Foundation Studies: Liberal Arts

AH 1701 - Art History 1: Prehistory to Early - 3 Credit(s)

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	1701 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	150	Erickson, Luke
AH	1701 02	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	150	DelMedico, Nadia
AH	1701 03	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	150	Olson, Marsha
AH	1701 04	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	150	Wiepke, Hannah

AH 1702 - Art History 2: Modern to Contempora - 3 Credit(s)

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

AH	1702 01	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	416	Franklin, William
AH	1702 02	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	450	Bavelli, Sarah

EN 1500 - Writing and Inquiry - 3 Credit(s)

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.

EN	1500 01	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	450	Hoagland, George
EN	1500 02	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	450	Hackler, Richard
EN	1500 03	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	450	Gibson, Alicia
EN	1500 04	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	105	Hackler, Richard
EN	1500 05	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	434	Grbich, Michayla
EN	1500 06	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	432	Santer, Craig
EN	1500 07	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	434	Kiel-Wornson, Jessica
EN	1500 08	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	416	Santer, Craig
EN	1500 09	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	420	Hudecova, Eva
EN	1500 10	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	101	Hudecova, Eva
EN	1500 11	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	105	Savage, Kathryn

Foundation Studies: Studio

FDN 1100 - Foundation: Core - 3 Credit(s)

Foundation: Core is designed to ensure new MCAD students successfully navigate their academic and personal transition to college. Part of the course is dedicated to student success by fostering a sense of belonging, promoting engagement in academic and co-curricular life, encouraging self-responsibility, and Identifying personal values, influences, and biases. While responding to work being made throughout the foundation curriculum, students examine strategies to enhance their practice that emphasizes the connection between individuality and research in the creative process. In this collaborative and interdisciplinary environment, students investigate broad creative possibilities, forge connections and develop the foundational elements for a creative career. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections.

FDN 1100 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	414	Gould, Jay
FDN 1100 02	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	105	McAvey, Daniel
FDN 1100 03	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	452	Savage, Kathryn
FDN 1100 04	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	434	Grant, Leslie
FDN 1100 05	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	101	Allan, Abigail
FDN 1100 06	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	M218	Keagy, Rini
FDN 1100 07	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	M20(	Kovatch, Nicholas
FDN 1100 08	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	M201	Willemin, Leah
FDN 1100 09	08/24/2026 - 12/11/2026	Fr	9:30AM - 3:00PM	M219	Sanchez, Victor

FDN 1111 - Foundation: 2D - 3 Credit(s)

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 1111 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M20(	Jasso Yanez, Ivonne Paulina
FDN 1111 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	432	Pope, Nicholas
FDN 1111 03	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M201	Golden-McNerney, Regan
FDN 1111 04	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	434	Kovatch, Nicholas
FDN 1111 05	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	M20(	Rose, Amanda
FDN 1111 06	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	414	Pope, Ethan

FDN 1112 - Foundation: 3D - 3 Credit(s)

Foundation: 3D introduces students to three-dimensional concepts, materials, and technical production processes, fostering the development of knowledge, imagination, and perception. The course balances theory and practice through a blend of classroom activities, including lectures, critiques, and discussions, alongside shop demonstrations of essential tools and techniques.

FDN 1112 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	101	Reed, Merick
FDN 1112 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	105	Mahoney, George
FDN 1112 03	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	101	Jirka, Brad
FDN 1112 04	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	105	Reed, Merick
FDN 1112 05	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	101	Jirka, Brad

FDN 1211 - Foundation: Drawing 1 - 3 Credit(s)

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 1211 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M205	Ganu, Roshan
FDN 1211 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M109	Lock, Gudrun

Foundation Studies: Studio

FDN 1211 - Foundation: Drawing 1 - 3 Credit(s)

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 1211 03	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M20	Sanchez, Victor
FDN 1211 04	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M21	Quednau, Howard
FDN 1211 05	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M20	Simpkins, Nicole
FDN 1211 06	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M21	Gaughan, Michael
FDN 1211 07	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	M21	Schneider, Anika
FDN 1211 08	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	M20	McAvey, Daniel

FDN 1212 - Foundation: Drawing 2 - 3 Credit(s)

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 1212 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M10	Manneberg, Avigail
FDN 1212 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M21	Fisher, Jessie

FDN 1311 - Foundation: Media - 3 Credit(s)

Foundation: Media introduces students to digital media and resources at MCAD. The course covers key digital facilities, including the Service Bureau, Gray Studio, and Media Center. Students gain foundational skills in working with recorded media—video, sound, and photography—using various software and hardware. Students explore possibilities in their personal work while developing a critical vocabulary for discussing media and the work of media artists.

FDN 1311 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	434	Shriner, James
FDN 1311 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	434	Benine, Shannon
FDN 1311 03	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	450	Heino, Keiffer
FDN 1311 04	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	416	Benine, Shannon
FDN 1311 05	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	416	McMeans, Patricia

FDN 1411 - Ideation and Process - 3 Credit(s)

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. Prerequisite: Sophomore standing

FDN 1411 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	420	Rowell, Steven
FDN 1411 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	414	Shriner, James
FDN 1411 03	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M21	Gould, Samuel
FDN 1411 04	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	440	Lobberecht, Janet
FDN 1411 05	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M20	Lobberecht, Janet

Foundation Studies: Studio

FDN 1412 - Sophomore Seminar: Contemporary - 1 Credit(s)

Studio practice is more than just making things: it's also 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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisite: Sophomore standing

FDN	1412 20	08/24/2026 - 12/11/2026	Fr	9:00AM - 10:30AM	OLS	McCartney, Paula
FDN	1412 21	08/24/2026 - 12/11/2026	Fr	10:30AM - 12:00PM	OLS	McCartney, Paula
FDN	1412 22	08/24/2026 - 12/11/2026	Fr	9:00AM - 10:30AM	OLS	Aller, Jonathan
FDN	1412 23	08/24/2026 - 12/11/2026	Fr	10:30AM - 12:00PM	OLS	Aller, Jonathan
FDN	1412 24	08/24/2026 - 12/11/2026	Fr	10:30AM - 12:00PM	OLS	Galanos, Katinka

Liberal Arts: Art History

AH 2101 - Interrogating Post Modernity: The - 3 Credit(s)

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	2101 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	410	Chisholm, Anna

AH 2103 - Applied Arts and Designed Objects - 3 Credit(s)

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	2103 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	105	Stanek, Damon

AH 2105 - Print Culture, Art, and Communicati - 3 Credit(s)

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	2105 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	320	Lunning, Nancy
AH	2105 02	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	140	Wiepke, Hannah

AH 2107 - Photography, the Moving Image, and - 3 Credit(s)

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	2107 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	416	Hoagland, George

Liberal Arts: Art History

AH 2108 - Screenings for Photography, the Mov - 0 Credit(s)

This is a non-credit, optional companion section to AH 2107, Photography, the Moving Image, and Digital Culture, in which films for the course will be screened. Students must be registered for AH 2107 in order to attend this section.

AH	2108 01	08/24/2026 - 12/11/2026	Mo	6:30PM - 9:00PM	140	Hoagland, George

AH 3050 - Color Theory and Literacy - 3 Credit(s)

Color theory attempts to explain and predict human psychophysiological responses to the sensory, phenomenological experiences of light energy wavelengths. These wavelengths may be perceived by the mind as colors, and historically, color theory has sought to define best practices of color usage. Formulating a color literacy implies the construction of an understanding of how color may be examined and applied across many experiences, disciplines, and traditions. This course introduces students to color theory and literacy concepts encouraging the critical reevaluation and examination of contemporary motivations. Prerequisite: Writing and Inquiry, Art History 2 (may be taken concurrently), or faculty permission

AH	3050 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	140	Charbonneau, Edward

AH 3330 - Art and Social Change - 3 Credit(s)

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	3330 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	414	Caruso, Jennifer

AH 3365 - History of Animation - 3 Credit(s)

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	3365 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	432	Belinsky, Jesse

AH 3430 - Neuroaesthetics - 3 Credit(s)

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	3430 01	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	440	Caruso, Jennifer

AH 3607 - Great Directors - 3 Credit(s)

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	3607 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	140	Rice, Craig

Liberal Arts: Art History

AH 3608 - Screenings for Great Directors - 0 Credit(s)

This is a non-credit, optional companion section to AH 3607, Great Directors, in which films for the course will be screened. Students must be registered for AH 3607 in order to attend this section.

AH	3608 01	08/24/2026 - 12/11/2026	We	6:30PM - 9:00PM	140	Rice, Craig

AH 3618 - Documentary Film in Focus - 3 Credit(s)

In this course, students focus on non-fiction cinema. Examining di?erent 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 di?ering modes of documentary film. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH	3618 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	140	Christian-Ronning, Evelyn

AH 3619 - Screenings for Documentary Film in - 0 Credit(s)

This is a non-credit, optional companion section to AH/HU 3618, Documentary Film in Focus, in which films for the course will be screened. Students must be registered for AH/HU 3618 in order to attend this section.

AH	3619 01	08/24/2026 - 12/11/2026	Th	6:30PM - 9:00PM	140	Christian-Ronning, Evelyn

AH 3647 - Renaissance and Baroque Art - 3 Credit(s)

This course examines western European painting and sculpture from the 14th through the 18th centuries in the context of major social and political shifts including: Renaissance humanism, the Protestant Reformation, globalization and trade, patronage, and the Counter-Reformation. Prerequisite: AH 1702 or permission of faculty.

AH	3647 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	440	Chisholm, Anna

AH 3665 - Art in the Cities - 3 Credit(s)

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	3665 01	08/24/2026 - 12/11/2026	Th	6:30PM - 9:00PM	410	Caruso, Jennifer

AH 3862 - Bauhaus Design - 3 Credit(s)

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	3862 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	440	Gasterland-Gustafsson, Gretchen

Liberal Arts: Art History

AH 3868 - Readings in Contemporary Design - 3 Credit(s)

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	3868 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	416	Stanek, Damon

AH 4722 - Asian Art History - 3 Credit(s)

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 a 3000-level AH or HU course, or faculty permission

AH	4722 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	432	Olson, Marsha

AH 4728 - African American Art - 3 Credit(s)

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 a 3000-level AH or HU course, or faculty permission.

AH	4728 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	440	Chisholm, Anna
AH	4728 02	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	320	Gasterland-Gustafsson, Gretchen

LA: Humanities & Science: Creative and Professional Writing

CPW 3045 - Introduction to Poetry - 3 Credit(s)

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	3045 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	416	Workman, Elisabeth

CPW 3065 - Narrative and Storytelling - 3 Credit(s)

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	3065 01	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	420	Monks, Kimberly
CPW	3065 02	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	452	Wyss, Allison

LA: Humanities & Science: Creative and Professional Writing

CPW 3920 - Creative Writing - 3 Credit(s)

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 3920 20	08/24/2026 - 12/11/2026			OLA	Hlavacek, Maya

CPW 4906 - The Art of Adaptation - 3 Credit(s)

This course introduces students to Adaptation, a literary technique that translates a text from one form into another, a creative and artistic act of re-imagining a story. There are countless examples of adaptation from a novel, short story, or play to live performance, from live performance to film, or from film to an episodic television show or web series. Students are exposed to a variety of fiction and non-fiction adaptations and address questions like: What difference does genre and form make? What are the opportunities and challenges in adapting a story from one vehicle to another? Students in this course work toward several goals: expanding existing textual skills to the study of new genres; drawing on theoretical concepts to explore issues of authorship; and applying those techniques and ideas to their creative writing. Prerequisite: Successful completion of any 3000-level CPW course

CPW 4906 01	08/24/2026 - 12/11/2026	Mo	6:30PM - 9:00PM	410	Pastor, Jarek

CPW 4909 - The Art of Literary Fiction - 3 Credit(s)

Literary fiction reflects the contemporary moment and challenges writers and readers with the imperative of presenting alternate ways of understanding the world. A product of the modern, postmodern, and contemporary, literary fiction is grounded in exploring stories grounded on human experiences, emotions, and the complexity of life through the power of language. Most closely associated with forms like the novel, novella, and short story, literary fiction invites authors to freely choose their subject, their own questions, and literary influences and to write for readers who place special value on the craft of writing. Prerequisite: Successful completion of any 3000-level CPW course

CPW 4909 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	434	Kopernik, Rakefet

CPW 5910 - Advanced Writing for Screen and - 3 Credit(s)

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 5910 01	08/24/2026 - 12/11/2026	Mo	6:30PM - 9:00PM	105	Rowland, Whitney

CPW 5960 - Advanced Writers Workshop - 3 Credit(s)

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.

CPW 5960 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	420	Kopernik, Rakefet

LA: Humanities & Sciences: Humanities

HU 3050 - Color Theory and Literacy - 3 Credit(s)

Color theory attempts to explain and predict human psychophysiological responses to the sensory, phenomenological experiences of light energy wavelengths. These wavelengths may be perceived by the mind as colors, and historically, color theory has sought to define best practices of color usage. Formulating a color literacy implies the construction of an understanding of how color may be examined and applied across many experiences, disciplines, and traditions. This course introduces students to color theory and literacy concepts encouraging the critical reevaluation and examination of contemporary motivations. Prerequisite: Writing and Inquiry, Art History 2 (may be taken concurrently), or faculty permission

HU	3050 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	140	Charbonneau, Edward

HU 3328 - Folk and Fairy Tales - 3 Credit(s)

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	3328 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	432	Foley, Vera

HU 3540 - History of US Popular Culture - 3 Credit(s)

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	3540 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	410	Ronning, Gerald

HU 3618 - Documentary Film in Focus - 3 Credit(s)

In this course, students focus on non-fiction cinema. Examining di?erent 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 di?ering modes of documentary film. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

HU	3618 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	140	Christian-Ronning, Evelyn

HU 3619 - Screenings for Documentary Film in - 0 Credit(s)

This is a non-credit, optional companion section to AH/HU 3618, Documentary Film in Focus, in which films for the course will be screened. Students must be registered for AH/HU 3618 in order to attend this section.

HU	3619 01	08/24/2026 - 12/11/2026	Th	6:30PM - 9:00PM	140	Christian-Ronning, Evelyn

LA: Humanities & Sciences: Humanities

HU 3665 - Art in the Cities - 3 Credit(s)

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.

HU	3665 01	08/24/2026 - 12/11/2026	Th	6:30PM - 9:00PM	410	Caruso, Jennifer

HU 3862 - Bauhaus Design - 3 Credit(s)

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.

HU	3862 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	440	Gasterland-Gustafsson, Gretchen

HU 3868 - Readings in Contemporary Design - 3 Credit(s)

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

HU	3868 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	416	Stanek, Damon

HU 3875 - The Graphic Novel - 3 Credit(s)

The graphic novel is an art form that has been accepted as a literary form while retaining the excitement and unique properties of 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 the social, structural, and thematic issues of these specific texts and explores the possibilities of the form itself.

HU	3875 20	08/24/2026 - 12/11/2026			OLA	Pistelli, John

HU 3918 - Children's Literature - 3 Credit(s)

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	3918 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	410	Lemanski, Laura

HU 4627 - Queer Media - 3 Credit(s)

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: A 3000-level AH or HU course or faculty permission.

HU	4627 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	410	Hoagland, George

LA: Humanities & Sciences: Humanities

HU 4722 - Asian Art History - 3 Credit(s)

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 a 3000-level AH or HU course, or faculty permission

HU	4722 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	432	Olson, Marsha

HU 4728 - African American Art - 3 Credit(s)

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 a 3000-level AH or HU course, or faculty permission.

HU	4728 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	440	Chisholm, Anna
HU	4728 02	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	320	Gasterland-Gustafsson, Gretchen

HU 4916 - Literature of the Americas - 3 Credit(s)

This course o?ers 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.

HU	4916 01	08/24/2026 - 12/11/2026	Mo	6:30PM - 9:00PM	414	Petersen, Abagail

LA: Humanities & Science:Scientific & Quantitative Reasoning

SQR 3354 - Sciences of Sound - 3 Credit(s)

This course introduces the scientific principles by which sound is generated by musical instruments, the properties or qualities of a room or building that determine how sound is transmitted in it, and the mathematical foundations of western and non-western musical scales. Topics include the sound spectrum, how the ear works, the transmission of sound, the properties of reflection, refraction, and diffraction as well as concepts like frequency, wavelength, and the harmonic series.

SQR	3354 01	08/24/2026 - 12/11/2026	Fr	9:30AM - 12:00PM	320	Martin, Luke

SQR 3430 - Neuroaesthetics - 3 Credit(s)

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.

SQR	3430 01	08/24/2026 - 12/11/2026	Mo	9:30AM - 12:00PM	440	Caruso, Jennifer

LA: Humanities & Science: Social Science

SO 2001 - Creative Economies - 3 Credit(s)

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.

SO	2001 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	452	Kuhlke, Olaf

SO 2340 - Introduction to General Psychology - 3 Credit(s)

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	2340 20	08/24/2026 - 12/11/2026			OLA	Theis, Angela

SO 3330 - Art and Social Change - 3 Credit(s)

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.

SO	3330 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	414	Caruso, Jennifer

SO 3530 - Teaching Artist Methods and Practic - 3 Credit(s)

The first of a two-course sequence, this course engages undergraduate art and design students in the methods and practices of teaching artists in a variety of settings, among them schools and other community settings, and introduces students to the professional opportunities in the field. Students apply teaching and learning methods in creating lesson plans, teaching and testing plans in action, engaging in peer and team teaching, observation, and working with outside organizations. 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

SO	3530 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	414	Allan, Abigail

LA: Humanities & Science: Liberal Arts Capstone

HS 5012 - LA Advanced Seminar: Creativity - 3 Credit(s)

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, Junior standing

HS 5012 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	450	Johnson, Kjel

HS 5013 - LA Advanced Seminar: Critique - 3 Credit(s)

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, Junior standing

HS 5013 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	434	Tchepikova-Treon, Olga

HS 5014 - LA Advanced Seminar: Community - 3 Credit(s)

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, Junior standing

HS 5014 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	432	Gould, Samuel

HS 5015 - LA Advanced Seminar: Curation - 3 Credit(s)

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.

HS 5015 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	440	Gasterland-Gustafsson, Gretchen

BFA Studio: Animation

ANIM 2000 - Introduction to Animation - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	410	Mueller, Matthew

BFA Studio: Animation

ANIM 2500 - Drawing for Animators - 3 Credit(s)

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 2500 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M219	Gruszka, Chris

ANIM 3020 - Character Animation 1 - 3 Credit(s)

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 3020 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	414	Brost, Michelle
ANIM 3020 02	08/24/2026 - 12/11/2026	Tu Th	6:30PM - 9:00PM	450	Grove, Mathias

ANIM 3023 - Character Design - 3 Credit(s)

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 3023 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	440	Gruszka, Chris
ANIM 3023 02	08/24/2026 - 12/11/2026	Tu Th	6:30PM - 9:00PM	333	Larson, Samuel

ANIM 3027 - 2D Digital Animation - 3 Credit(s)

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 3027 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	320	Gruszka, Chris

ANIM 3037 - After Effects for Animation - 3 Credit(s)

This course builds upon animation techniques learned in Intro to Animation and Character Animation 1. Students learn key aspects of compositing in After Effects through in-class demos, lectures, and assignments, culminating in a final project. Using ToonBoom Harmony, Photoshop, and After Effects, demos focus on the animation compositing pipeline and various techniques that bring animation to a final, polished render. Students also learn how to create animations directly in After Effects and become more efficient in planning an animation scene. While this class focuses on 2D techniques, 3D and Stop Motion animation students may incorporate their focus in the final project for the class. Prerequisite: Introduction to Animation, Character Animation 1

ANIM 3037 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	320	Brost, Michelle

BFA Studio: Animation

ANIM 3040 - 3D Modeling - 3 Credit(s)

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 3040 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	330	Hannen, Darcy

ANIM 3050 - Storyboard - 3 Credit(s)

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

ANIM 3050 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	440	McNutt, Kelly

ANIM 3055 - Background Layout for Animation - 3 Credit(s)

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 3055 01	08/24/2026 - 12/11/2026	Mo We	9:30AM - 12:00PM	320	Szabo, Timothy

ANIM 3075 - Character Animation 2 - 3 Credit(s)

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 3075 01	08/24/2026 - 12/11/2026	Tu Th	6:30PM - 9:00PM	414	Richardson, Caleb

ANIM 3080 - Experimental Animation - 3 Credit(s)

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 3080 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	440	LaCerte, Marcia

BFA Studio: Animation

ANIM 4000 - Professional Practice: Animation - 3 Credit(s)

Professional Practice prepares students with the skills and knowledge to transition from college to a professional career in the creative economy. The course emphasizes career development, focusing on communication skills, branding, marketing, and promoting one's work using online platforms and writing strategies. Students are introduced to essential business practices such as studio, project, and financial management, workflow, legal considerations, and effective grant writing. Students gain real-world exposure through hands-on workshops, interactive exercises, and establishing networks, helping them connect with the professional community and prepare for the demands of their creative careers. Prerequisite: Junior standing

ANIM 4000 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	416	Szabo, Timothy

ANIM 4010 - Internship: Animation - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

ANIM 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

ANIM 4020 - Animation Collaboration - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Animation Collaboration can be counted as an internship. Prerequisites: Introduction to Animation, Storyboard, Junior standing

ANIM 4020 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	450	Nelson, Katie
ANIM 4020 02	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	452	Allen, Alicia

ANIM 5010 - Advanced Animation Seminar: Product - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisites: Character Animation 1 or 3D Animation, successful Junior Review

ANIM 5010 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	432	Richardson, Caleb

ANIM 5101 - ANIM Senior Project 1 - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisites: Successful Junior Review, senior standing

ANIM 5101 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	432	Brost, Michelle
ANIM 5101 02	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	434	Nelson, Katie
ANIM 5101 03	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	450	Solid, Kristin

BFA Studio: Animation

MA 3045 - Studio and Set - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisite: Introduction to Photography or Introduction to Filmmaking

MA	3045 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	320	Hoolihan, Sam

BFA Studio: Comic Art

COM 2000 - Introduction to Comics - 3 Credit(s)

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	2000 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	122	Delliquanti, Blue
COM	2000 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	M201	Belinsky, Jesse

COM 3010 - Comic Media and Concepts - 3 Credit(s)

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	3010 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	122	Bivens, John
COM	3010 02	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	432	Kotz, John

COM 3020 - The Comic Scene - 3 Credit(s)

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	3020 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	333	Delliquanti, Blue
COM	3020 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	230	Brasington, Mandie

BFA Studio: Comic Art

COM 3050 - Comic Book Publishing: Print and - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	420	King, Bart
COM 3050 02	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	317	Bivens, John

COM 3060 - Comic Materials and Techniques - 3 Credit(s)

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 3060 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	122	Fricke, Paul

COM 4010 - Internship: Comic Art - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

COM 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

COM 5010 - Advanced Comic Art Seminar - 3 Credit(s)

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 5010 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	430	Fricke, Paul
COM 5010 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	122	Gao, Harry

COM 5100 - Senior Project: Comic Art - 6 Credit(s)

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

COM 5100 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	416	Brandt, Erik

BFA Studio: Graphic Design

GRD 2000 - Graphic Design 1 - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	330	Murphy, Kindra
GRD 2000 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	317	Jancourt, Jan

GRD 2010 - Type - 3 Credit(s)

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 2010 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	330	Jancourt, Jan

GRD 3030 - Graphic Design 2 - 3 Credit(s)

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 3030 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	230	Murphy, Kindra

GRD 3050 - Publication Design - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	230	Murphy, Kindra

GRD 3060 - Motion Design - 3 Credit(s)

This course explores the dynamic integration of graphic form, typography, and message enhanced through the orchestration of movement, time, sequence, and sound. These subjects are studied as integral components of the design process that result in compelling graphic narrations. Classroom demonstrations, critiques, and screenings enable students to develop narratives that service a wide range of applications for contemporary communication vehicles. Prerequisites: Graphic Design 1

GRD 3060 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	450	Steineck, Peter

GRD 3080 - Digital Production - 3 Credit(s)

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 3080 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	416	DeYoe, Aaron

BFA Studio: Graphic Design

GRD 4010 - Internship: Graphic Design - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

GRD 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

GRD 5010 - Advanced Graphic Design Seminar - 3 Credit(s)

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 5010 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	452	Jancourt, Jan

GRD 5100 - Senior Project: Graphic Design - 6 Credit(s)

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

GRD 5100 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	416	Brandt, Erik

BFA Studio: Illustration

ILL 2000 - Introduction to Illustration - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	430	Nowak, Alison
ILL 2000 02	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M20(	Anderson, Jaime
ILL 2000 03	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M21{	Yeates, Jacob

ILL 3010 - Tools of the Trade - 3 Credit(s)

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 3010 01	08/24/2026 - 12/11/2026	Mo We	6:30PM - 9:00PM	430	Yeates, Jacob
ILL 3010 02	08/24/2026 - 12/11/2026	Mo We	6:30PM - 9:00PM	432	D'Ascenzo, Matthew
ILL 3010 03	08/24/2026 - 12/11/2026	Mo We	6:30PM - 9:00PM	434	Koehler, Dana

BFA Studio: Illustration

ILL 3020 - Concepts and Metaphors - 3 Credit(s)

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 3020 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M219	D'Ascenzo, Matthew
ILL 3020 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	432	Anderson, Jaime

ILL 3030 - Digital Illustration - 3 Credit(s)

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 3030 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	320	King, Kelsey

ILL 3050 - Editorial Illustration - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	430	Britigan, Brian

ILL 3060 - Children's Book - 3 Credit(s)

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 3060 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	330	Hartman, Carrie
ILL 3060 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	M201	King, Kelsey

ILL 3080 - Illustration Topics - 3 Credit(s)

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 3080 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	M201	Nowak, Alison
ILL 3080 02	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	430	Yeates, Jacob

BFA Studio: Illustration

ILL 4010 - Internship: Illustration - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

ILL 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

ILL 5010 - Advanced Illustration Seminar - 3 Credit(s)

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 5010 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	430	Anderson, Jaime

ILL 5100 - Senior Project: Illustration - 6 Credit(s)

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

ILL 5100 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	416	Brandt, Erik

BFA Studio: Fine Arts

DRPT 2000 - Introduction to Painting - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	300	Gaunt, John

DRPT 3020 - Drawing: Figure - 3 Credit(s)

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 3020 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	M10	Aller, Jonathan
DRPT 3020 02	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	M10	Banning, Michael

DRPT 3025 - Big Drawings Big Ideas - 3 Credit(s)

Students will explore big ideas through big drawings, thinking expansively about important cultural issues through rich and descriptive drawings. In this course, students explore the philosophy of drawing as a medium, defined by its quality as a trace or marker in connection to memory, mapping, and handwriting. Working large-scale in sequence and series, students produce sustained graphite, charcoal, or ink drawings. The course allows students the time and space to engage deeply in the drawing process and also includes field trips to different places to draw. Students will examine contemporary trends in drawing. Prerequisite: Sophomore standing

DRPT 3025 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	M10	Golden-McNerney, Regan

BFA Studio: Fine Arts

DRPT 3030 - Painting: Materials and Techniques - 3 Credit(s)

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 3030 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	300	Manneberg, Avigail

DRPT 3050 - Painting: Water-Based Media - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	300	Gaunt, John

FA 4010 - Internship: Fine Arts - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

FA 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

FA 5010 - Fine Arts Advanced Seminar - 3 Credit(s)

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 Fine Arts major, successful Junior Review

FA 5010 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	300	Gaunt, John
FA 5010 02	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	119	Hamilton, Russell

FA 5100 - Fine Arts Senior Project - 6 Credit(s)

During their senior year, each fine arts 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

FA 5100 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	450	Manneberg, Avigail

BFA Studio: Fine Arts

FAS 3070 - Remix: Quotation and Appropriation - 3 Credit(s)

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 3070 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	420	Hunder, Stephanie

FAS 3090 - Critical Studies - 3 Credit(s)

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

FAS 3090 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	420	Golden-McNerney, Regan

PPB 2000 - Print Paper Book Techniques - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	405	O'Malley, Mary
PPB 2000 02	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	425	Ariza, Nancy

PPB 2520 - The Folded Book: Accordions and - 1 Credit(s)

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 2520 01	09/11/2026 - 09/13/2026	Fr	9:00AM - 12:00PM	420	Wirth, Karen
		Sa Su	9:30AM - 5:00PM	420	
PPB 2520 02	09/11/2026 - 09/13/2026	Fr	1:00PM - 4:00PM	420	Wirth, Karen
		Sa Su	9:30AM - 5:00PM	420	

PPB 3015 - Screenprinting - 3 Credit(s)

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 3015 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	425	Simpkins, Nicole
PPB 3015 02	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	425	Ariza, Nancy

BFA Studio: Fine Arts

PPB 3025 - Lithography - 3 Credit(s)

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 3025 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	405B	Kaudy, Madeleine

PPB 3055 - Books: Materials and Techniques - 3 Credit(s)

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 3055 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	405	O'Malley, Mary

SC 2000 - Exploring 3D: Sculpture - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	119	Hamilton, Russell

SC 3020 - Installation - 3 Credit(s)

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 3020 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	119	Jirka, Brad

BFA Studio: Media Arts

FILM 4010 - Internship: Filmmaking - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

FILM 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

BFA Studio: Media Arts

MA 2010 - Media Arts Tools and Techniques - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisite: Foundation: Media 1

MA	2010 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	414	Galanos, Katinka
MA	2010 02	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	440	Moren, Benjamin

MA 2015 - Media Arts Strategies - 3 Credit(s)

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	2015 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	333	Chatfield-Taylor, Nicholas

MA 2062 - Experimental Game Theory and Protot - 3 Credit(s)

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	2062 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	333	Moren, Benjamin

MA 3045 - Studio and Set - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. Prerequisite: Introduction to Photography or Introduction to Filmmaking

MA	3045 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	320	Hoolihan, Sam

MA 3065 - Introduction to Sound - 3 Credit(s)

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	3065 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	140	Hallenbeck, Michael

BFA Studio: Media Arts

MA 3081 - Looking at Animals: Documentary and - 3 Credit(s)

From the first studies of animal locomotion in the silent era to the blockbuster monsters of today's theaters, animals have played important roles in the history of cinema. Representations of animals shape our understanding of nature and our ideas of what it means to be animal or human. This course explores both traditional wildlife films as well as contemporary experimental non-fiction filmmaking as it examines the aesthetics, politics, and ethics of animal representation and human/animal relationships. This is an interdisciplinary course where students can work across documentary and experimental forms, including but not limited to filmmaking, sound art, photography, and installation. Prerequisite: Foundation: Media 1, Media Arts Tools and Techniques (may be taken concurrently)

MA	3081 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	323	Coyle, Jason

MA 4010 - Internship: Media Arts - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

MA	4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

MA 4060 - Sound Composition - 3 Credit(s)

Sound Composition explores the fundamental tools and techniques of music. Using theory and practice, students explore key elements such as melody, harmony, rhythm, form, and texture. The course also explores basic compositional structures, including song forms, variations, and simple instrumental and vocal arrangements. Students analyze works from various musical traditions, styles, and genres and situate music within its worldwide cultural context(s). Students also develop skills in notating scores, creating and performing an artistic composition in the final (individual or group) project. No prior experience in composition, vocal performance, or instrument performance is required. Prerequisite: Introduction to Sound

MA	4060 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	317	Zorn, Jonathan

MA 5000 - Critique Seminar - 3 Credit(s)

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	5000 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	317	Szyhalski, Piotr

MA 5030 - Experimental Games Studio - 3 Credit(s)

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	5030 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	331	Seaver, Joshua

MA 5100 - Media Arts Senior Project - 6 Credit(s)

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

MA	5100 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	140	Turczan, Katherine

BFA Studio: Media Arts

MAAT 3040 - Coding Concepts 1: Expressive - 3 Credit(s)

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 3040 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	333	Moren, Benjamin

MAAT 3050 - Interdisciplinary Studio 1: Hybrid - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	We	1:00PM - 6:00PM	333	Szyhalski, Piotr

MAFL 2000 - Introduction to Filmmaking - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	323	Coyle, Jason
MAFL 2000 02	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	323	Coyle, Jason

MAFL 3040 - Editing and Post-Production - 3 Credit(s)

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 3040 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	323	Graydon, Andrew

MAPH 2000 - Introduction to Photography - 3 Credit(s)

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 2000 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	303	Grant, Leslie
MAPH 2000 02	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	303	Benine, Shannon

BFA Studio: Media Arts

MAPH 3015 - Analog Photography - 3 Credit(s)

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 3015 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	303	Turczan, Katherine

MAPH 3050 - Photo Book - 3 Credit(s)

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 3050 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	303	McCartney, Paula

PH 4010 - Internship: Photography - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

PH 4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

Bachelor of Science

ES 1701 - Persuasion and Marketing - 3 Credit(s)

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 1701 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	452	Halvorson, Anne

ES 2001 - Creative Economies - 3 Credit(s)

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 2001 01	08/24/2026 - 12/11/2026	Th	9:30AM - 12:00PM	452	Kuhlke, Olaf

Bachelor of Science

ES 2601 - Project Management - 3 Credit(s)

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	2601 01	08/24/2026 - 12/11/2026	We	9:30AM - 12:00PM	452	Rowell, Steven

ES 3001 - Business Ideation for Creatives - 3 Credit(s)

This course introduces the essentials of starting a business, from ideation to building a sustainable concept. Through case studies and hands-on projects, students will apply structured methods such as intentional ideation, visualization techniques, competitive white space analysis, SWOT analysis, constructive brainstorming, prototyping, and the Business Model Canvas. Students will critically and systematically analyze, shape, and iterate business concepts. Strong concepts developed in this course will advance to the subsequent class, Strategy and Feasibility. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. This course counts as a studio elective for BFA students.

ES	3001 01	08/24/2026 - 12/11/2026	Tu	1:00PM - 6:00PM	452	Rowell, Steven

ES 3002 - Business Financials for Creatives - 3 Credit(s)

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 emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections. 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	3002 01	08/24/2026 - 12/11/2026	Tu	9:30AM - 12:00PM	452	Barisonzi, Joseph

ES 4010 - Internship: Entrepreneurial Studies - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

ES	4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

BFA Studio: Product and Furniture Design

PD 2600 - Digital Visualization and Fabricati - 3 Credit(s)

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	2600 01	08/24/2026 - 12/11/2026	Tu Th	9:30AM - 12:00PM	119	Willemin, Leah

BFA Studio: Product and Furniture Design

PD 3025 - Lighting, Accessories, Housewares - 3 Credit(s)

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	3025 01	08/24/2026 - 12/11/2026	Th	1:00PM - 6:00PM	105	Mahoney, George

PD 3340 - Advanced Materials & Manufacturing - 3 Credit(s)

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	3340 01	08/24/2026 - 12/11/2026	Mo	1:00PM - 6:00PM	105	Mahoney, George

PD 4010 - Internship: Product Design - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

PD	4010 91	08/24/2026 - 12/11/2026				Wencl, Samantha

PD 5100 - Senior Project 1: Product and Furni - 3 Credit(s)

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	5100 01	08/24/2026 - 12/11/2026	Fr	1:00PM - 6:00PM	230	Reed, Merick

Master of Fine Arts: Visual Studies

GRLA 7005 - Community and Context - 1 Credit(s)

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 7005 01	08/27/2026 - 09/24/2026	Th	9:00AM - 12:00PM	414	Antar, Anniessa

GRLA 7011 - Criticism and Theory 1 - 3 Credit(s)

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 7011 01	08/24/2026 - 12/11/2026	Th	2:30PM - 5:30PM	410	Mindel, Gabriel

GRLA 7013 - Graduation Preparation 1 - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections.

GRLA 7013 01	08/24/2026 - 12/11/2026	Tu	2:30PM - 5:30PM	410	Mindel, Gabriel
GRLA 7013 02	08/24/2026 - 12/11/2026	Tu	2:30PM - 5:30PM	410	McMeans, Patricia

GRST 7002 - Graduate Critique Seminar - - 3 Credit(s)

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 7002 01	08/24/2026 - 12/11/2026	We	2:30PM - 5:30PM	410	Keagy, Rini

GRST 7004 - Graduate Critique Seminar - - 3 Credit(s)

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 01	08/24/2026 - 12/11/2026	We	9:00AM - 12:00PM	420	Graydon, Andrew

Master of Fine Arts: Visual Studies

GRST 7004 - Graduate Critique Seminar - - 3 Credit(s)

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 02	08/24/2026 - 12/11/2026	Fr	9:00AM - 12:00PM	317	Brown, Eli

GRST GM99 - Mentorship Credits - 8 Credit(s)

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.

GRST GM99 5A	08/24/2026 - 12/11/2026	Petersen, Sarah
GRST GM99 5V	08/24/2026 - 12/11/2026	Swiszcz, Carolyn
GRST GM99 5Y	08/24/2026 - 12/11/2026	Delliquanti, Blue
GRST GM99 6P	08/24/2026 - 12/11/2026	Labovitz, Anne
GRST GM99 7B	08/24/2026 - 12/11/2026	Britigan, Brian
GRST GM99 7F	08/24/2026 - 12/11/2026	Nevitt, Jennifer
GRST GM99 7P	08/24/2026 - 12/11/2026	Woodman-Maynard, Katharine
GRST GM99 7S	08/24/2026 - 12/11/2026	Amjadi, Katayoun
GRST GM99 7U	08/24/2026 - 12/11/2026	Aller, Jonathan
GRST GM99 8B	08/24/2026 - 12/11/2026	Graydon, Andrew
GRST GM99 8K	08/24/2026 - 12/11/2026	Grant, Leslie
GRST GM99 8C	08/24/2026 - 12/11/2026	Fowler, Sara
GRST GM99 8P	08/24/2026 - 12/11/2026	Perez La Cruz, Juan Diego
GRST GM99 8C	08/24/2026 - 12/11/2026	Hamilton, Amanda
GRST GM99 8S	08/24/2026 - 12/11/2026	Cinel, Zoe
GRST GM99 8U	08/24/2026 - 12/11/2026	Harrison, Christopher
GRST GM99 8V	08/24/2026 - 12/11/2026	Amada, Mayumi
GRST GM99 8W	08/24/2026 - 12/11/2026	Walker, Randy
GRST GM99 8X	08/24/2026 - 12/11/2026	Price, Patrick
GRST GM99 8Y	08/24/2026 - 12/11/2026	Hedtke, Lacey

GRST IN99 - Internship - MFA - 3 Credit(s)

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. To register an internship, begin by contacting Career Development at careers@mcad.edu.

GRST IN99 91	08/24/2026 - 12/11/2026	Wencl, Samantha

Master of Arts: Sustainable Design

SD 6510 - Systems Thinking - 3 Credit(s)

Systems thinking is relational thinking, and in this course, students examine how systemic relations underpin efforts to cultivate a more sustainable world. Students analyze patterns of identity, creativity, and change, and nurture capacities for anticipating, coordinating, and contextualizing. Drawing from a wide range of source materials, numerous voices will inform the research. Course assignments include both mapping exercises – investigating situational complexities through the use of models, frameworks, and matrices – and reflective practices –? attending to experiences that manifest as one pursues these explorations.

SD 6510 20	08/24/2026 - 12/11/2026		OLA	Silverman, Howard

SD 6825 - Leadership in Design and Advocacy - 3 Credit(s)

This course explores how ideas, values, and community knowledge move—or fail to move—through leadership, institutions, and systems, and how design can help guide that movement responsibly. Students develop the skills to influence decision-making, communicate design intent across disciplines, and advocate for ethical, inclusive, and environmentally responsible outcomes.Through case studies, stakeholder and power mapping, applied exercises, and real-world advocacy simulations, students practice translating design ideas into persuasive strategies, proposals, and implementation pathways. Emphasis is placed on systems thinking, negotiation, coalition building, and navigating complex social, political, and organizational environments in order to advance sustainability-driven design initiatives into action. Leadership development in this course is grounded in the Leadership Practices Inventory (LPI), which provides a shared framework for practicing ethical leadership, collaboration, advocacy, and systems-level change in design contexts.

SD 6825 20	08/24/2026 - 12/11/2026		OLA	Bertossi, Teresa

SD 7530 - Making the Business Case for - 3 Credit(s)

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 7530 20	08/24/2026 - 12/11/2026		OLA	Jedlicka, Wendy

SD 7901 - Capstone Project Development - 3 Credit(s)

In the first of this two-semester sequence, students conduct in-depth research and analysis to develop a sustainable design solution to a real-world problem that they will complete in Part 2. The first deliverable is a proposal that emphasizes defining the problem, determining who else is working on this issue, identifying the target audience that the eventual solution will serve, the stakeholders impacted by the eventual solution, and identifying a set of sustainability principles, strategies and tools to apply to help solve the problem defined. Students start the development of their project and have ideation completed by the end of the semester. The second deliverable is an ideation presentation that sets up the work to be further developed and finalized in the capstone studio course. Students engage in both independent work, work guided by the instructor, and collaborative feedback sessions with their chosen mentor to refine their concepts. Students also develop their web-based portfolio, a review of their work from their whole time in the program. Prerequisite: Successful Mid-Program Review

SD 7901 20	08/24/2026 - 12/11/2026		OLA	Robbins, Holly

SD 7902 - Capstone - 3 Credit(s)

In this program capstone course, beginning where their Part 1 work left off, students finalize their sustainability-focused solutions and create the final presentation of their project. This phase will involve, where applicable, completing prototypes and/or models. All capstone projects have a written component documenting their Part 1 and Part 2 work leading to their solution. The final presentation and write-up demonstrate not only the outcomes of the project but also the thought processes behind decisions. Students address any unresolved challenges they couldn't cover as part of the capstone process, and challenges they would want to attempt outside of the program (Next Steps). Prerequisite: Capstone Project Development

SD 7902 20	08/24/2026 - 12/11/2026		OLA	Keene, Dawn

Master of Arts: Graphic and Web Design

GWD 6405 - Design in Context - 3 Credit(s)

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. This course emphasizes peer learning and may collaborate with other sections for lectures and group projects. Engagement in this course may result in the recording of student names, files, and enrollment status between sections.

GWD 6405 20	08/24/2026 - 12/11/2026	Tu	7:00PM - 8:30PM	OLS	Portis, Alexandra

GWD 6610 - Web Development - 3 Credit(s)

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 6610 20	08/24/2026 - 12/11/2026			OLA	O'Brien, James

GWD 7410 - Web Design - 3 Credit(s)

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 7410 20	08/24/2026 - 12/11/2026	Th	7:00PM - 8:30PM	OLS	Cady, Ryan
GWD 7410 21	08/24/2026 - 12/11/2026	Th	7:00PM - 8:30PM	OLS	DeYoe, Aaron

GWD 7415 - Motion Design - 3 Credit(s)

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 7415 20	08/24/2026 - 12/11/2026			OLA	Paulsen, Kurt
GWD 7415 21	08/24/2026 - 12/11/2026			OLA	Tiffany, Carmen

GWD 7800 - Capstone - 3 Credit(s)

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 7800 20	08/24/2026 - 12/11/2026	We	7:00PM - 8:30PM	OLS	Smith, Lafe

Master of Arts: Creative Leadership

CL 6203 - Designing for Complexity and Social - 4 Credit(s)

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 6203 20 08/24/2026 - 12/11/2026 OLA El-Huni, Adel

CL 6205 - Creating Workplace Culture - 2 Credit(s)

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 6205 20 10/19/2026 - 12/11/2026 OLA Jones, Calida

CL 7308 - Leading Transformational Change - 2 Credit(s)

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 7308 20 08/24/2026 - 10/09/2026 OLA Jedlicka, Wendy