local law, including but not limited to those governing alcoholic beverages, drugs, gambling, sex offenses, indecent conduct, or arson, occurs on-campus, the offense will also constitute an offense against the college community.

21. Weapons on Campus

Possession of firearms (real or imitation), incendiary devices, explosives, fireworks, articles or substances usable as weapons or means of disruption of legitimate campus functions, activities, or assemblies; or using firearms, incendiary devices, explosives, articles or substances calculated to intimidate, disturb, discomfort, or injure a member of the MCAD community, except in those instances when expressly authorized by the Vice President of Student Affairs or the Director of Campus Safety, is prohibited.

A. DISCIPLINARY PROCEDURES

If a Code of Conduct violation comes to the attention of Campus Safety or the Vice President of Student Affairs, the Vice President of Student Affairs will determine whether a violation of the Code of Conduct has occurred, and if so, the appropriate sanction. If necessary, the Vice President of Student Affairs will undertake an investigation to determine if a violation has occurred. If a complaint is made by a student against another student, the reporting student and responding student each maintain their access to classes and facilities during the investigation, unless the Vice President of Student Affairs determines that the responding student poses a risk to the College community. Either party may request interim measures.



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Requests will be reviewed for appropriateness and feasibility. Both parties will be notified of the outcome of the investigation. If sanctions are issued against the responding student, the sanctions will not be shared with the reporting party. If the sanction is suspension or dismissal, a student has the right to appeal the Vice President of Student Affairs' determination. See Appeal Procedure for Disciplinary Probation or Dismissal Sanction.

1. The college reserves the right to take appropriate disciplinary and legal action when it deems appropriate.
2. **Persistent Violations** – Repeated conduct or action in violation of the above code or other college regulation or repeated behavior specifically prohibited is relevant in determining an applicant's or a student's right to matriculate at the college.
3. **Law Enforcement** – The college reserves the right to contact law enforcement in connection with student conduct which may endanger or endanger the student and/or others.

A. Disciplinary Sanctions

If any person is found guilty of or pleads guilty to an offense under the Student Code of Conduct, an appropriate sanction will be awarded. Examples of sanctions include the following:

1. **Admonition and Warning** – Issuance of an oral or written warning, admonition, or reprimand.
2. **Community Service**
3. **Disciplinary Probation** – Students may be placed on disciplinary probation for infractions of the Code of Conduct, housing regulations or other college policies or regulations. Disciplinary probation may be assigned for a specific period of time during which further violations may result in a voluntary leave of absence, involuntary suspension, or expulsion. Terms of disciplinary probation are set forth in a written statement presented to the student at the time the probation takes effect. A student on disciplinary probation may be selectively barred from some or all campus activities and may be barred from campus except during specific times, depending upon the terms of the probation statement.

Students who are on disciplinary probation may not participate in Off-Campus Study programs until they have been off of probation for at least one semester.

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- 4. Interim Suspension** – The Vice President of Student Affairs, after evaluating the evidence received, the identification of parties, the safety and well-being of students, faculty, and MCAD property and, in those cases where there is an indication that a student's misconduct will be repeated or continued or where he/she believes it is necessary to permit the college to carry on its functions, may impose immediate suspension with resultant loss of all student rights and privileges, pending hearing before the appropriate disciplinary committee. The student has a right to a prompt hearing before the Vice President of Student Affairs or a designee regarding whether suspension should remain in effect until the full hearing is completed.
- 5. Required Compliance** – Carrying out a bona fide MCAD rule as a condition for being admitted or continuing attendance at MCAD; restriction of privileges; restitution; removal from quarters; withholding of diploma and degree for specified period of time.
- 6. Restitution** – Monetary or other appropriate compensation for damages.
- 7. Suspension or Expulsion** – Termination of status in a given course for not more than one calendar year; termination of student status for not more than one calendar year; indefinite termination of student status.

**B. APPEAL PROCEDURE FOR DISCIPLINARY
PROBATION OR DISMISSAL SANCTION**

Students who wish to appeal disciplinary probation or dismissal or a code of conduct violation must submit a written statement and relevant documentation to the Vice President of Student Affairs or the hearing officer in the Student Affairs Office within 15 business days from the date of the notification of probation or dismissal.

The written appeal for disciplinary probation or academic dismissal should include the following:

- 1.** The name and identification of the person writing the appeal as well as the student's name, major department and year, phone number, and address.
- 2.** Description of the circumstances which gave rise to the probation or dismissal, and any appropriate documentation.
- 3.** A description of the attempts to justify the appeal.
- 4.** The names, phone numbers, and addresses of individuals who are observers or can supply further information about the circumstances surrounding the situation.
- 5.** A request for redress explaining what the student seeks in order to correct the situation.

A hearing time will be scheduled by the Vice President of Student Affairs or the hearing officer, who will notify all parties. The student who wishes to appeal the

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dismissal may attend the meeting. Any party to the procedure may have an advocate at the hearing to advise them. However, this advocate may not speak for the student. Any student, faculty, or staff member may be required to attend an appeal hearing.

Hearing Procedure – The Vice President of Student Affairs or hearing officer calls the meeting to order, introduces the situation, and asks the student who submitted the appeal to speak to the Review Board. After the student's and any supporting individual's explanations are presented, any Review Board member may ask questions. The hearing officer's primary duty is to see that the student appealing is given the opportunity to state their case to the Review Board.

After all questions have been answered and all information has been offered, the Review Board goes into executive session with the Vice President of Student Affairs or the hearing officer, who does not vote but facilitates reaching a conclusion and answers policy questions. The Student Appeals Review Board will make its recommendation in accordance with its responsibilities. Within ten days after the hearing, the decision is announced to the involved parties in writing by the Vice President of Student Affairs or the hearing officer.

Students who have been readmitted to MCAD through the appeal process will be placed on disciplinary probation for a specified amount of time and will be evaluated at the end of that set time for appropriate progress.

RESIDENTIAL LIFE

A. ON-CAMPUS HOUSING

MCAD provides furnished, on-campus housing for enrolled students. All apartments are self-contained living spaces with private baths and kitchens. Students provide their own bedding, cooking utensils, and cleaning supplies. Utilities, computer network access, and local phone service are included in the rent costs. Each building has a resident assistant to assist residents and organize social and informational meetings. Housing spaces are assigned for the full academic year. When an application is made for housing, the student must pay a deposit of \$350, refundable when the student permanently vacates college housing if the terms of the housing contract have been honored. All residents are required to purchase a food plan each semester. Requests for exemption from the plan must be made through the Learning Center and Accessibility Services Department.



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Charges for on-campus housing are listed on the student billing statement. If a student is expecting on-campus housing but does not see a charge for it, or if they have reserved on-campus housing and do not plan to occupy that space, they should contact Student Housing. Housing fees are paid online on my.MCAD.edu and are due the same time as tuition, prior to the beginning of the semester. For more detailed information, see the MCAD Housing Handbook on the [Student Housing intranet page](#).

Students enrolled in the master of arts in sustainable design program are not eligible for MCAD on-campus housing.

B. OFF-CAMPUS HOUSING

Sources of listings for available rentals in the neighborhood can be found on the [Student Housing page](#) of MCAD's website. MCAD has no control over off-site housing owners and does not endorse or promote any apartment owner or landlord. Students should conduct their own research into off-campus housing.

C. MISSING PERSONS POLICY

See the Housing Handbook

D. TENANT-LANDLORD RELATIONS

Resources are available should you need assistance in relations with your landlord.

- + [Minnesota Tenant-Landlord Law](#)
- + [Attorney General's Office](#)
651.296.3353, (*Landlord's and tenant's rights and responsibilities*)

EMERGENCY PROCEDURES AND NUMBERS

A. EMERGENCY ACTION PLAN

The Occupational Safety Health Department and Campus Safety Department work together in providing response systems for emergencies on the campus. The plans are posted on both the MCAD Intranet Occupational Health and Safety Department and Campus Safety Department sites. Please visit the intranet sites or contact the departments if you have questions.

Occupational Safety and Health Department 612.874.3771 (x1771) or Campus Safety Department 612.874.3801 (x1801), emergency on campus x1555, non-emergency x1700.



B. TORNADO AND HIGH WINDS PROCEDURES

If a tornado or high winds becomes a danger, you should seek shelter in a designated safe area. In the Main Building the safe areas are the two fire towers (stairwells) located across from the elevators and the lobby in front of the 150 Auditorium as well as any interior room with no windows or skylights. In the Morrison Building the safe areas are the basement hallways and tunnels.

This Handbook is developed by the Student Affairs Office for student use. The information found in this Handbook is accurate to the best of our knowledge as of July, 2024. The information and policies contained in this Student Handbook are presented as a matter of information only and are not intended to create, nor is the Handbook to be construed to constitute a contract between MCAD and any student. MCAD at all times has the right to alter, amend, modify, deviate from or terminate any privileges, provisions or obligations contained in this Handbook at any time if it so chooses with or without notice to a student. Changes to this Handbook are usually announced via email. If you have any questions about the contents of this book, please contact the Student Affairs Office.

Minneapolis College of Art and Design is registered as a private institution with the Minnesota Office of Higher Education pursuant to sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions.

Updated July 2024

MCAD Cost of Attendance

Updated Spring 2024

Undergraduate Cost:

2024/25 Academic Year		
Tuition	Per Semester	Per Year
12-18 Credits	\$22,392	\$44,784
1 Credit (if fewer than 12 or more than 18)	\$1,866	N/A
Fees	Per Semester	Per Year
Student Experience Fee	\$150	\$300
Technology Fee	\$200	\$400
Health Insurance (optional)	N/A	\$3,295
Textbooks and Supplies (estimated)	\$1,900	\$3,800
On-Campus Housing	Per Semester	Per Year
Housing Deposit	N/A	\$350
Apartment Rental (per student, duration of 2024/25 academic year)	\$4,375-\$6,875*	\$8,750-\$13,750*
Required Resident Meal Card	\$1,400	\$2,800

One-Time Payments for New Students	
Required Macbook Purchase	\$2,000
Enrollment Tuition Deposit (credited to your tuition bill upon enrollment)	\$300

MCAD Cost of Attendance

Updated Spring 2024

Master of Fine Arts Cost:

2024/25 Academic Year

Tuition	Per Semester	Per Year
12-18 Credits	\$22,392	\$44,784
1 Credit (if fewer than 12 or more than 18)	\$1,866	N/A

Fees	Per Semester	Per Year
Student Experience Fee	\$150	\$300
Technology Fee	\$200	\$400
Health Insurance (Optional)	TBD	TBD
Textbooks and Supplies (estimated)	\$1,900	\$3,800

On-Campus Housing	Per Semester	Per Year
Housing Deposit	N/A	\$350
Apartment Rental (per student, duration of 2022/23 academic year)	\$4,375-\$6,875*	\$8,750-\$13,750*
Required Resident Meal Card	\$1,400	\$2,800

One Time Payment for New Students

Enrollment Tuition Deposit (credited to your tuition bill upon enrollment)	\$300
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MCAD Cost of Attendance

Updated Spring 2024

Master of Arts in Creative Leadership Costs:

2024/25 Academic Year

The Master of Arts in Creative Leadership is an accelerated 15-month, 30 credit program and has a guaranteed tuition plan. This means students are locked-in to their tuition rate based on the semester they begin the program. Students are able to take a one-semester break and maintain the same tuition rate.

Tuition	Semester
6 Credits	\$6,198
8 Credits	\$8,264
Per Credit	\$1,033

Fees	Per Semester
Technology Fee	\$200
Textbooks and Supplies (estimated)	\$685*
Board (group meals, required)**	\$400 (per year)
Housing (optional)**	\$400 (per year)

One Time Payment for New Students

Enrollment Tuition Deposit (credited to your tuition bill upon enrollment)	\$300
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MCAD Cost of Attendance

Updated Spring 2024

Master of Arts in Graphic and Web Design Costs:

2024/25 Academic Year

The Master of Arts in Graphic and Web Design is a 30 credit program and has a guaranteed tuition plan. This means students are locked-in to their tuition rate based on the semester they begin the program. Students are able to take a one-semester break and maintain the same tuition rate.

Tuition	Per Semester
6 Credits (full-time)	\$5,718
3 Credits (part-time)	\$2,859
Per Credit	\$953

Fees	Per Semester
Technology Fee	\$200
Textbooks and Supplies (estimated)	\$685*

One Time Payment for New Students

Enrollment Tuition Deposit (credited to your tuition bill upon enrollment)	\$300
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Master of Arts in Sustainable Design Costs:

2024/25 Academic Year

The Master of Arts in Sustainable Design is a 30 credit program and has a guaranteed tuition plan. This means students are locked-in to their tuition rate based on the semester they begin the program. Students are able to take a one-semester break and maintain the same tuition rate.

Tuition	Per Semester
6 Credits (full-time)	\$5,718
3 Credits (part-time)	\$2,859
Per Credit	\$953

Fees	Per Semester
Technology Fee	\$200
Textbooks and Supplies (estimated)	\$685*

One Time Payment for New Students

Enrollment Tuition Deposit (credited to your tuition bill upon enrollment)	\$300
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MCAD Course Catalog

Updated 10/29/2024

Bachelor of Fine Arts

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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 faculty 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

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 and typographic communication skills as well as the vocabulary necessary for critical analysis. These introductory level skills are explored through static, static-narrative, interactive, and time-based media. Topics covered include basic visual and typographic principles, composition, type and image integration, 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, Media 1

GRD 2010

Type

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. Prerequisite: Graphic Design 1

GRD 3020

Type Plus

3cr.

This class advances the skills and principles learned in Graphic Design 1. 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: Graphic Design 1, Type

GRD 3030**Graphic Design 2****3cr.**

This intermediate course examines procedural frameworks and processes for graphic communications. A range of topics covered includes the utility of series and systems approaches, content generation models and strategies, and an expanded notion of developing and applying hierarchical content across static, static-narrative, interactive, and time-based media. Some project components require student responsibility in authoring content through linguistic, typographic, and visual approaches. At least one project requires formal documentation illustrating the design process. Outcomes range from both applied and experimental studies to mark-making and identity systems.

Prerequisites: Graphic Design 1, Type

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, Type Plus

GRD 3060**Motion 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. Prerequisite: Graphic Design 1

GRD 3070**Graphic Design 3****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, Type Plus

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. Faculty reference and demonstrate many topics, including raster- and vector-art preparation, font and color management, materials, formats, workflow, and vendor communications. Students examine standards, apply techniques, and employ terminology commonly used in contemporary practice. Prerequisites: Graphic Design 1

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

GRD/ES/PD 4022**Color for All 2.0****3cr.**

Color for ALL 2.0 is an initiative between MCAD and the Target Corporation to foster collaboration and create inclusive color palettes informed by color science to relate to wide ranges of skin tone nuances. In this course, students and instructors work with professionals from the Target Corporation to proactively research, develop, and present color palettes and selections. Coursework centers on the study and application of color science fields, such as colorimetry, optics, psychology, and phenomenology which are fundamental to understanding the usages of colorful media, human color perception, and cultural color methodology. The final deliverable products of the course will be color palettes and arrangements used by designers at Target to create a more inclusive experience for guests. The course builds upon work created during the initial Color for ALL (CFA) Spring 2022, where palettes comprising 265 colors were identified using a methodology based on cultural colors and color sciences. The CFA palettes were successfully integrated into Target-owned brands, and after two years of use, additional color needs have been identified. This spring semester 2025, Color for ALL 2.0 will address those needs and continue our successful collaboration by expanding the demographic reach and breadth of the color palettes. In Color for ALL 2.0, Target staff act as clients and mentors; students act as artists, designers, and researchers alongside the guidance of the instructors. Students work in interdisciplinary teams to identify colors that are responsive to a broad range of nuanced skin tones that the Target team will provide to the MCAD studio. Utilizing the formula developed during the Color for ALL 1.0 course, this work will include creating new palettes and adding neutral and pastel colors to existing palettes. The new palettes will focus on a White/Caucasian guest demographic, and additional colors will be added to the existing palettes related to Black/African-American, Hispanic/Latino, and Asian guest demographics. Target will use these colors to develop foundation, everyday, and fashion Home Goods and Apparel for diverse guests. This cross-disciplinary, client-based course is open to BFA and BS students of all majors with junior standing or above, or upon permission of the instructor. Students must agree to the intellectual rights policy of this sponsored studio before the beginning of the course. Prerequisite: Junior standing or above, or permission of the instructor

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 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 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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

Product and Furniture Design

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 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 3056

Furniture: Textile and Surface

3cr.

This class conceptualizes textiles and furniture surfaces as skin or wrapped objects and delves into the ergonomic relationship of furniture with the human body. Students explore industrial sewing machines, sewing from temporary patterns, applying adhesives, and weaving, as well as traditional and nontraditional methods. Topics include a range of materials, as well as mining conservation and environmental concerns. Each project incorporates lectures, demonstrations, and critiques. Off-campus professional networking opportunities are also immersed within the semester. Prerequisite: Furniture Design: Materials and Techniques

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, 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, 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 faculty permission

FURN 3093**Advanced Material Exploration****3cr.**

This course is an exploration of furniture/objects created using a variety of materials, including fiberglass, carbon fiber, solid surface(s), and injection molding. Projects range from handmade studio works to production-ready designs. Techniques and tools include mold-making, epoxy resins, gel coat, vacuum bag, hand and machine shaping, and CNC routing. Students examine conservation and environmental concerns throughout the production and function of each creation. Each project consists of lectures and demonstrations with group and individual critiques throughout each assignment. Prerequisites: Furniture Design: Material and Techniques, Digital Fabrication

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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

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

PD 2000**Introduction to Product and Furniture Design****3cr.**

This studio course introduces modes of thinking and practices employed by product and furniture designers. Through a series of hands-on projects and research assignments, students use product design methodology to identify and define problems, then develop solutions with real-world applications. Using a variety of materials and techniques, students explore ideation, iteration, model making, form development and more. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2300**Design Drawing: 2D Drawing for 3D Design****3cr.**

Designed objects begin with ideas, which have long been visually initiated and communicated through quick, expressive sketches. Subtle changes to the emphasis or quality of line, shape, and/or value can be the difference between a successful takeoff or a failed launch. This course introduces techniques used by product designers that are useful to a broad range of creative professionals. Manual drawing and rendering techniques enable students to effectively and efficiently communicate design ideas, convey context and operation of a product, develop form, iterate, and present design intent. This approach prizes clear, compelling communication intended to represent objects that do not yet exist. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2600**Digital Visualization and Fabrication****3cr.**

This course introduces digital visualization techniques employed by product designers. Students will learn to use industry-standard parametric CAD software (Fusion360) and digital rendering to create and render three-dimensional models. Exercises will teach students to use the tools to explore form and mechanisms, build physical models and prototypes using digital fabrication techniques, communicate detailed specifications, and create photo-realistic images of a design. No prior CAD experience is required. Prerequisites: Completion of 12 credits; Foundations 3D; Foundations Media 1

PD 3010**Models, Prototypes, Fabrication****3cr.**

Products can be made of just about any material, from textiles to ceramics to circuit boards—so product designers have developed numerous techniques for making physical models and prototypes to develop, test, and communicate their ideas. Students will learn these techniques—and when to deploy which ones—as they design a series of simple, everyday products. Using the models and prototypes they build, students evaluate their design solutions on the basis of function, performance, mechanical feasibility, appearance, usability, and context-appropriateness. Prerequisites: PD 2000 Introduction to Product Design, or instructor permission

PD 3025**Lighting, Accessories, Housewares****3cr.**

This course introduces students to a mix of real-world products, such as tableware, home decor, personal accessories, lighting, etc., in which appearance is a primary consideration. Assignments will focus on developing appropriate expressive qualities, techniques for form generation and development, iterative refinement of form, appearance models, and attractive presentation of work. Students will integrate new sketching, model-making, and prototyping materials and techniques. Students are encouraged to incorporate a broad spectrum of materials such as plastics, metals, woods, castables, glass, and stone. The class includes studio experiments with light (including lamps and atypical light sources), wiring, and electrical safety. Lectures and demonstrations support class activities. Prerequisites: PD 2000 Introduction to Product Design; or faculty permission

PD 3030**Textile, Surface, and Design for the Human Body****3cr.**

This studio course is about designing products that require significant physical interaction with users' bodies, and addresses topics including ergonomics, accessibility, body-fit, and fashion. This class conceptualizes textiles and surfaces as skin or wrapped objects and delves into the relationship of products, including furniture, with the human body. Students explore a variety of fabrication techniques including but not limited to sewing, adhesives, traditional and nontraditional surface application methods. Topics include a range of materials. Each project incorporates lectures, demonstrations, and critiques. Prerequisites: PD 2600 Digital Visualization and Fabrication, PD 3010 Models, Prototypes, Fabrication

PD 3040**Product as Art****3cr.**

In this class products, furniture and designed objects are viewed as fine art. This class investigates the boundaries of functionality, aesthetics and purpose to sustain or dispute this definition. Lectures covering crossover designers and artists initiate a conversation about the role of function in art and art in design. Prerequisites: PD 3010 Models, Prototypes, Fabrication; or Fabricated Sculpture

PD 3070**Environment and Retail Design****3cr.**

This studio course examines the combination of multiple design disciplines including interior design, architecture, graphic design, furniture design and product design. Projects include commercial, hospitality and retail environments as it pertains to human scale. In a studio setting, designs are created with an application of anthropometrics, social responsibilities, accessibility accommodations and environmentally responsible design. Projects focus on critical ideation and are evaluated by faculty and peers through group discussions and critiques. Prerequisites: PD 2000 Introduction to Product Design, PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication; Graphic Design 1

PD 3320**Design for Viability: Design for Long-Term Ecological, Economic, Cultural, and Personal Integrity****3cr.**

How are today's environmental, social, and economic demands conditioning and shaping today's product design mindset? With a component of readings/discussions and a small component of prototyping different ideas into 3D sketches, students will generate their own questions and individual perspectives on materiality in the context of socially responsible product design. The course will have an emphasis on ecological sustainability, and will provide an overview of various sustainability frameworks in the context of product design. Systems thinking and product life

cycles are presented as the basis for product, industry, and social innovation. Students explore big-picture philosophical questions and ethical concerns through specific designed objects. Prerequisite: How It's Made (PD3340), Digital Visualization (PD2600, or equivalent); or instructor permission

PD 3340

Advanced Materials and Manufacturing Processes

3cr.

In spite of the many products, services, and experiences now provided via digital devices, product designers still require fundamental knowledge of tangible materials and the means to shape them. From raw materials to finished products, students will learn to identify and understand the materials and processes used to make familiar products and where to source them. The manufacturing portion introduces students to the materials and processes used in mass production. In particular, the course will focus on how to design for each material and manufacturing processes (design for manufacturability). This course discusses sustainability, defined as the economic, ecological, social, and political impacts of their production, processing, use, transportation, and disposal. The class includes field trips to local manufacturers, and independent research. Prerequisites: PD 2000 Introduction to Product and Furniture Design; PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication

PD 3360

Understanding Marketplaces and Users

3cr.

This studio is about designing for an unfamiliar context or user. Assignments will include products in which meaning/identity/cultural context is a primary consideration. Students will be required to conduct design research into a user group with which they have no prior experience. This might mean designing products for users from a culture, spiritual practice, subculture, gender identity, socioeconomic, physical or cognitive ability status other than their own, or an industry or class of products with which the student is completely unfamiliar. Emphasis is on developing design solutions that reflect an appropriate awareness of cultural context and empathy for an unfamiliar user, while avoiding unconscious bias, stereotypes, and cultural insensitivity. Students will work with "clients" from the unfamiliar user group to evaluate and develop their design solutions via sketches, models, and prototypes. Prerequisite: Ethnography for Artists and Designers

PD 3600

Advanced Digital Visualization

3cr.

This studio course advances the skills and principles from Digital Visualization and introduces students to advanced 3D modelling, rendering, and presentation techniques employed by product designers. Through a series of exercises, students will learn the advanced use of parametric CAD software (Fusion 360) to communicate design ideas to peers, clients, and consumers. Prerequisite: Digital Visualization and Fabrication

PD 3700

Product Design Client Studio

3cr.

Students work with external clients to develop and respond to a project brief describing a complex challenge that is strongly conditioned by its context (commercial, social, civic, environmental, etc.). Students will continue to learn and integrate new sketching, model-making, and prototyping materials and techniques. This course introduces the strategic side of product design. Prerequisite: Junior review passed or instructor's permission

PD 4000**Professional Practice and Strategy****3cr.**

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

PD 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

PD/ES/GRD 4022**Color for All 2.0****3cr.**

Color for ALL 2.0 is an initiative between MCAD and the Target Corporation to foster collaboration and create inclusive color palettes informed by color science to relate to wide ranges of skin tone nuances. In this course, students and instructors work with professionals from the Target Corporation to proactively research, develop, and present color palettes and selections. Coursework centers on the study and application of color science fields, such as colorimetry, optics, psychology, and phenomenology which are fundamental to understanding the usages of colorful media, human color perception, and cultural color methodology. The final deliverable products of the course will be color palettes and arrangements used by designers at Target to create a more inclusive experience for guests. The course builds upon work created during the initial Color for ALL (CFA) Spring 2022, where palettes comprising 265 colors were identified using a methodology based on cultural colors and color sciences. The CFA palettes were successfully integrated into Target-owned brands, and after two years of use, additional color needs have been identified. This spring semester 2025, Color for ALL 2.0 will address those needs and continue our successful collaboration by expanding the demographic reach and breadth of the color palettes. In Color for ALL 2.0, Target staff act as clients and mentors; students act as artists, designers, and researchers alongside the guidance of the instructors. Students work in interdisciplinary teams to identify colors that are responsive to a broad range of nuanced skin tones that the Target team will provide to the MCAD studio. Utilizing the formula developed during the Color for ALL 1.0 course, this work will include creating new palettes and adding neutral and pastel colors to existing palettes. The new palettes will focus on a White/Caucasian guest demographic, and additional colors will be added to the existing palettes related to Black/African-American, Hispanic/Latino, and Asian guest demographics. Target will use these colors to develop foundation, everyday, and fashion Home Goods and Apparel for diverse guests. This cross-disciplinary, client-based course is open to BFA and BS students of all majors with junior standing or above, or upon permission of the instructor. Students must agree to the intellectual rights policy of this sponsored studio before the beginning of the course. Prerequisite: Junior standing or above, or permission of the instructor

PD 5100**Senior Project 1: Product and Furniture Design****3cr.**

Product Design Senior Project consists of two sequential studios. It is the culmination of the program and a requisite for graduation. Each student works with a departmental advisor and a number of in-house or external advisors to

develop a project resulting from a self-generated investigation. Results are broad and far-ranging, from products to furniture, services, culture-driven explorations, products for social impact, etc. This is an independent endeavor to demonstrate that students have acquired the fluency necessary to join the professional world of product design. The emphasis during this first semester is on research and ideation to develop an original and innovative solution to a real-world problem. Prerequisite: Senior standing

PD 5101

Senior Project 2: Product and Furniture Design

3cr.

This studio is the continuation of Product Design Senior Project 1. Although the structure of this studio is similar to Senior Project 1, the emphasis in this course is in iterative development of the design concept, through the use, testing, and revision of sketches, models, and prototypes. Students will research and make a compelling case for the strategic, economic, social, and environmental appropriateness of their design solutions, culminating in a fully-staged senior exhibition. Prerequisite: Product Design Senior Project 1 (PD 5100)

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) students 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.

Additional Courses for Design Majors

ILL 3031

Digital Painting: Value

1cr.

This course examines how value can be used and controlled within the context of digital painting. Through in-class exercises, demos, and lectures this course helps students understand the importance of value in creating structure within their illustrations, as well as how they can use digital tools to create clear and exciting illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3032

Digital Painting: Color

1cr.

This course examines how color can be used through experimental use within the context of digital painting to emulate realistic depictions of the world. Through in class exercises, demos, and lectures this course helps students gain control and understanding of how and why they use color within their illustrations, as well as how they can use digital tools to create dynamic and emotive illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3033

Trad & Digi: Integrating Digital and Traditional Media

1cr.

This course examines how digital and traditional methods of creating illustrations can be combined in various methods. Through in-class exercises, demos, and experimentation this course helps students understand different techniques for combining these media, foster experimentation, and explore iteration within their illustration process. The format of this class will focus on small, experimental projects that tackle different methods and processes for combining traditional tools and media with digital processes. Prerequisite: Digital Illustration

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 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

Fine Arts

Fine Arts

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 2010

Drawing: Color and Mixed Media

3cr.

Focusing on color in a drawing context as a descriptive and expressive tool, this course covers the interaction of color, optical color mixing, and color layering. Expressive and symbolic uses of color are covered, as well as the creation of light, form, and space through color. Observational drawing skills are further developed, as 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. Faculty presentations of historical and contemporary drawing approaches and artists provide complementary information. In this course students reference and apply the language and concepts of color in drawing context, create works using wet and dry media, and explore personal imagery and content. Prerequisite: Foundation: Drawing 1

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 3065

Special Topics: Landscape Painting

3cr.

This course utilizes the landscape as a catalyst for observational and/or representational painting. Students focus on a combination of plein air painting and increasingly self-directed work done in the studio from resources gathered on site. Pictorial issues such as composition, color theory and spatial dynamics are investigated throughout the semester in order to strengthen an understanding of painting as image-making and to aid each student in establishing a sense of place. 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 faculty permission.

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

FA 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. Course faculty, guest lecturers, and visiting artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

FA 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

FA 5010

Advanced Fine Arts 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

FA 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

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 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 3055**Art and Ecological Futures****3cr.**

What does the ecological future of this planet look like? What role will artists play in envisioning our environment, both locally and globally? This cross-disciplinary course combines studio work with research and writing about the current phase of the climate crisis. We will examine the intersection between the rhetoric surrounding the "end of Art" and the "end of Nature" in the late 20th century. What does it mean for us as makers that these categories have imploded and/or expanded? How do artists construct and alter environments through their work? Students will research an ecological issue or question that informs their vision of the future, and then explore these implications through writing and creating artwork. This work will be done from an informed perspective that acknowledges the past and present inequities surrounding land use, water use, and ecological damage in Minneapolis, particularly along the nearby Mississippi River. This class will be a combination of lectures and readings by artists, ecologists, and urban planners, as well as site visits, research, short writings, and studio work. Prerequisite: Completion of 45 credits

FAS 3070**Remix: Quotation and Appropriation****3cr.**

This interdisciplinary studio course utilizes appropriated imagery and ideas as a source of inspiration, both conceptually and materially. We will use collage—defined broadly as the layering of materials, sounds, or images—to question societal expectations around art and culture. We will develop imagery and content while

exploring historical and contemporary ideas about the intersection of collage and appropriation. An overview of the ethics and legalities of such practices will be presented and discussed, including cross-cultural exchanges and more extractive methods of cultural appropriation within contemporary art. In addition to artistic explorations, each project will be accompanied by readings and writing assignments to support and expand on those concepts. Lectures, visiting artists, studio visits, and group critiques will all be a regular component of the course. 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 gives students the space and time to explore the relationship between art and culture in their work. This course takes as a starting point that contemporary art is created within a cultural context and that artists are creative cultural leaders. This class focuses on the way society shapes our individual artistic choices and creative work. This examination of our relationship to culture as artists takes many forms in this class from academic and creative writing to mixed media artworks and presentations. Students research the unique cultural issues that inform and circulate through their work. The cross-disciplinary composition of this course increases the depth of discussions and critiques in class. This course also includes several key Critical Theory texts that help to define contemporary art practices. Lastly, this class explores the importance of critique as part of an artist's practice and how criticism is delivered within contemporary art. May be repeated for elective credit with a different instructor. Prerequisite: Completion of 45 credits

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**Printmaking Expanded: Wallpaper, Wearables, Whatever****3cr.**

This course nurtures concepts and strategies for approaching installation, constructed objects, or wearable art through a print-based lens. Printmaking is ubiquitous in contemporary culture and therefore uniquely positioned to address personal, social, and political concerns in an endless variety of forms, both referential and invented. Students will be introduced to designing and printing repeat patterns for paper and fabric through the creation of modular systems, motifs, networks, and non-repeating repeats, in addition to large-scale printing techniques and surface printing for unique three-dimensional forms and site-specific environments. Students will apply basic screen printing and relief techniques in the production of works that interrogate notions of place, identity, and the everyday. Artists' books and paper as art will be discussed. Prerequisite: Foundation: 3D, Foundation: Drawing 1

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**Print in Public: Zines, Posters, Eco Graffiti****3cr.**

This course will focus on printmaking as a means of engagement with people and place through DIY publishing, political posters, public art and community-based projects. Students will gain skills in screen printing, linocuts, stamps, and eco-art graffiti (mud stencils), in addition to making zines, printing t-shirts, and working with wood type. The fundamentals of collaboration will be introduced through hands-on exercises and reflection, in tandem with surveying historical and contemporary models for making art for and with the public. Students can expect to gain experience with MCAD's mobile printing unit. Prerequisites: Sophomore standing or permission of the instructor

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

SC 2000

Exploring 3D

3cr.

This hands-on studio course focuses on learning and applying techniques in making contemporary sculpture beyond the 3D Foundation experience. Students create objects that lead to a new aesthetic and creative possibilities through expanded processes and new material options. Prerequisite: Foundation: 3D

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 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 3025**Soft Sculpture****3cr.**

In this course, participants will embark on an exploration of diverse media, immersing themselves in the captivating realm of tactile surfaces and soft sculptural forms. The primary focus will involve skillfully utilizing contemporary elements with fiber materials to unique and personalized soft sculptures. Through hands-on experiences and creative exploration, participants will have the opportunity to bring their artistic visions to life, culminating in the creation of one-of-a-kind soft sculptures. 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 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 faculty

SC 3065**Kinetics: Time and Motion****3cr.**

This class focuses on elements of time and motion in studio fine art practice. Techniques include motion systems, electric art with motors, light, and simple sensors. Students may engage in interactive performance or reactive environmental works. Students may work collaboratively. The history of mechanical and automata machines is presented along with historic and contemporary kinetic artists. Prerequisite: Fabricated Sculpture

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 faculty permission

Teaching Artist Minor

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

Online Courses for Fine Arts Majors

DRPT 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.

DRPT 3303

Drawing Through a Lens

3cr.

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.

FAS 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.

Additional Courses for Fine Arts Majors

DRPT 3087

Landscape Intensive

1cr.

This one-credit workshop introduces landscape as a catalyst for understanding atmospheric light and color relationships. Students will meet on Friday evening for a demonstration and discussion. On Saturday and Sunday, students will paint on location. This will be supplemented with slides and studio critique. Prerequisite: Introduction to Painting (may be taken concurrently) or faculty permission

FIB 1800**Fiber: The Stitched Surface Workshop****1cr.**

In this packed three-day workshop, students will experiment with a wide range of stitching methods for fabric surface design. Following demonstrations, students will complete a set of sample swatches using both hand and machine techniques. Fusibles and stabilizers will be covered as well. A supply list will be provided. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

FIB 1802**Fiber: The Stitched Surface Hand Sewing Workshop****1cr.**

Hand stitching is a slow and portable art form. This three-day workshop concentrates on decorative hand stitching utilizing a wide range of techniques such as basic embroidery stitches, applique, trapunto, needle weaving and hand quilting. Students create a sampler of techniques in class, and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided.

FIB 1804**Stitched Surface: Machine Sewing****1cr.**

In this fast-paced, three-day workshop, students will learn the basics of machine stitching related to flat construction and fabric manipulation. Techniques include patchwork, pleating, slashing, free motion drawing with the machine, and finishing techniques. Students create a sampler of techniques in class and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided. Students should have a sewing machine and accessory kit, or the college has a few that can be borrowed for the workshop. This is not a garment sewing class.

FIB 2800**Fiber: The Stitched Surface****3cr.**

Students will experiment with a wide range of stitching methods for fabric surface design and flat construction methods by hand and machine. Fabric manipulation, decorative hand sewing, basic quilting and applique are among the techniques introduced. Machine maintenance, accurate cutting, fusibles, and stabilizers will be covered as well. Exposure to the work of fiber artists will expand student awareness of the field, as well as their concept development for class projects. A supply list will be provided. Students should have access to a sewing machine for the semester. A limited number of MCAD machines can be checked out and shared.

PPB 2510**Japanese Bookbinding Workshop****1cr.**

Suitable for binding single and folded sheets, Japanese bookbinding encompasses many versatile techniques, from simple stab bindings to multiple signature books. A large selection of bindings will be covered, including decorative stitches and corners, closures, wrappers and hinged hard cover suitable for album structures. Students will complete a selection of sample books and will complete one creative project incorporating techniques from the workshop. Prerequisite: none

PPB 2520**The Folded Book: Accordions and Concertinas Workshop****1cr.**

The folded accordion book is a simple yet highly expandable form that can be constructed from single sheets or linear strips. Accordions can be layered together to make more complex and decorative concertina books. This fast-paced workshop will include accordion variations along with nonadhesive covers and sewn binding options. Students will complete a selection of sample books and one creative project incorporating techniques from the workshop.

PPB 2522**Books, Boards, Wrappers****1cr.**

This 3-day workshop is a sampler of sewn book structures, along with fold-and-tuck cover styles made without any adhesive. Simple wrappers round out the set. Ranging from basic figure-eight pamphlet stitching to decorative tabs and spines, the structures are applicable to a wide range of projects. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

PPB 2524**One Page, One Text, One Image Books****1cr.**

In this weekend workshop, students will explore the many types of books that can be made from a single sheet of paper, from the simple meander book to more complex origami-like pocket pages. Single images and texts will be manipulated to make layered content, and designing within constraints through in-class exercises demonstrates how these practices can produce dynamic results. Variations on covers and binding will also be included. From one-of-a-kind to editioned multiples, students will learn how various book styles are suitable for zines, design and photo promotional pieces, comics, artists' books and more. Prerequisite: none

PPB 2550**The Subversive Press: Letterpress Workshop****1cr.**

This one-credit, five-week workshop introduces students to the fundamentals of letterpress as a vehicle for personal, social, and political change. Students learn the basics of operating a wood-type poster press and the practice of setting type by hand and making digital image files to produce polymer plates for printing letterpress. This workshop also explores historical and contemporary letterpress printing as a call to action through poetry, humor, critique, and the dissemination of information. Students complete the workshop with a poster project, a broadside, and creative strategies for encouraging public discourse. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1

PPB 3082**Marbling on Paper and Cloth Workshop****1cr.**

Marbling is a centuries-old art form for making decorative papers incorporated throughout bookbinding, collage, and other paper crafts. In this fast-paced, three-day workshop, students explore and experiment making both traditional and fantasy papers using contemporary materials. The workshop covers all aspects of the marbling process including vat and tool making, paint and carrageenan preparation, paper selection, basic patterns, and many variations thereof. There is also an opportunity to sample marbling on cloth. The workshop is led by internationally renowned marbler and visiting artist Stephen Pittelkow, who will also deliver a lecture on the history and use of paper marbling. Students gain a thorough understanding of all aspects of marbling on paper and produce a portfolio for reference to inform and inspire future work. This workshop incorporates a wet studio process, for which students

should dress accordingly. One self-defined project using the paper marbling process is due within three weeks of the completion of the workshop. Prerequisites: One print, paper, book course

SC 2100

The Constructed Textile: Weaving Workshop

1cr.

This one credit, five-week workshop introduces students to the fundamental opportunities of working with fibers. Students will learn the practices of weaving, including an introduction to the 4-harness loom and frame loom, basics of dressing the loom, basic weave structures, and traditional and nontraditional weaving materials to add contemporary elements to a centuries-old tradition. The workshop explores historical and contemporary weaving as an artform through presentation, research, and making. Students will complete the workshop with a field journal of samples and ideas, a group project, and a self-defined project aligning with their artform. This workshop will require time outside of class. Prerequisite: Foundation: 3D

SC 3082

Sculpture Studio: Arduino

3cr.

This course presents the Arduino system as a tool for the actuation and augmentation of the object and installation. An open-source electronic prototyping platform, Arduino enables users to create interactive electronically controlled objects and spaces. Students learn this easily accessible and ubiquitous hardware and related code as a community while exploring open-source systems and creating time-based works that can actuate, control, and react to their environment. Prerequisite: Foundation: 3D

Foundation Studies—Studio

FDN 1000

First Year Experience (first semester)

1cr.

This course is an exploration of the transformative nature of being an artist, designer, or entrepreneur and supports students for success throughout their time at MCAD. Drawing from a broad range of methods and content across disciplines and support areas, students are introduced to various MCAD support offices and the broader local community to develop capacities for learning and success. We discuss art and design education, reflect on students' educational journey, and develop a community of peers to support thriving at MCAD. Led by a faculty member who also serves to support advising, students meet in small groups and as a class to identify personal, academic, and professional goals. Students build strategies to support independent growth, self-reflection, and responsibility for their well-being as a whole person and as members of the MCAD and Twin Cities creative community.

FDN 1001

First-Year Experience (second semester)

1cr.

This course is an exploration of the transformative nature of being an artist, designer, or entrepreneur and supports students for success throughout their time at MCAD. Drawing from a broad range of methods and content across disciplines and support areas, students are introduced to various MCAD support offices and the broader local community to develop capacities for learning and success. We discuss art and design education, reflect on students' educational journey, and develop a community of peers to support thriving at MCAD. Led by a faculty member who also serves to support advising, students meet in small groups and as a class to identify personal, academic, and professional goals. Students build strategies to support independent growth, self-reflection, and responsibility for their well-being as a whole person and as members of the MCAD and Twin Cities creative community.

FDN 1111

Foundation: 2D

3cr.

Foundation 2D is an introduction to creative thinking that develops students' ability to observe, interpret, explore and report on the world around us. Focusing on the iterative process, students explore basic two-dimensional art and design principles by experimenting with various media, tools, materials, and processes. Through these explorations, students expand their visual and verbal language to communicate meaning and to analyze, organize, shape, and express two-dimensional form.

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 digital resources at MCAD while exploring digital media. Areas covered include the Service Bureau, Gray Studio, and Media Center, along with other digital resources. Students use a variety of software and hardware to learn the basics of working with recorded media, including video, sound, and photography, as well as developing critical language for discussing media and media artists. Prerequisite: None

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 develop a creative, entrepreneurial mindset, overcome creative voids, explore the development of new ideas, track their own process of making and apply critical thinking to evaluate their own work in collaborative settings. 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.

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

Media Arts

Animation

ANIM 2000

Introduction to Animation

3cr.

This course introduces students to a variety of animation production techniques to create believable motion and acting. Students develop skills needed to create appealing character animation (i.e., Disney fundamentals) through a series of exercises in Toon Boom Harmony including ball bounce, walk cycle, and sound sync. Other software used includes Photoshop, Premiere, and After Effects. Individual exploration is emphasized in assignments and critique, culminating in the creation of a short, animated project. Prerequisite: Foundation Media 1, Foundation Drawing 1

ANIM 2500

Drawing for Animators

3cr.

Expanding upon Foundation Drawing 1, students will construct poses for both 2D and 3D character animation. Students will draw from the nude model to explore techniques and concepts including gesture drawing, basic shapes, line of action, silhouette, perspective, balance, force, and rhythm. In addition to in-class drawing, students will participate in weekly lectures and demonstrations. A completed sketchbook at the end of the semester is required. Prerequisites: Introduction to Animation, Character Animation 1 (may be taken concurrently)

ANIM 3010

Stop-Motion Animation

3cr.

This class provides students with an introduction to stop-motion animation, covering traditional and non-traditional animation techniques. Students will explore the medium through various exercises, including armature and character building, set-building, animating found objects, replacement animation, and pixelation. Students will produce a short stop-motion animated film for their final project, complete with a title sequence. The class will include recommended readings, lectures, demonstrations as well as stop-motion screenings. 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. Prerequisite: Introduction to Animation

ANIM 3027**2D Digital Animation****3cr.**

In this class Toon Boom Harmony is taught as a way of creating 2D animation, using a 2D digital puppet (also known as a Character Rig). 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. Prerequisites: Introduction to Animation, Character Animation 1

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

In this course students continue working with the software toolset of Maya, focusing on the Animation menu set and character motion. Students apply their knowledge of the Disney Principles of Animation by posing and moving character rigs in 3D sets. Starting with simple exercises that gradually progress, students gain experience with the software while honing their skills in creating authentic motion and compelling storytelling. Prerequisite: 3D Modeling

ANIM 3033**Introduction to Visual Effects****3cr.**

In this course, students learn how to enhance films and stories with visual effects, using both commercial techniques and do-it-yourself principles. The course focuses on incorporating visual effects in live-action footage using Adobe Creative Cloud and Maxon One. The course is rooted in principles that allow digital illusions to cross the threshold into believability. Students learn previsualization, how to shoot footage for VFX shots, compositing, chroma keying, rotoscoping, masking, tracking, integrating stock elements, particle simulations, light effects, matte painting, and more. Students complete engaging and creative technical exercises and assignments to create a finished short piece, utilizing techniques learned in class. This class is designed for both film and animation majors. Prerequisites: Junior standing, Introduction to Animation or Introduction to Film, and Storyboard or Film Editing & Post-Production

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

3D modelers produce characters, props, and environments seemingly by magic. What are the secret methods that make their creations functional and compelling? In this course, students will explore essential modeling tools and techniques, craft organic and hard-surface meshes, and learn how to organize the underlying structures so these assets are ready for rigging, animation, surfaces, and lighting. Skills and concepts are applicable to film and television entertainment, video games, advertising, commerce, education, pop art, and more. Prerequisite: Introduction to Animation

ANIM 3043**3D Surfacing and Lighting****3cr.**

A newly completed 3D model is a dimensional canvas waiting to be fully realized, its uniform gray giving way to the artist's choice of wood, metal, paint, rust, freckles, or scars. Once these surface qualities are applied, evocative light and shadow can further pull the viewer into the scene, stirring emotions, and enhancing the narrative. Learn how to prepare and then transform models into CGI works of art by exploring concepts from character design, production design, photography, cinematography, painting, optics, and other disciplines. Prerequisite: 3D Modeling

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. Coursework includes script and story adaptation, continuity, camera placement, image sequencing, shot composition, styling, and mood. Students apply the visual "language" of storyboarding and continuity sketching. Vigorous in-class critiques address storyboard effectiveness with 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, Introduction to Filmmaking

ANIM 3055**Background Layout for Animation****3cr.**

This course explores the fundamentals of visual storytelling by creating a believable and immersive environment in which animated characters inhabit. Students explore concept art, layout drawings, and finished backgrounds, while considering the overall look and feel of how environment design can support the mood and tone of the scene in relation to the characters and the action taking place. In addition to composition, students explore camera angles, camera movement, color, and lighting to create depth and a sense of space. Prerequisites: Character Animation 1 and Storyboard

ANIM 3070**Intermediate 3D****3cr.**

Take 3D skill sets to the next level of complexity and artistry by taking a deep dive into the depths of technical art. Through the art of rigging, give hard-surface and organic models the underlying structures that animators use to create the illusion of life by implementing skeletons, deformers, and controllers. Through the art of MayaVFX, explore and apply powerful particle, hair, and fluid simulation capabilities to enhance animations and visualizations. Finally, plan and execute an independent project that promotes research and practice in an area of special CGI interest. This project can both expand a personal portfolio and serve as practice for the senior project. Prerequisite: 3D Surfacing and Lighting (can be taken concurrently)

ANIM 3075**Character Animation 2****3cr.**

This course builds upon the traditional character animation content (i.e., Disney Principles of Animation) taught in Character Animation 1. Students develop sophisticated secondary movement and overlapping action through several five- to ten-second animation assignments focusing on acting and physicality. Projects are based on everyday scenarios and require the student to produce industry-level animation evoking believable character movement, thought, and emotion. While this is a 2D animation class, students who have completed the 3D

Animation course may choose to work with Maya software with faculty permission. Prerequisite: Character Animation 1 or 3D Animation

ANIM 3077

Advanced 2D Digital Animation

3cr.

Advanced 2D Digital Animation is a class for students who are interested in taking their rigging knowledge to the next level for studio productions. Students will learn how to use Toon Boom Harmony to plan, construct, and analyze production-ready rigs, using cutting-edge techniques, including Nodes, Cutters, and Master Controllers. By the end of the class, students will have created their own 360-degree Character Rig and a short, animated piece using their finished Rig. Prerequisite: 2D Digital Animation

ANIM 3080

Experimental Animation

3cr.

Experimental animation is a form of animation that is non-narrative and has a unique form of nonlinear structure. This course will explore the history and materials of the Experimental Animation tradition. Through short exercises, students will explore process-oriented animation and experiments with physical materials and camera techniques. Additional techniques will include pixilation, stop-motion, direct animation, drawing, sand, and paint as well as sound. After much exploration, students will plan and execute a self-directed complete animation. Prerequisite: Foundation: Media 1, sophomore standing

ANIM 4000

Professional Practice

3cr.

This course provides animation students with the tools 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 demonstrated via verbal, written, and visual presentations. Topics are investigated through a series of 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

ANIM 4020

Animation Collaboration

3cr.

In this course students work in conjunction with commercial clients both in groups and as a whole to realize an animated project. Student groups will be assigned roles based on individual strengths presented on the first day of class. Students will work on material provided by the client. Groups and individuals are responsible for weekly presentations and responses to the client producer by delivering finished assets as the schedule demands. Coursework and assignments simulate a studio production model and prepare students for the collaborative work

environment of professional animation. Animation Collaboration can be counted as an internship. Prerequisites: Introduction to Animation, Storyboard, Junior standing

ANIM 5010

Advanced Animation Seminar: Production

3cr.

Advanced Animation Seminar: Production 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 a project that is animation or animation adjacent in order to experiment with various forms of animation as well as hone their skills. Prerequisites: Character Animation 1 or 3D Animation, successful Junior Review

ANIM 5011

Advanced Animation Seminar: Techniques

3cr.

Advanced Animation Seminar: Techniques emphasizes the research and development of an independent project along with the exploration of an artist's statement, general animation pipeline, and workflow practices. Students will develop individual or group projects in close conjunction with faculty guidance. Ideas come to fruition through concept designs, storyboards, character designs, and other work which aligns with pre-production. All students are required to ideate and workshop an animated or animation-adjacent project and complete all necessary components in the pre-production and production stages. A wide range of animation at various stages of the pipeline will be screened and discussed. Prerequisites: Character Animation 1 or 3D Animation, 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 5101

Senior Project

3cr.

Part one of a two-part course required of each senior animation major, this course begins the development of a substantial body of work in a specific field. Course content includes critical readings, position paper, individual and group discussion, visiting artists, and informational meetings. Prerequisites: Successful Junior Review, senior standing

ANIM 5102

Senior Project

3cr.

Part two of a two-part course required of each senior animation major, this course is designed for students to complete a substantial body of work in a specific field. This course extends the forum for the critical evaluation and curatorial guidance laid out in Senior Project 1 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

Media Arts

MA 2010

Media Arts Tools & Techniques

3cr.

This course serves as an introduction to an interdisciplinary mode of working within media arts. Students will learn technical skills in lens-based practices such as filmmaking and photography, basic audio recording, and coding-based creative practices. Students will engage with editing and production tools, and create artworks engaged in observation, critical analysis, and conceptual thinking. Projects will engage the materiality unique to each media. Emphasis is placed on techniques that cross and combine media to create rich experiences and artworks. Prerequisite: Foundation: Media 1

MA 2015

Media Arts Strategies

3cr.

Moving between material and immaterial realms of artistic media practice, this course examines multiple ways of understanding the relationship between concepts, materials, and processes. Through a series of experimental projects, discussions, case studies, and critiques students learn to identify, and implement intellectual, emotional, formal, and experiential structures as integral and specific to working within the ever-evolving landscape of media and technology. We experiment with new materials and media as a means of interrogating the contemporary cultural landscape (sometimes new thinking emerges from making). We explore, invent, and implement experimental formal solutions for particular artistic concepts (Sometimes new forms emerge from thinking). Focusing on media and technology-centric practices, such as video, coding, and photography we learn to approach art as a means of cultural dialogue, cultivating togetherness and community through empathy and care. Prerequisite: Foundation: Media 1

MA 2062

Experimental Game Theory and Prototyping

3cr.

This course introduces students to the core concepts of experimental game design, theory, and prototyping, focusing on non-digital game design and creation through fast-paced game prototyping. Topics covered include rule design, level design, game balance, game-specific writing, narrative development, and aesthetic concerns. Students will engage in critical play—playing games and analyzing their characteristics. This course supports students who would like to develop game concepts within various disciplines, such as Web and Multimedia Environments, Animation, Illustration, Filmmaking, Product Design, and Graphic Design. Prerequisites: Foundation: Media 1, Foundation: 2D

MA 3020

Street Lab

3cr.

This class does not meet at MCAD and 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: 1) to reconsider the definition of the art studio (where art is made vs. where it could be made); 2) to reconsider the definition of artwork (precious art object vs. temporary ephemeral occurrences); 3) to reconsider the differences between life and art (art in your life vs. your life in art); 4) 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 situations, performances, and actions executed in public spaces.

MA 3030**Game Engines****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 the development of games and simulated environments. Prerequisite: Media Arts: Tools & Techniques or Coding Concepts 1 or Introduction to Animation

MA 3040**Politprop: Art for the Broad Masses of the People****3cr.**

Politprop is a lesson in cultural jiu-jitsu. Named after POLIT(ical) PROP(agenda) the course is devoted to research, study, analysis, and discussion of a variety of historical and contemporary propaganda materials. As a means of empowerment and protection against political manipulation and disinformation, students learn to recognize and identify common propaganda strategies. As a multidisciplinary studio course, Politprop encourages a careful, critical implementation of established propaganda methodologies. Through a series of projects, we experiment with a variety of approaches to the propaganda phenomenon: creative ways of dismantling contemporary propaganda, but also thoughtful ways of seizing and redirecting select propaganda techniques to strengthen our voices. Learn the laws of propaganda, to amplify your message, to reach the People, to serve them better! Prerequisite: Foundation: Media 1

MA 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: Introduction to Photography or Introduction to Filmmaking

MA 3050**Performing Mixed Reality****3cr.**

This course introduces students to the concept of mixed reality and explores the creative possibilities of blending physical and digital realities through performative tools, site-responsive media, and digital processes. Students will gain hands-on experience in creating mixed-reality projects that investigate the unique spaces and experiences that arise from this interplay. Topics covered include augmented reality, site-specific performance, distributed storytelling, and immersive events. By weaving together site, time, space, and interfaces, students will learn to create layered projects that seamlessly blend the real and virtual, and the factual and fictional. Prerequisite: Foundation: Media 1

MA 3060**Image and Language: Visual Semiotics****3cr.**

In this course students explore the relationship between language and images as a way to add layers of meaning to their work. Semiotic theory, Hegelian dialectic, and visual and literary deconstruction approaches are among the

topics presented as methods for producing work. In addition, the class addresses how these approaches can be applied to current digital advances in communication and image generation including emoticons, emojis, and AI platforms such as ChatGPT, Dali, and Midjourney. Students can work in any media. Prerequisite: Foundation: Media 1 or Foundation: 2D

MA 3065

Introduction to 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: Media Arts: Tools and Techniques

MA 3068

Experimental Sound

3cr.

This course 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 the 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: Foundation: Media 1

MA 3070

AI: Ethics and Practice

3cr.

This course explores the practical applications of artificial intelligence (AI) and Machine Learning (ML) in media arts, with a focus on ethical considerations. Students will learn to use AI tools in the creation of media art, including generative adversarial networks (GANs), deep learning algorithms, and natural language processing (NLP) tools. The course will cover a range of topics, including the ethical implications of using AI within an art context, algorithmic bias, data privacy, and intellectual property. Through a combination of readings, discussions, hands-on exercises, and projects, students will gain practical experience using AI tools and develop an understanding of the ethical considerations within AI and ML systems. Prerequisite: Foundation: Media 1

MA 3080

Media in the Environment: Landscape, Climate, and Long Time

3cr.

This course explores the relationship between media and the environment and the role of observation, documentation, preservation, and presentation of each in the context of the other. Through a series of projects, readings, and discussions students will examine how media can be used to represent and engage with the environment (and vice-versa) while developing an understanding of the ecological and social issues related to climate change. Students will also explore the concept of "long-time" as it relates to environmental histories, geological time, and the deep future. This class carefully considers the role of media in shaping our perceptions of time and the environment. Prerequisite: Foundation: Media 1

MA/ES 3803**Visualizing Climate Change****3cr.**

How do we make sense of the climate emergency through our changing landscapes? This course explores climate change through the lens of local environments and future scenarios, emphasizing the role of visual media in engaging communities. Students will analyze a range of planetary tipping points, including the professor's permafrost thaw fieldwork in Alaska, utilizing data and media from advanced aerial remote sensing technologies like LiDAR, photogrammetry, and GIS story mapping. The course blends cutting-edge insights with the art of climate change visualization, pushing the boundaries of creative expression. Students will craft compelling visuals through 2D and 3D photography, filmmaking, and immersive AR/VR experiences, utilizing worldmaking software like Unity, Unreal, and Maya. By harnessing these innovative tools, the curriculum invites students to visually interpret local climate impacts and devise imaginative strategies for future adaptation. This course combines practical spatial analysis with creative media production, fulfilling studio elective credits for BFA students. Prerequisites: Foundation: Media 1 and Media Arts Tools and Techniques

MA 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 Development or initiated by students. All internships must be preapproved through the Career Development 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.

MA 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 a series of lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing.

MA 4045**Advanced Studio and Set****3cr.**

This course continues the examination and application of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting on sets used in the various aspects of still and moving image production introduced in Studio and Set. 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 raise the production values and polish their images to professional levels, and to further develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Studio and Set

MA 4067**Sound for Moving Image****3cr.**

The Sound for Moving Image course is structured to provide students with practical skills in post-production sound for film, animation, experimental media, and interdisciplinary projects that engage with moving image practices.

Students will learn how to use sound design to enhance the storytelling capability of their projects, evaluate music edits, create sound design and effects, and express mood, tone, and space. The course covers dialogue editing, Foley performance, and final sound mixing. Making it a valuable addition to a student's production capabilities, especially as they complete large-scale projects such as their senior projects. Prerequisites: MA 3065 Sound or MA 3068 Experimental Sound or permission from the faculty member

MA 5000

Critique 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

MA 5030

Experimental Games Studio

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 concerning specialized aspects of game design and development. Prerequisite: Game Engines

MA 5100

Media Arts Senior Project

6cr.

During senior year, each media arts major is required to develop and complete a substantial body of work in their 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

MAAT 3040

Coding Concepts 1: Expressive Computation

3cr.

This studio course serves as a fundamental creative coding experience. Students go from little to no experience with coding to proficient, expressive, software creators. Students are exposed to the creative approach of recognizing programming and computational experimentation as an art and design medium while exploring a range of practical programming skills and concepts. Topics covered include foundational coding structures, generative algorithms, random events, interactive states, basic physics, and the systematic combination of media. The class begins with short technical exercises focused on fundamental principles before opening up to larger more expressive projects. Prerequisite: Foundation: Media 1

MAAT 3050

Interdisciplinary Studio 1: Hybrid Media Practices

3cr.

This studio course is an introduction to contemporary interdisciplinary art practice. Students build a cohesive body of work consisting of smaller, interconnected projects spanning multiple media, materials, and processes. Students

will learn how to systematically integrate different media forms such as video, photography, sound, and code to develop engaging multimedia projects thoughtfully and deliberately. By the end of the course, students will have a deeper understanding of the intersection of various media forms, disciplines, tools, and techniques for creating powerful multimedia projects that explore the screen, respond to the site, and engage the ears. Prerequisite: Foundation: Media 1

MAAT 5040

Coding Concepts 2: Networks, Simulation, & Evolution

3cr.

This advanced studio course offers a comprehensive understanding of code as an art and design medium. The second level Coding Concepts course expands upon the first, creating space for students to explore larger-scale, more fully developed, and poetic projects. The course introduces advanced topics in object-oriented programming, such as inheritance and encapsulation, as well as topics related to networking, such as server-client architecture and real-time communication. The course also covers advanced topics related to simulations and natural systems, such as agent-based modeling and evolutionary algorithms, with an emphasis on how these concepts can be used to create interactive, generative art and design projects. By the end of the course, students will have a deeper understanding of how technology can be used to create immersive, interactive art experiences, and the skills and confidence to continue exploring advanced art coding topics independently. Prerequisite: Coding Concepts 1

MAAT 5050

Interdisciplinary Studio 2: Hybrid Media Venues

3cr.

This studio course offers a comprehensive understanding of how space, sound, and screen can be used in tandem to create compelling and innovative multimedia experiences. Rooted in contemporary interdisciplinary practice, students pursue further development of their artistic voices. While maintaining a broad formal and intellectual approach, students are encouraged to consider their artistic voices concerning three primary venues where multimedia practices tend to be expressed: space, sound, and screen. Through a combination of theoretical and practical exercises, students will explore how these three elements interact and inform each other, with a particular emphasis on multimedia and interdisciplinary approaches. Students refine the relationship between their concentration/major and the broader interdisciplinary field. With regard to space, students will investigate site-specificity, material and technological explorations, and audience engagement, with a focus on creating immersive and experiential environments. The sound venue approaches sound as an art medium, as well as experimental sonic explorations, with a focus on developing a nuanced understanding of how sound can be used to create meaning and evoke emotion. Finally, in the screening venue, students explore the potential of the web, projection practices, and other screen-based media, with a focus on breaking out of the bounds of the rectangle. Prerequisite: Interdisciplinary Studio 1

MAAT 5090

Emergent Topics

3cr.

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5091**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5092**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5093**Emergent Topics****3cr.**

This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAFL 2000**Introduction to Filmmaking****3cr.**

This course is an introduction to telling stories and expressing ideas in film. It introduces historical and critical issues of film language and provides a theoretical and technical foundation for future work. Principles of cinematography and editing are applied through assignments in the forms of documentary, narrative, and experimental genres. Technical processes and practices demonstrated include preproduction planning, shooting, basic lighting, sound recording and mixing, and digital editing. Equal attention is available to technical and artistic concerns in screenings, lectures, discussions, technical demonstrations, and evaluations. Each student develops their creative work through the completion and critique of individual and group projects and exercises. Prerequisite: Foundation: Media 1

MAFL 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, 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

MAFL 3020

Documentary Filmmaking

3cr.

Through the production of a series of short films, students explore various forms of documentary production. 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

MAFL 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: Introduction to Filmmaking

MAFL 3040

Editing and Post-Production

3cr.

This class provides a comprehensive overview of 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 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: Media Arts: Tools and Techniques or Introduction to Filmmaking

MAFL 3050

Directing Actors & 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: Introduction to Filmmaking, Introduction to Animation, or Introduction to Comics

MAFL 5000**Advanced Film Projects****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 require contextual research. May be repeated. Prerequisites: Two 3000-level filmmaking courses, successful Junior Review

MAPH 2000**Introduction to Photography****3cr.**

This class introduces students to important ideas and work from the history of photography as a means of contextualizing and articulating their work. Utilizing both a digital and analog workflow, including 35mm film and darkroom processes, 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

MAPH 3015**Analog Photography****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: Introduction to Photography

MAPH 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: Introduction to Photography

MAPH 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 work. Creative use of page layout software, refinement of digital printing techniques, and the use of online publishing software are explored. Activities

also include critiques, image and book lectures, technical demonstrations, field trips, and student presentations.

Prerequisites: Introduction to Photography

MAPH 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: Analog Photography, may be taken concurrently

MAPH 3060

Digital Photography Studio

3cr.

This course provides students with an opportunity to extend their knowledge and expertise of digital image-making beyond what they have applied in previous photography classes. Through a series of in-depth demonstrations and lectures, students examine advanced issues of image capture, enhancement, and output. The course contains a series of assigned exercises and projects, including a semester-long photographic portfolio project. Prerequisite: Introduction to Photography

MAPH 3070

Expanded Processes

3cr.

This course concentrates on hand-coated 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: Introduction to Photography

MAPH 5011

Advanced Photography Seminar: History and Theory

3cr.

In this class, students use the framework and research of photographic history and important seminal, theoretical readings to define, expand, and articulate the issues in their photographic work. Students examine how their current projects are informed contextually in the history of the media and within contemporary theoretical texts. Readings will include chapters of *The History of Photography*, Marien, M.W.; *Photography: A Cultural History*, Marien, M.W.; and *The Miracle of Analogy: or the History of Photography, Part 1*, Silverman, K. In addition, students read essays from Roland Barthes, Susan Sontag, Teju Cole, Ta-Nehisi Coates, and other contemporary writers on photography. Prerequisites: Completion of two 3xxx level photography classes and junior standing

Liberal Arts

Liberal Arts Foundations

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 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.

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 may 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. Prerequisite: Introduction to Art and Design History 1 or faculty permission.

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 2101

Interrogating Post Modernity: The Fine Arts Since 1945

3cr.

This course introduces students to global fine arts production (drawing, painting, sculpture, artists' books, performance, public, and socially engaged) since 1945. Using a series of case studies this class examines the historical, theoretical, and aesthetic developments in and relationships between fine arts media. Students engage with a combination of primary and secondary texts, apply visual analysis skills, contextualize artworks, and investigate various political and aesthetic points of view. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2103

Applied Arts and Designed Objects

3cr.

This course traces the history of applied arts and designed objects through furniture, products, packaging, and multidimensional forms of graphic design. Students examine applied arts and designed objects as part of an

evolving human culture of habit, convenience, and status. Various movements and styles within the histories of design genres, as well as the processes and manufacturing of consumer objects are considered. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2105

Print Culture, Art, and Communication in the Age of Mass Reproduction

3cr.

Since the advent of print and the printing press, text, image, graphic design, comics, and advertising have played significant roles in cultural formation. This course examines the history of mass reproduction of printed matter from the advent of modernity, including books and periodical designs, to the present. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2107

Photography, the Moving Image, and Digital Culture

3cr.

The production and reproduction of static, moving, and digital images have grown from work produced by an exotic technology used only by specialists to a socially ubiquitous representational form that generates millions of images, clips, cartoons, gifs, shorts, and films daily. This course surveys the development of (re)produced and moving images from their commercial applications, entertainments, and art to the all-pervasive media in which our popular cultures and artistic cultures exist. Individual artists and makers, as well as their works and contextualized movements within changing technological, economic, and institutional frameworks, are considered. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

AH 3367

Histories of the Book: From the Codex to Hypertext

3cr.

Faced with a digital revolution in progress, in 1992 Robert Coover famously predicted the “end of books.” Yet in recent years, the number of books published worldwide has hovered around 2 million per year, suggesting the enduring appeal of the physical, portable, and printed object. This course examines the histories of the book, globally, from its origins in the Middle Ages to the present. It covers not only bound, paper tomes, but also their 21st-century progeny, including e-books, audiobooks, and other digital formats. This course will also take advantage of local collections like those held by the Minnesota Center for Book Arts; the Kerlan Collection and the Gorman Rare Art Books and Media Collection at the University of Minnesota; MCAD; Walker Art Center; and Mia. Questions examined are: How has the book functioned as an agent of historical change, one often associated with political turmoil and social controversy? What can the study of the book tell us about the lives of those who made, illustrated, and read printed works in the past? How have books helped communities forge shared identities, individuals achieve social mobility, and immigrants celebrate their heritage? Prerequisite: Introduction to Art and Design: History 2 or faculty 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 faculty permission.

AH 3515**Art and Performance****3cr.**

This course traces the history and development of performance art and theory from the early 20th century to the present. Using individual case studies and key works, this course examines the historical relationships between performance and aesthetics, gender, race, and politics. Students engage with a combination of primary and secondary texts, contextualize relationships between performance and the fine arts, and investigate the social and political dimensions of performance art and its histories. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH 3570**Focus on Textiles: Global Dress and Fiber Arts****3cr.**

This course introduces students to a global history of textiles, dress, and fiber arts, from prehistory to the present. We will explore the materiality of fibers such as wool, linen, silk, and cotton alongside specific techniques (e.g. dyeing, embroidery, felting, weaving) that makers from diverse historical, cultural, economic, political, and environmental contexts and artistic traditions makers have used to create textiles. We will consider elements of design involved in making historic textiles and dress as well as explore the work of contemporary fiber artists who draw upon rich global traditions of textile-making. within which textiles are produced and consumed. To complement our exploration of textiles and its related historiography, we will look at textiles in collections in the Twin Cities to better understand this vibrant and enduring medium. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission

AH 3607**Great Directors****3cr.**

This course examines the work of expert American film directors from the dawn of the talkies to the present day and explores what made these individuals great filmmakers. The faculty may take a chronological, thematic, national, or international approach to the subject. Each week students study the work of a director and consider the technique, structure, and themes of the director's work as well as the broader disciplinary and cultural significance of the work. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 3657**History of Comic Art****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 global history of comic art from its origins to the contemporary moment. 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission

AH 3681**Topics in Cinema: Artists' Film and Video****3cr.**

This survey 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. Prerequisite: Introduction to Art and Design: History 2.

AH 4731**Returning the Gaze: Art and Identity in the Age of Empire****3cr.**

How did 19th-century artistic practices both support and challenge European imperialism? How did those living in Africa, Asia, and Latin America respond to, appropriate, and reuse European forms of picture-making in order to craft local, hybrid identities and resist colonial oppression? This course examines how art served as a cultural and social arena for the crafting—and contesting—of identity for both the colonizer and the colonized. Through a series of case studies in Algeria, China, India, Japan, the Caribbean, and Egypt, students will examine how artists negotiated both modern and traditional artistic practices in their struggle to define new identities in the context of global trade, migration, and exchange. Prerequisite: Introduction to Art and Design: History 2 and a 3000-level AH or HU course, or faculty permission.

AH 5913**Art History Seminar****3cr.**

Cultural definitions of art shift from one historical moment to the next. The practice of research in art history can help make these transformations explicit, understandable, and in some cases predictable. This course introduces the practice of art history through some of the significant theories, methodologies, and key concepts that inform contemporary and historical art criticism. In completing this course, students conduct their own research in an art history topic and gain familiarity with the historical and theoretical frameworks within which to place art and artistic practice. Prerequisite: Introduction to Art and Design: History 2 and one AH or one cross-listed AH/HU elective, or faculty permission.

Art History/Humanities

The following courses are cross-listed with Humanities and may be applied to one of the following Liberal Arts requirements: Art History Elective, Humanities, or Liberal Arts Elective.

AH/HU 3441

Readings in Contemporary Curation

3cr.

In this course, students consider major issues in contemporary curatorial studies across a range of locations, markets, and fields as articulated through critical texts and contemporary developments. Students examine curatorial studies theory and a wide range of curation practices. This course is taught as a seminar with some lectures. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 3606

World Film: Art Film and Independents

3cr.

For the last half-century, the look, language, and subject matter of films have been blown wide open. This change is the work of dedicated and curious cinematic visionaries from every continent. This course explores several of their works, beginning in 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3618

Documentary Film in Focus

3cr.

In this course, students focus on non-fiction cinema. Examining different modes of documentary film which may include the expository, the observational, the participatory, the performative, the reflexive, and the poetic, students investigate how these modes shape manners in which non-fiction cinema may adopt a critical stance toward the presentation of an idea. Filmmakers and works analyzed in this course include a wide variety of perspectives from the twentieth and twenty-first centuries employing differing modes of documentary film. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3665

Art in the Cities

3cr.

Art in the Cities explores the relationship between art and urban space with the Twin Cities as its primary site of investigation. This seminar-style course focuses on current exhibitions and curatorial practices in museums, galleries, artist-run spaces, and other project spaces located throughout the Twin Cities. In-class discussions examining the history and contemporary practice and politics of display in urban contexts with some emphasis on social, public, interventionist, and community-based practices is equally balanced with activities outside the classroom such as exhibition visits, artist talks, and performances. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 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. Topics that may be addressed include the classical nude in Greek sculpture, female saints, mystical visions of the body, aesthetic dismemberment of the body in modern and contemporary art, the transgender body, and cyber bodies. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 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 photographers. This course is an opportunity for students to discuss the historical and changing philosophical nature of the photographic medium. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 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 also exploring historical contexts. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 3868**Readings in Contemporary Design****3cr.**

In this course students consider major issues in contemporary design across a range of design fields 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. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 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 graphic novels, as well as engage in critical scholarship on and about the graphic novel form. Looking at graphic novels in genres like mystery, superhero, manga, memoir, history and politics, or 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. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 4325**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. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4722**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, students gain an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and gain a basic comprehension of Buddhism, Hinduism, Confucianism, Islam, Taoism, and Shinto. The structure of the class includes lectures, large and small group discussions, and visits to the Minneapolis Institute of Art. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4725**Islamic Art****3cr.**

This course will examine Islamic art and architecture through religious, historical, political, and cultural practices from the seventh century to the present. Combining a thematic approach (such as kingship, gift exchange, identity, etc.) with the more traditional chronological and geographical approaches, this course will trace the visual and material culture of Islam and its global influence. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4728**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 culture 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 arts criticism and art history. Class sessions include both lectures and discussions. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

This course examines the impact and effects of globalization on the visual culture of the Atlantic world (defined by Europe, Africa, and the Americas) from the period of the Columbian encounter to the contemporary moment. Students examine the circulation and exchange of goods, ideas, knowledge, culture, and peoples across the Atlantic world through an investigation of visual representations, performance, and collecting practices. The course narrative is guided by thematic issues of gender, race, the politics of display, and national and cultural identities, tracing the movement of visual cultures across the Atlantic through individual case studies. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission

Art History/Social Sciences

The following courses are cross-listed with Social Sciences and may be applied to one of the following Liberal Arts requirements: Art History Elective, Social Sciences, or Liberal Arts Elective.

AH/SO 3330

Art and Social Change: Creating New Worlds

3cr.

Can art change the world? This course presents a history of artistic practice as a tool for social change. Presented both as a chronology and as a thematically organized set of forms that artists have mobilized (agitprop, activist, performance, participatory, ephemeral), students explore how artists have created new modes of life by considering the medium of life itself as that which requires change. Topics to consider: the use of art as a tool by social, civil, ecological, and economic movements; the use of art to envision futures during times of political transformation; the use of art to construct alternative ways of life and community; artists as alternative knowledge producers; the tendency of power to co-opt resistant practices; and the role of the (alternative) art school as crucible and catalyst. Students learn to contextualize art practices by considering theoretical questions regarding the artist's role in society. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SO 3442

Curating for Artists and Designers

3cr.

This course introduces artists and designers to the history, theory, and diverse practices of contemporary curation. Through readings, discussions, writing, research, and field work, students consider the evolving roles of museums, galleries, and other emerging curatorial spaces, both virtual and real, as well as the history and contemporary practices of collecting and display. Throughout the course students assess the roles of curators and their audiences, paying special attention to issues of power and politics. The course provides students with the requisite vocabulary for understanding how curators produce knowledge and the ways in which aesthetics, history, culture, and society are explored through exhibition practices. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

Art History/Scientific & Quantitative Reasoning

The following courses are cross-listed with Scientific & Quantitative Reasoning and may be applied to one of the following Liberal Arts requirements: Art History Elective, Scientific & Quantitative Reasoning, or Liberal Arts Elective.

AH/SQR 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,” scientists and artists alike have turned to neuroaesthetics to develop a way 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. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SQR 3440

Curation and Conservation: Science in the Gallery

3cr.

This course allows students a close look at the materials and techniques used in both historical and contemporary art conservation. The class will work with conservators from the Midwest Art Conservation Center and items in local collections to gain an overview of the technical study of art history through hands-on experience studying and evaluating works of art, lab experiences, and readings and discussions of issues and debates in art conservation. Combining science, art history, and museum studies, this course seeks to explore the materiality of art-making from the perspectives of conservator, artist, and audience. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/SQR 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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

AH/SQR 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. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

Creative and Professional Writing

CPW 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 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. This class 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3905

Writing for Screen and Performance

3cr.

This class provides powerful tools that help students understand how effective narratives written for time-based media or performances work from a range of perspectives. It teaches the basics of various film structures, writing dialogue, creating characters and dramatic situations, and experimental methodologies. Class sessions are discussion-based. Students turn in weekly assignments, starting with short scenes and problems and moving on to several short scripts. Prerequisite: Writing and Inquiry or faculty permission.

CPW 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. Students develop presentations and are encouraged to explore creatively, engaging in deep investigations into the nature of communication and 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. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3930

Creative Nonfiction and Memoir Writing

3cr.

In this creative nonfiction and memoir writing class students develop their writing skills and interests by exploring the art of personal narrative. The class engages with lyric essay, literary journalism, and essay forms inclusive of visual media like comic/graphic memoirs, autotheory, and environmental memoir through writing, reading, and attending literary events in the Twin Cities. Students write their own creative nonfiction and hone elements of craft important to the genre. During the semester, ample class time is spent in workshops: offering and receiving encouraging peer-to-peer feedback on new and revised works of writing. Creative nonfiction topics are student led; class sessions are generative and discussion based. Prerequisite: Writing and Inquiry or its equivalent

CPW 5910**Advanced Writing for Screen and Performance****3cr.**

In Advanced Writing for Screen and Performance, each student develops and structures a long-form narrative, story, or script for a time-based or performative project. In a workshop setting, students orally present their ideas for feedback from the class, then write iterative drafts of their pieces to be read for class critiques. Feedback is rigorous but supportive, and each student is expected to write at a high level. It is recommended that students complete Writing for Screen and Performance before enrolling in this course. Prerequisite: Writing for Screen and Performance or faculty permission.

CPW 5950**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. Prerequisite: Introduction to Poetry or faculty permission.

CPW 5960**Advanced Writers Workshop****3cr.**

This course allows students working on short stories, novels, and memoirs, among other types of narrative types and forms, to benefit from an intensive workshop experience. (Note: Students who wish to pursue poetry or screenwriting at the advanced level should take Advanced Poetry Workshop or Advanced Writing for Screen and Performance.) The course challenges students to create publishable literary works through analysis of works on a common reading list and an intensive process of drafting and critique. Prerequisite: Completion of the Creative and Professional Writing requirement or faculty permission.

Creative & Professional Writing/Arts Entrepreneurship

The following courses are cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Creative & Professional Writing or Liberal Arts Elective.

CPW/ES 3003**Funding Creative Ventures: Writing Grants and Project Proposals****3cr.**

Funding creative ventures requires developing proposals that are clearly, concisely, and persuasively written. This course covers the essential skills needed for effective proposal writing in creative and commercial settings. Students conceptualize, write, and revise project proposals using grant templates, crowdfunding platforms, and proposal documents as references. Through case studies, students examine various funding channels, then develop project proposals with matching budget projections that are delivered through writing and presentations. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry or faculty permission.

CPW/ES 3501**Writing for the Voice****3cr.**

This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and other outlets, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

CPW/ES 3502**Copywriting****3cr.**

This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students conceptualize, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

Creative & Professional Writing/Humanities

The following courses are cross-listed with Humanities and may be applied to one of the following Liberal Arts requirements: Creative & Professional Writing, Humanities, or Liberal Arts Elective.

CPW/HU 3043**Magical Realism****3cr.**

This class involves a close study of novels and short stories in the genre of magical realism within the context of an introductory writer's workshop. Magical realism engages a combination of traditional realism infused with the fantastic, the mythical, and the nightmarish. Students will read novels and short fiction from different cultural contexts in order to compare the workings of magical realism around the world, examine other contemporary manifestations of magical realism in media, and create their own writing in the style of the genre. Prerequisite: Writing and Inquiry or faculty permission.

CPW/HU 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. Prerequisite: Writing and Inquiry or faculty permission.

Humanities

HU 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. Prior knowledge of the conventions and traditions of media design, direction, and/or production is useful. Class sessions are a mix of lecture and discussion.

HU 3328

Folk and Fairy Tales

3cr.

For generations, the transformative and magical powers of traditional folktales and fairytales have defined and shaped identities and characters. Indeed, these literary forms have become part of everyday culture. In this course students 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.

HU 3420

Philosophy and Art

3cr.

Philosophy is based on 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 twenty-first century. Class sessions are a mix of lecture and discussion.

HU 3432

World Literature

3cr.

This course introduces literature from a global and historical perspective, from Gilgamesh to Gabriel García Márquez, and 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.

HU 3525

History of Rock and Roll

3cr.

Rock and roll has played an essential role in the cultural history of the United States and much of the globe from the 1950s to the present. This course focuses on the evolution of this truly American art form and the way in which it has influenced and been influenced by cultures around the world. From its gospel and blues roots of the late

nineteenth and early twentieth centuries to its contemporary electronic and global 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.

HU 3540

History of US Popular Culture

3cr.

This course traces changes in American popular culture from the Early Republic to the present, focusing on the increasingly significant roles that printed media, spectacular performance, radio, television, movies, and recorded music played in United States history. The course offers a narrative history of the United States through popular culture. By analyzing the once-fashionable products of earlier eras, we will sharpen our ability to understand the significance of popular culture of our own time. Because America's popular culture altered as well as reflected the trajectory of American history, giving voice to and shaping the identities of Americans, this course also considers the intersections of popular culture with American political, economic, and social history and the ways that popular culture has been used to uphold or challenge the always-changing American social, economic, and cultural orders. Prerequisite: Writing and Inquiry or its equivalent

HU 3635

Making Public History

3cr.

Public, local, and community history are rapidly growing fields that combine the skills of historical research, community outreach, public and engaged art-making, and marketing and communications. Public, local, and community historians are deeply engaged with their communities over questions of placemaking, identity, authenticity, politics, and culture, and they are essential contributors to debates over the content and representation of our shared heritages, commemoration, and remembrance. This course will introduce students to some of the critical questions surrounding public history and commemoration such as the removal of problematic monuments, debates over appropriate commemoration and interpretation, the decolonization of US history at the grassroots level, and communities' searches for usable pasts, while at the same time introducing students to the contemporary practices of public, local, and community historians. Prerequisite: Writing and Inquiry

HU 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.

HU 3919

Young Adult Literature

3cr.

This course offers an introduction into the study of young adult literature. Students will read and critique an array of young adult novels while assessing how the genre constructs and deconstructs gender, class, race, sexual orientation, and other identity categories. Students will also consider the ways young adult literature informs our understanding of audience, genre, format and critical issues from the perspectives of publishers.

HU 4511**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. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4627**Queer Media****3cr.**

This course uses standards for information and media literacy (from the Association of College and Research Libraries and others) to explore issues related to queer identities, representations, methodologies, theoretical applications, and interpretations. Using the framework of literacy as a benchmark, students learn how to read “for and from the queer” in a variety of media. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4630**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. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4916**Literature of the Americas****3cr.**

This course offers students a hemispheric perspective on the study of literature, focusing on a range of works from underrepresented, marginalized, and outsider authors in the Americas from the nineteenth century to the present. Students have an opportunity to challenge conventional categorizations of writers from across the Americas—not just in the United States—by fostering transnational and transhistorical perspectives while considering concepts including identity, race, citizenship, hybridity, and nationhood. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

Humanities/Arts Entrepreneurship

The following course is cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Humanities or Liberal Arts Elective.

HU/ES 3601**Innovation and Progress****3cr.**

Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students

ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

Social Sciences

SO 2340

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 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 knowledge of 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. Prerequisite: Writing and Inquiry

SO 3317

Myth, Ritual, and Symbolism

3cr.

By examining myth/ritual and its symbolization process, this course explores the significance of myth—spanning from ancient Greek stories to modern comics. Scholarly theories, especially from the social sciences, on the origins of mythology are emphasized. The course examines cross-cultural as well as comparative examples of myth, ritual, and symbolism from contemporary fine arts and popular culture. Class sessions are a mix of lecture and discussion.

SO 3353

Ethnography for Artists and Designers

3cr.

Ethnography is the primary tool of anthropologists and is a powerful method for analyzing cultural dynamics, objects, and settings. A basic understanding of ethnographic approaches enables artists and designers to work more sensitively, effectively, and ethically in the public sphere. This course introduces a variety of ethnographic methods, including traditional participant observation, life histories, interviewing, visual ethnography, and ethnographic marketing. Students achieve a basic understanding of ethnographic approaches and apply them in their own ethnographic fieldwork.

SO 3460

Politics of Design

3cr.

This course focuses on the intersection of art and design, politics and political culture, and cultural and social systems. The world of design and designed objects necessarily impact and are impacted by society, suggesting questions like: Who is our world made for? How does art and design respond to and define issues like climate change? What values do buildings and monuments embody and transmit? The Politics of Design encourages and guides exploration into design in its myriad forms, emphasizing design's roles in explicitly and implicitly political, social, and socially constructed events like climate change, racial ideologies, patriarchy, and ableism, highlighting the ways that even the most innocuous-seeming designed objects are political. Prerequisite: Writing and Inquiry

SO 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?

SO 3521**Practicing Local Politics****3cr.**

In this course students examine the relationships between different levels of government, considering the particular tasks and dilemmas facing cities. Analysis of major components of American national politics includes examination of the individual's ability to affect politics and the impact of politics on individual lives. Topics include local political culture, intergovernmental grants, state parties, and state political economy.

SO 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.

SO 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. Prerequisite: Foundation-level coursework or faculty permission

Social Sciences/Arts Entrepreneurship

The following course is cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Social Sciences or Liberal Arts Elective.

SO/ES 2001

Creative Economies

3cr.

This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

Scientific and Quantitative Reasoning

SQR 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 may also go on site visits.

SQR 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.

SQR 3419

Science and Culture in the Arts

3cr.

This course introduces students to key concepts in contemporary science, with emphasis on the relationship between science, art, and popular culture. This course examines a variety of media sources and art practices and encourages a critical approach to scientific methodologies and cultural contexts. Subjects covered in this class range from issues in art and ecology to bioethics to policy analysis. Class sessions consist of lectures, discussions, and other activities.

Scientific & Quantitative Reasoning/Arts Entrepreneurship

The following courses are cross-listed with Arts Entrepreneurship and may be applied to one of the following Liberal Arts requirements: Scientific & Quantitative Reasoning or Liberal Arts Elective.

SQR/ES 3002

Finance for Self-Employment and Running a Business

3cr.

Being a self-employed artist and running a creative business requires proficiency in several areas of financial literacy, such as the time value of money, compound interest, managing debt, and financial planning. This course addresses how students can position themselves as artists and designers who create value for others and how they participate in the art market. It teaches students about the day-to-day operations of being self-employed. It introduces them to the broad responsibilities of running a small business, from the valuation of their work to bookkeeping and other routine activities. It helps them practice various quantitative skills, from calculating interest on investments to the financial valuation of their business based on multiple quantitative parameters. Students will also learn how to scale or grow a business and consider the various financial options to support this process, from loans to investments to the eventual sale of their business. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing. ES 3001 is recommended but not required. ES 3001 and 3002 can be taken simultaneously.

SQR/ES 3357

The Natural World

3cr.

This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

SQR/ES 3602

Creative Analytics: Seeing Numbers

3cr.

We are surrounded by data. In nature, we can see inherent rhythms that can be appreciated numerically. We all use data literacy throughout our daily lives and to understand creative practice. This course uncovers the process of gathering and analyzing data from known sample sets such as websites, market research, government agencies, and more. Students will explore the theory of analytics, identify data sources, and practice the methods of visualizing data in various contexts, including applications in communications, marketing, and as applied in creative practice. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

Liberal Arts Advanced Seminar

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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5011

Liberal Arts Advanced Seminar: Craft

3cr.

The Liberal Arts Advanced Seminar: Craft enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in the history of a specific studio practice, discipline, process, exploring the state of a craft or discipline, issues of technology and artistic production, arts pedagogy, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5012

Liberal Arts Advanced Seminar: Creativity

3cr.

The Liberal Arts Advanced Seminar: Creativity enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in exploring the nature of creativity and creative endeavors, creative writing, performance, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5013

Liberal Arts Advanced Seminar: Critique

3cr.

The Liberal Arts Advanced Seminar: Critique enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in art criticism, art journalism, art history, curatorial studies, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5014

Liberal Arts Advanced Seminar: Community

3cr.

The Liberal Arts Advanced Seminar: Community enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in exploring ethnography, sociology, market research, socially-engaged art, public art, and other related fields. 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. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5015

Liberal Arts Advanced Seminar: Curation

3cr.

The Liberal Arts Advanced Seminar: Curation enables students to pursue their own research and writing goals within a seminar setting. This class is intended for juniors and seniors who have declared the Curatorial Studies Minor. Projects are student-originated and consist of both a written piece and a curation project. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of AH/SO 3442 Curating for Artists and Designers, completion of the Cultural Awareness Requirement, and Junior standing. Students who meet all requirements except the completion of AH/SO 3442 Curating for Artists and Designers may take the class with faculty permission.

Cultural Awareness Requirement

The Liberal Arts Cultural Awareness Requirement can be fulfilled by taking one of the ten classes listed below. At the 4000-level the Cultural Awareness Requirement courses will require a deeper engagement in humanities and liberal arts research methods that is designed to provide a bridge between the department's 3000-level offerings and the Liberal Arts Advanced Seminar. Completion of the Cultural Awareness Requirement is a prerequisite for taking the Liberal Arts Advanced Seminar.

AH 4731

Art in the Age of Empire (1789-1949)

3cr.

AH/HU 4325

Native American Art

3cr.

AH/HU 4722

Asian Art History

3cr.

AH/HU 4725

Islamic Art

3cr.

AH/HU 4728

African American Art

3cr.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

HU 4511

History of Jazz

3cr.

HU 4627

Queer Media

3cr.

HU 4630

Race and Ethnicity in the United States: A History

3cr.

HU 4916

Literature of the Americas

3cr.

Bachelor of Science

Arts Entrepreneurship

Creative Entrepreneurship

Courses with an ES/CPW, ES/HU, ES/SO, or ES/SQR prefix are cross-listed with BFA Humanities and Sciences and will fulfill those requirements as indicated for BFA students.

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. This course fulfills studio elective credits for BFA students.

Prerequisites: Foundation: 2D, Foundation: Media 1

ADV 3000

Integrated Advertising

3cr.

This course explores the seamless integration of several media into a single campaign. Media covered may include video, print, radio, collateral, retail, packaging, events, and various digital platforms. Students learn how communications vehicles such as packaging, product design, retail, advertising, promotions, PR, and corporate communications can work together in a campaign over time to shape a new or emerging Brand. A real client will participate in person for a semester-long assignment. Guest speakers and mentors will showcase case histories of integrated brand management. Students will work in creative teams with their clients to develop, create, and execute an integrated campaign. This course fulfills a studio elective for BFA students. Prerequisite: Foundation: 2D

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. This course fulfills studio elective credits for BFA students. Prerequisite:

Foundation: 2D

ADV 3040

The Future of Advertising

3cr.

The marketing and advertising industry is grounded in the supremacy of ideas and is constantly adjusting to emerging communication platforms. This class examines those adjustments and emergence in depth to understand how effective ideas continue to come to life across digital and social media. We'll explore and define how consumer,

category, and platform insights matter. We'll consider and develop strategic foundations that support ideas across multiple media. We'll dive into the tools marketers and agencies use to power ideas today. Assignments throughout the semester will introduce students to exercises in developing content for existing and emerging digital platforms while exploring the relationship between humans, and existing and emerging technologies to create innovative campaigns. Marketing and advertising guest speakers will join the faculty in reviewing assignments and offering feedback on assignments. Prerequisite: Introduction to Advertising or Copywriting

ADV 3060

Advertising for Retail Environments

3cr.

This course provides an overview of opportunities existing within the landscape of retail environments for artists, designers, advertisers, entrepreneurs, and merchandisers. Students may focus on a multitude of medias, including traditional, non-traditional, external (web, broadcast, print, direct, and out-of-home); internal (store and fixture design, the point of sale, and product development); as well as promotion and event marketing opportunities. Students seek inspiration and source materials through retail outlet exploration. Collaborative teams create captivating retail campaigns. Presentation and clear communication are essential components of the coursework. Prerequisites: Foundation: 2D, Introduction to Advertising (Intro to Ad may be taken concurrently)

ES 1160

Color Marketing and Forecasting

1cr.

Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern, 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.) This course fulfills studio elective credit for BFA students.

ES 1601

Human-Centered Service Design

3cr.

Service design is the practice of tying together human, digital, and physical interactions to create differentiated and unique environments for people participating in an experience. Such experiences can be art exhibitions, touristic and recreational activities, medical interventions, or human-technology interfaces of various kinds (AR/VR). At the core of this class is the science behind how people react to, enjoy, or reject certain experiences that require interactions with other human beings, technology, or nature. Delivering great experiences and services can be challenging, but design thinking can help you understand people's needs, look at interactions between people, and constantly iterate your way forward to create more unique and immersive experiences. Service is where your project meets the world. Learn to design moments that people will remember and value. This course fulfills studio elective credits for BFA students.

ES 1701**Persuasion and Marketing****3cr.**

This course introduces the art and science of persuasion and its relationship to contemporary marketing practices. Students will learn the principles of persuasion, discuss the ethics of overt and subliminal persuasion techniques, and practice the applications of these principles and techniques in a client-based setting. Modern marketing and influencing rely on trust-building, transparency, reputation-building techniques, and the evocation of emotions as well as appeals to reason. Students will explore the creation of persuasive language and visuals in marketing campaigns and apply them in their work with clients. This course fulfills studio elective credits for BFA students.

ES/SO 2001**Creative Economies****3cr.**

This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

ES 2601**Project Management****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.

ES 2701**AI for Creative Entrepreneurs****3cr.**

No other technology has affected creativity, the arts, and business as rapidly as artificial intelligence (AI). Comprehension and fluency in Generative AI (GenAI) tools are fast becoming necessary for a diversity of entrepreneurs and content creators. This course introduces students to the verbal and visual GenAI landscape, including ChatGPT, Midjourney, Stable Diffusion, Runway, and other platforms, to build fluency while interrogating the promises and pitfalls of these technologies. We'll focus on critically understanding and leveraging these tools within the context of building a creative business and/or guiding an artistic journey. This course also addresses how new AI technology may produce bias and impact transparency, privacy, security, intellectual property rights, and other regulatory and compliance issues.

ES 3001**Creating and Running a Business****3cr.**

The ideation and creation of new enterprises, whether to satisfy a need or solve a problem, is a fundamentally bold, often risky act, and this class seeks to address the creation of arts-based businesses from both a self-development and interdisciplinary perspective. This course explores the meaning, value, and valuation of the products, services, or experiences we make for others as solo artists and designers or in collaboration. It covers the crafting of a business concept and the writing of a business plan based on self-employment. It introduces students to the risks,

demands, utility, and aesthetics of new business ideas and the implementation of new business in a legal process. In a studio setting, students examine various types of arts- and design-related companies and the associated issues, as well as key character and personal development aspects of freelancing, self-employment, building a business, and growing a business operation. Through case studies, hands-on projects, and working with business mentors from the art and design world, students learn all the elements of setting up a successful business enterprise. This course fulfills studio elective credits for BFA students. Prerequisite: Sophomore standing

ES/SQR 3002

Finance for Self-Employment and Running a Business

3cr.

Being a self-employed artist and running a creative business requires proficiency in several areas of financial literacy, such as the time value of money, compound interest, managing debt, and financial planning. This course addresses how students can position themselves as artists and designers who create value for others and how they participate in the art market. It teaches students about the day-to-day operations of being self-employed. It introduces them to the broad responsibilities of running a small business, from the valuation of their work to bookkeeping and other routine activities. It helps them practice various quantitative skills, from calculating interest on investments to the financial valuation of their business based on multiple quantitative parameters. Students will also learn how to scale or grow a business and consider the various financial options to support this process, from loans to investments to the eventual sale of their business. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing. ES 3001 is recommended but not required. ES 3001 and 3002 can be taken simultaneously.

ES/CPW 3003

Funding Creative Ventures: Writing Grants and Project Proposals

3cr.

Funding creative ventures requires developing proposals that are clearly, concisely, and persuasively written. This course covers the essential skills needed for effective proposal writing in creative and commercial settings. Students concept, write, and revise project proposals using grant templates, crowdfunding platforms, and proposal documents as references. Through case studies, students examine various funding channels, then develop project proposals with matching budget projections that are delivered through writing and presentations. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry or permission of faculty

ES/SQR 3357

The Natural World

3cr.

This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

ES 3360**Leadership and Professional Development****3cr.**

Leadership and professional development are essential to creating and running teams, working with clients, and managing elements of creative projects or businesses. This course introduces students to methods of self-discovery that inform attentive and collaborative leaders. Students examine methods of leadership used for working on creative projects and investigate how the understanding of team dynamics and change management can be used to foster a productive team in a creative work environment. Prerequisite: Sophomore standing

ES/CPW 3501**Writing for the Voice****3cr.**

This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and so forth, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES/CPW 3502**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 a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES/HU 3601**Innovation and Progress****3cr.**

Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

ES/SQR 3602**Creative Analytics: Seeing Numbers****3cr.**

We are surrounded by data. In nature, we can see inherent rhythms that can be appreciated numerically. We all use data literacy throughout our daily lives and to understand creative practice. This course uncovers the process of gathering and analyzing data from known sample sets such as websites, market research, government agencies, and more. Students will explore the theory of analytics, identify data sources, and practice the methods of visualizing data in various contexts, including applications in communications, marketing, and as applied in creative practice. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

ES 3701**Creating Valued Workplaces****3cr.**

This course introduces the creation and maintenance of valued workplace environments that promote employee and group health and wellbeing through an equity lens. Students explore the science of mind-body medicine and resiliency, and identify the role of employment and employer conditions on individual and societal health. Drawing on examples from start-ups, established businesses, corporations, and nonprofit organizations, students examine new models of organizational management and their impact on employee health and engagement. Students learn how to address implicit bias and discriminatory practices and their negative impact on workplace health. Case studies and client work focus on the establishment of rules and standards for ethical behaviors in the workplace and explore how people should be treated in the office and how different situations should be handled. This course fulfills studio elective credits for BFA students. Prerequisite: Sophomore standing

ES 3801**Aesthetics of Sustainability****3cr.**

Paired with the goals of sustainable development, our creative powers can help “meet the needs of the present without compromising the ability of future generations to meet their own needs.” This course covers a brief history of sustainability through the lens of creativity and visual aesthetics. Students will examine existing sustainability frameworks that seek to balance the social, environmental, and economic goals of the world we live in. The course also looks at current events and terminology related to climate science, social equity, and the circular economy. Students work individually and in teams, using collaborative processes to find sustainable solutions for individuals, citizens, and consumers. This course fulfills a studio elective for BFA students.

ES 3802**Climate Entrepreneurship****3cr.**

This course will introduce students to the emerging field of climate entrepreneurship. Students explore principles and practices associated with systems thinking in the context of climate change and how processes of systems innovation and creativity can support positive climate action. Students identify opportunities for entrepreneurship that can positively impact climate change and gain an understanding of the value of entrepreneurship, innovation, and commercialization and its potential to positively impact climate change and sustainability. The course also introduces the process of creating, leading, and scaling an entrepreneurial venture and developing a sustainable green business. Prerequisite: Sophomore standing

ES/MA 3803**Visualizing Climate Change****3cr.**

How do we make sense of the climate emergency through our changing landscapes? This course explores climate change through the lens of local environments and future scenarios, emphasizing the role of visual media in engaging communities. Students will analyze a range of planetary tipping points, including the professor's permafrost thaw fieldwork in Alaska, utilizing data and media from advanced aerial remote sensing technologies like LiDAR, photogrammetry, and GIS story mapping. The course blends cutting-edge insights with the art of climate change visualization, pushing the boundaries of creative expression. Students will craft compelling visuals through 2D and 3D photography, filmmaking, and immersive AR/VR experiences, utilizing worldmaking software like Unity, Unreal, and Maya. By harnessing these innovative tools, the curriculum invites students to visually interpret local climate impacts and devise imaginative strategies for future adaptation. This course combines practical spatial analysis with creative media production, fulfilling studio elective credits for BFA students. Prerequisites: Foundation: Media 1 and Media Arts Tools and Techniques

ES 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 Development or initiated by students. All internships must be pre-approved through the Career Development 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.

ES/GRD/PD 4022**Color for All 2.0****3cr.**

Color for ALL 2.0 is an initiative between MCAD and the Target Corporation to foster collaboration and create inclusive color palettes informed by color science to relate to wide ranges of skin tone nuances. In this course, students and instructors work with professionals from the Target Corporation to proactively research, develop, and present color palettes and selections. Coursework centers on the study and application of color science fields, such as colorimetry, optics, psychology, and phenomenology which are fundamental to understanding the usages of colorful media, human color perception, and cultural color methodology. The final deliverable products of the course will be color palettes and arrangements used by designers at Target to create a more inclusive experience for guests. The course builds upon work created during the initial Color for ALL (CFA) Spring 2022, where palettes comprising 265 colors were identified using a methodology based on cultural colors and color sciences. The CFA palettes were successfully integrated into Target-owned brands, and after two years of use, additional color needs have been identified. This spring semester 2025, Color for ALL 2.0 will address those needs and continue our successful collaboration by expanding the demographic reach and breadth of the color palettes. In Color for ALL 2.0, Target staff act as clients and mentors; students act as artists, designers, and researchers alongside the guidance of the instructors. Students work in interdisciplinary teams to identify colors that are responsive to a broad range of nuanced skin tones that the Target team will provide to the MCAD studio. Utilizing the formula developed during the Color for ALL 1.0 course, this work will include creating new palettes and adding neutral and pastel colors to existing palettes. The new palettes will focus on a White/Caucasian guest demographic, and additional colors will be added to the existing palettes related to Black/African-American, Hispanic/Latino, and Asian guest demographics. Target will use these colors to develop foundation, everyday, and fashion Home Goods and Apparel for diverse guests. This cross-disciplinary, client-based course is open to BFA and BS students of all majors with junior standing or above, or upon permission of the instructor. Students must agree to the intellectual rights policy of this sponsored studio before the beginning of the course. Prerequisite: Junior standing or above, or permission of the instructor

ES 4501**Designing Sustainable Futures****3cr.**

Futurism, as an artistic and scientific movement, broadly speculates about the future. Futurism became popular in the early 20th century and was appropriated by architects, designers, painters, and other people associated with the avant-garde movement. Eventually, futurism extended to other areas of social and scientific inquiry and was later adopted by consulting companies and others that mainly deal with the prediction of conflicts and their consequences. Today's futurism is represented by groups of people who study and attempt to predict global aesthetic and technological trends. The formal study of the future includes foresight, strategy, and perspective awareness. Successful futurologists use trend, precursor, and scenario analyses in their prospecting. This course explores the scientific, technological, and social forces that shape the natural and human-made environment of the future as they impact society, life, and work. Thinking in systems, students research the existing state of the global environment to develop long-term forecasts for the future. Prerequisite: Sophomore standing

ES 4502**Developing a Professional Portfolio****3cr.**

This course assists junior- and senior-level students in preparing for and finding their career paths. Students explore techniques to land their dream job, develop creative resumes, create and update professional portfolios, and gain experience networking in order to broaden their professional connections. Students explore processes around personal branding, social media best practices, marketing their unique skills, and talking about who they are and what they do. This course is for students who are concentrating on finding a job with an organization as well as those who are creating their own job in the creative economy. Prerequisite: BS junior or senior status, or faculty permission

ES 4601**Infographics: Visualizing Data****3cr.**

Data permeates our everyday lives, whether we see it or not. This course will help you understand the data in our lives and how to communicate it visually in engaging ways. It covers techniques of designing data visualization and infographics to creatively put data into context. Students develop visual literacy and explore the history, theory, and methods for graphical information presentations. Experience in Adobe Illustrator is helpful. This course fulfills a studio elective for BFA students. Prerequisite: Foundation: Media 1 and Creative Analytics: Seeing Numbers (ES/SQR 3602 may be taken concurrently)

ES 4701**Launching Creative Projects: Networking, Incubation and Acceleration****3cr.**

This course provides a capstone experience for creative entrepreneurship students and prepares them for launching their own creative projects or businesses. Students are introduced to professional networking events and practices, as well as co-working spaces that allow them to showcase their work. Students are introduced to business incubation and acceleration programs across the United States and beyond, giving them access to potential capital, sponsors, and investors for their creative project. This course includes opportunities to participate in events hosted by Twin Cities accelerator and incubator programs, as well as several networking events, one of which the students will organize themselves. Prerequisite: Sophomore standing

ES 5001**Senior Project: Entrepreneurial Studies****3cr.**

Creative entrepreneurship can be a solo or team effort, and this course is designed as a capstone experience to allow students to showcase their entrepreneurial skill set, either as solopreneurs or with a team project. Students will conduct targeted research and work on an entrepreneurial project or business concept from start to finish during a semester-long experiential learning setting guided by an instructor. They will present the findings of their work to a public audience. This course can be taken as a standalone or concurrently with ES 4701. Prerequisite: BS junior or senior status or approval of instructor

Master of Arts

Creative Leadership

CL 6101

Theory and Practice of Creative Leadership

4cr.

This foundational survey course examines leadership through a creative lens. A key premise of this course is that we need the methodologies of artists and designers alongside those of scientists and entrepreneurs to undertake necessary transformational change and worldmaking. The in-demand creative skills introduced through this course, which can be applied at any scale and scope of endeavor, include: resourcefulness, adaptability, comfort with reinvention and failure, deep listening, empathy, critique, systems thinking, disciplined imagination, storytelling, facilitation, and community building. The course reviews major contemporary leadership theories and approaches; and students spend time considering their own leadership style, philosophy, strengths, and weaknesses. Finally, students develop a plan outlining key goals for their ongoing journey through the program and begin the process of documenting that journey.

CL 7102

Relational Leadership

2cr.

In support of a more inclusive, equitable society, this course invites exploration of a range of relational practices for cultural understanding and change, in response to calls for civic imagination and systemic transformation. It examines how practices of artists and other creators develop critical (lost) ways of knowing that are central to human development and how they support an increasingly called-for shift in leadership—away from one grounded in individualism, competition, scarcity, exploitation of people, and extraction of natural resources, but toward one grounded in self-organizing (or collectivism), collaboration, abundance, and care for both people and planet. Students will experience and reflect on resilience under pressure, their habits of relationship, somatic self-awareness, attentional capacity, decision-making in uncertainty, power dynamics, community-driven design processes, and creative placekeeping. This residency also fosters community building within the Master of Arts in Creative Leadership program itself and centers the value of intentionally formed networks, communities of practice, and peer groups. Individuals with shared goals support one another, exchange knowledge, develop skills, and work to advance thinking and progress in a particular domain.

CL 6203

Design-Informed Approaches to Address Complex Social Challenges

4cr.

This course introduces students to a framework and processes to address complex social challenges, grounded in the principles and methods of design thinking with elements from other schools of thought, such as social entrepreneurship, systems change, lean methodology, and community-centered approaches. Addressing such challenges requires a set of behaviors and mindsets that can be mastered and applied by intrapreneurs or entrepreneurs. Following a conceptual foundation, the course will shift to the analysis of case studies which illustrate the impact and potential scalability of design-informed solutions to complex social problems. Students will then apply tools they have learned moving from insights to execution in an iterative manner. Key steps in the process include: building empathy and relationships; visioning, identifying, and clarifying a community need; analyzing the larger environment in which a need or problem is situated; building coalitions for co-creation; prototyping one or more solutions to address the need; testing and evaluating those solutions; and developing ways to seed and scale the intervention for long-term social impact.

CL 6205**The Culturally Competent Leader and Inclusive Workplace****2cr.**

How do you co-create workplaces where people can thrive and feel agency? Where policies, practices, language, programs and initiatives center values of anti-racism, inclusion, equity, and justice? What are the tools, frameworks, resources, questions, and approaches that can help “operationalize” a commitment into a reality? And what work do leaders need to do internally to undertake this change with others? These are among the questions addressed in this course. Key topics to be covered within the overarching themes of cultural competence and workplace inclusion are: recognizing and addressing biases; shifting a racist culture or climate within your organization; creating an anti-racist, anti-oppressive organization; the work of decolonization; equitable search, recruitment and hiring processes; and healthy conflict. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 6207**Designed for Change: Structure and Finance****2cr.**

How is change funded if not with philanthropic dollars? How do you convert social capital to economic capital? What are the advantages and disadvantages of creating an Employee Stock Ownership Plan (ESOP) versus a cooperative versus incorporating as a 501c3 Nonprofit? When is a joint-venture appropriate and when is a partnership agreement a better option? This course examines both traditional and emerging business structures, financial models, and forms of partnership used to create and sustain social, cultural, or environmental change. A key premise of this course is that the business structure and financial model used by an organization should align and advance (not undermine or constrain) its social, cultural, and environmental values and ability to achieve its purposes beyond profit. After analyzing a range of examples and cases, students apply a methodology taught in the course to identify a business structure and financial model that will best reflect their values and the type of change they are seeking to advance. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7308**Leading Transformational Change****2cr.**

There is increasing recognition that transformational change is needed to realize a just society—where all life thrives, but less clarity on what this transformation involves. During this course, students explore the essential role of collaboration across differences to imagining and realizing transformational change. In doing so, it honors the wisdom embodied by many indigenous groups and spiritual traditions, and attempts to decolonize the practice of 'systems change.' This course additionally challenges the dichotomous relationship between culture and nature which is embedded in a Western worldview. Alongside the models for change from the natural world, this course asserts the critical role of creators, culture-bearers, as well as the capacities for (and fruits of) human imagination more generally to the processes of transformational change. Because culturally constructed paradigms shape social systems, this course additionally asserts that change-makers and world builders must have the capacity to reflect upon, problematize, and transcend one's worldview. While 'systems change' work often stops short of incorporating such invisible, yet critical, domains of beliefs, identities, and worldview, this course integrates them. Ultimately, students identify creative ways to apply the principles and frameworks of this course to their personal and professional development and to a progressive, community-change project. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 7310**Leading for Regenerative Sustainability****2cr.**

This course focuses on the issues and trends in ecological and regenerative sustainability, and their interconnection to art-and-design, economic, and social sustainability (e.g., environmental and social justice, inequity, and the North-South divide). While a range of sustainability frameworks (e.g., triple bottom line, limits to growth, nature's principles, and the natural step) are covered, students move beyond the goal of reducing harms to explore regenerative approaches. Students ultimately apply course concepts to design a regenerative approach to sustainability within a real-world context, and initiate a personal journey of transformation for regenerative leadership. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7312**Managing Human-Centered Organizations for an Evolving World****4cr.**

Management is evolving to address increasingly unpredictable and complex environments. This course invites students to assess emerging models of organizations. These models are based on human-centered principles, processes, and practices that are decentralized, agile, and responsive to persistent change. Students will examine pros and cons of decentralized functions, such as planning, decision-making, and operations. Flatter structures are coupled with remote or hybrid operations. The course will address how all of these dynamics influence management, culture, roles, collaboration, and more. As a key component of this work, students will explore mindsets and approaches to employee motivation, personal growth, power, and psychological safety. The course will consider the rapidly evolving field of artificial intelligence and the myriad of ways it's influencing organizational systems. While focusing on organizational contexts, the course will consider how these frameworks apply to networks and movements. Students will analyze case studies, reflect on their personal attitudes about workplace issues, and apply these emerging practices to their Matter of Concern. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7410**Creative Leadership Capstone****6cr.**

To graduate all students must complete a capstone designed to apply and demonstrate knowledge and skills gained through the program. The Creative Leadership Capstone is composed of a handful of components related to a Matter of Concern (a values-based change that one is seeking to address, galvanize, or realize): the planning and execution of a Community Change Project; the development of a Creative Leadership Praxis (drawing upon the learning portfolio developed over the course of the program); the design and delivery of a workshop or comparable knowledge-sharing experience; the completion of a written essay (or comparable work of thought leadership); and the presentation of one's Creative Leadership Journey in the form of a Story of Self, Us, and Now. While all four capstone components are undertaken during Creative Leadership Capstone (7410), some elements are completed or fully executed when students are in Minneapolis for their final residency, Leader as Community Builder (7414). In CL 7410 students execute, evaluate and give a final presentation on their Community Change Project; design a workshop that they will test-drive in Minneapolis; produce an extended essay or other piece of thought leadership; and draft a Story of Self, Us & Now to be rehearsed, finalized, and delivered in Minneapolis. Both CL 7410 and CL 7414 are offered on a pass/fail basis. Prerequisites: All MACL courses, except CL 7414

CL 7414**Leader as Community Builder****2cr.**

This three-week course is composed of two online weeks and one long week in residence in Minneapolis. It is designed to work in tandem with Creative Leadership Capstone (7410). In the process of completing key elements of their capstone, or sharing this work with others, students demonstrate a range of skills that are necessary to Creative Leadership community building, including: empathy, perception, authentic interpersonal communication, active and deep listening, facilitation or community coaching, and effective storytelling or other methods for engaging / educating others. During the week in Minneapolis students share their Creative Leadership stories, knowledge, and skills with others; support the development of an MA Creative Leadership Community of Inquiry, Practice, and Care; and examine the work of local community builders who are effectively fostering conversation and collaboration across sectors to support the creative transformation of the Twin Cities. Successful completion of CL 7410 is a prerequisite for participation in CL 7414. Both courses are offered on a Pass/Fail basis.

Graphic and Web Design

GWD 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.

GWD 6420

Typography

3cr.

This course incorporates research, ideation, and application within large-scale branding, publications, signage, mapping projects, and identity systems. Students investigate conceptual possibilities utilizing research; knowledge of historical and contemporary perspectives; experimental strategies using hand tools and digital software; and personalized design methodologies. Identification of real-world challenges and typographic solutions are explored through professional experiences with external designers. The assignments challenge students to develop and apply visual sensibilities through original solutions. 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.

GWD 6460

User Experience Design

3cr.

This course explores the UX Design process and leverages it to bridge the gap between functionality and aesthetics, creating a better experience for 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 will be developed to communicate and generate ideas.

GWD 6610

Web Development

3cr.

In this course students learn how to create visually appealing, well-organized web pages using the fundamental languages for creating content and style on the web: HTML and CSS. The class begins with HTML and is introduced to tags, links, lists, tables, forms, web standards (old, new, and evolving), and the foundation of web page construction. Using CSS, students then apply style sheets to HTML, using fonts, colors, divs, spans, layout, and positioning to create a well-crafted web page.

GWD 6620

Programming for the Web

3cr.

This course introduces the fundamentals of programming using the language of the web, JavaScript. Students

explore topics through a variety of projects, including creating interactive web components and building a simple web application. The course progresses towards a student-selected final programming project. Topics include program and data structures, objects and arrays, functions, bugs and error handling, the Document Object Model (DOM), event handling, drawing using HTML5 canvas, data fetching, and using common libraries and tools.

GWD 7410

Web Design

3cr.

In this course, students will apply both traditional and web-specific concepts, best practices, and strategies as they learn advanced concepts and skills in web design. Topics covered include: advanced techniques for page layouts; building responsive web pages; and universal design concepts. From concept to delivery, students will work to develop a fully developed website, through each step of the design process including ideation, wireframing, using advanced design tools and techniques, and preparing and presenting a design for client review. Students will complete a final web design project and continue building and refining their web portfolio. Prerequisites: Typography, Web Development

GWD 7415

Motion Design

3cr.

This course focuses on movement with a time-based application of established graphic form to enhance communication delivery. Through broadcast, video, and web technology-based practices, students advance their capstone project proposal as part of a multi-faceted design approach. Animation and motion graphics are utilized as practical solutions to ongoing design challenges.

GWD 7630

Experimental Interaction

3cr.

This course provides students with a means of approaching digital projects holistically, functioning as a platform for discourse and code-based experimentation. Students will respond to the contemporary conditions inherent to digitality balancing both research and production. While working through projects, students are expected to develop an approach that balances the pragmatic and the abstract; working within their means technically and within the time allotted to publish and articulate an outcome that is a summation of that section's theme. Prerequisite: Programming for Web

GWD 7800

Capstone

3cr.

In consultation with faculty and the coordinator, students complete a final project as a culmination of research and studio work that has been assembled and produced throughout their progression in the program. The project is documented and presented as part of a final web portfolio displaying and articulating the arrival at a solution to an in-depth design problem. Features of the project and process are utilized to discuss best practices for career networking, client communication, and connecting with an audience.

GWD 7810

Design Studio

3cr.

Design Studio focuses on the development of research-oriented projects with logical design solutions for broad audiences ranging from personal initiatives to public forums. The culmination of students' knowledge and skillsets is further refined throughout the long-form research, studio projects, and portfolio with a focus on the final project that

is completed parallel with the Capstone course. Networking strategies are utilized to connect with industry representatives and a professional practice strategy is implemented.

Sustainable Design

SD 6500

Fundamentals of Sustainable Design

3cr.

This foundational course introduces students to sustainability concepts related to business, community, communications, and innovation, as well as covering practical design-for-sustainability (D4S) concepts, strategies, tools and techniques. The universal design-for-sustainability approaches covered in the course are applicable for practicing designers of all disciplines, as well as innovators, marketers and entrepreneurs. Students learn and apply these concepts and strategies to self-directed design projects and exercises in addition to readings, research, lectures, and discussions.

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 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 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 7021**Graduate Sustainability Thesis Project 1****3cr.**

Students progress toward the completion of the graduate thesis project in the field of sustainable design and innovation, identified by the student and approved by the Sustainable Design Academic Committee during the Mid-Program Review. In the first of this two-semester sequence, students develop a thesis learning plan and timeline; initiate, lead, and manage their thesis project work; select and solicit critical feedback from their thesis committee; conduct scholarly research; and create initial drafts of their thesis project presentation and web-based portfolio. This is the first of a two-semester course sequence. Prerequisite: Successful Mid-Program Review

SD 7022**Graduate Sustainability Thesis Project 2****3cr.**

Course content is the completion of the graduate project in the field of sustainable design and innovation, identified by the student and approved by the Sustainable Design Academic Committee during the Mid-Program Review. In the second of this two-semester sequence, students continue to lead and manage their thesis project; solicit critical feedback from their thesis committee; conduct scholarly research; complete their thesis project work; create final drafts of their thesis project presentation and web-based portfolio; and pass their final thesis review. The course culminates in the student submitting their final thesis project presentation and web-based portfolio to the library.

This is the second of a two-semester course sequence. Prerequisite: SD 7021 Graduate Sustainability Thesis Project

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.

SD 7640

Design for Climate Justice

3cr.

There is no climate justice without social justice. How can we use design thinking, community engagement, and storytelling to reimagine how our human systems work and create a sense of good health and wellness? Designing new innovative solutions that tackle local and global issues in a more equitable and just way requires a systems transformation which addresses the unequal burden on certain communities. In addition to solution-based projects and assignments, students will use the United Nations Sustainable Development Goals (SDGs) and its indicators to examine issues of climate change and improvements in human conditions through a final environmental-justice-design project or campaign. Prerequisites: Fundamentals of Sustainable Design, Systems Thinking

Master of Fine Arts

Visual Studies

GRLA 7005

Community and Context

1cr.

In this five-week course offered at the start of the MFA program, students reflect on personal and situational context, privilege and difference, intentions versus results, and intended audiences for their creative practices. Students take field trips focused on different groups of people living in the Twin Cities who have influenced and shaped current cultural and social circumstances, potentially including Indigenous, Black, immigrant, and hyper-local/neighborhood-level perspectives. Artists, designers, curators, writers, or other cultural workers/thinkers are invited to help illuminate relationships to creative practice. The course establishes a framework for sustained commitment to antiracism in practice and community life by introducing related vocabulary and concepts.

GRLA 7011

Criticism and Theory 1

3cr.

This is one of two courses that exposes students to contemporary visual criticism and theory in art and design. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. Early in this course, students will examine concepts of privilege and difference in relationship to systems of power, both in and outside the art and design worlds. Also early in the course, students will be briefly introduced to basic popular lenses for examining art and design work, including selected identity issues (race, gender, sexuality), iconography/semiotics, Marxism, and cultural studies/post-colonialism. Topics for the remainder of the course will be determined by the students' practices, and the instructor will provide appropriate historical context as necessary.

GRLA 7012

Criticism and Theory 2

3cr.

This is the second of two courses that expose students to contemporary visual criticism and theory, along with corresponding historical context. Students gain exposure to artists, designers, systems, curators, critics, and visual/textual methods influencing current practices in art and design, building beyond content/topics covered in the first course. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. With instructor guidance and classmate feedback, students draw connections between their personal practice and course materials, honing the ability to narrate, analyze, and discuss the contexts of their work using new vocabulary. There is particular focus on preparing for the Mid-Program Review's oral presentation, written statement of intent, and a list of research sources.

GRLA 7013**Graduation Preparation 1****3cr.**

This course is designed to help students articulate the theoretical basis of their work in relation to acknowledged contemporary works and culture. Students research, outline, and write the first three-quarters of their paper on the nature of their current practice. The semester concludes with public presentations based on the students' work over the course of the semester.

GRLA 7014**Graduation Preparation 2****2cr.**

This course is designed to guide students through the process of final thesis development. Students will meet throughout the semester to ensure work is moving forward according to various requirements and deadlines. There will be a writing intensive component at the end of the semester to complete the required final quarter of the thesis paper. The instructor will submit the final grade for the paper as a part of this course. This course also guides students through the process of finalizing the thesis paper for submission to the college.

GRLA 7021**Professional Practices****3cr.**

This course addresses skills and knowledge useful for succeeding post-graduation. Students will further develop their communication skills in both written and oral forms. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students, and builds upon their prior professional understanding gained through undergraduate study and/or previous professional experience. Topics can include goal setting and planning, informational interviews, job/internship searching/applications, writing for professional opportunities and applications, the documenting and marketing of work, tax issues, and studio/business startup concerns. By the end of this course the students will be expected to produce a portfolio of documents or artifacts related to their professional goals.

GRLA 7022**Teaching in Higher Education****3cr.**

This course introduces graduate students to general teaching pedagogy, course planning resources, as well as classroom and course management. It exposes students to teaching and learning theories as they develop skills in the higher education classroom. The cohort will reflect together on their experiences in varied classrooms, whether previous and concurrent experiences as graduate teaching assistants, as students, or as teachers in other educational contexts. The course will also introduce professional documents and strategies for teaching job applications and interviews.

GRLA 7030**Responsive Topics****1cr.**

A course or seminar on a selected topic responsive to a current issue that is not otherwise represented in the curriculum.

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 7019**Thesis Exhibition****1 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. Graduate candidates navigate this process in consultation with their mentor and the Thesis/Exhibition Review Committee.

GRST 7031**Publics and Publication****1cr.**

If a student intends to create and sell a book, broadside, or booklet, it's vital to keep in mind that publications are not, by nature, a commodity. Publication is the act of public making. From material concerns to distribution, all aspects inform how people experience and absorb the ideas expressed in that publication. Those ideas exist as a way to generate public engagement. Publication is examined holistically through a variety of means, looking at how critical networks of individuals gather around ideas through the social craft of publication. Rooted in the concept that publication can be a non-material tool for relating, this collaborative, investigative approach includes: fashioning publication projects outside the restrictions of technical skills by centering intent over materiality; speaking with

practitioners who work in this expanded method of publication; and researching historical practices inside and outside of art-making and using a wider lens of sociocultural production.

GRST 7032

Interdisciplinary Art Handling 101

1cr.

This five-week introductory workshop addresses the varied professional needs and material practices required for artists and cross-disciplinary makers to move and share their creative work anywhere beyond their studio, whether it's a small print, a heavy sculpture, or a digital file. Through a combination of hands-on training, classroom demonstrations and lectures, field trips, visits by guest artists, readings, individual research, and production, this course will consider professional standards and procedures for preparing, packing, shipping, installing, and preserving artworks. Topics such as strategizing site-specificity and considering material translations of projects to produce cost-effective creative work for a given circumstance will also be addressed. For the final class, students will produce a packing solution and/or submission packet appropriate to one or more of their creative media. Note that students may potentially need to create personal proposals to work with various technical departments at MCAD, such as the 3D shop, to produce their final shipping package.

GRST GM99

Mentorship 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.