MCAD Course Descriptions

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Academic Programs - 2026-27

Undergraduate Programs

Majors

Bachelor of Fine Arts	Animation
	Comic Art
	Creative Writing
	Fine Arts
	Graphic Design
	Illustration
	Media Arts
	Product and Furniture Design
Bachelor of Science	Creative Entrepreneurship

Minors

Animation
Art History
Comic Art
Creative Writing
Curatorial Studies
Engaged and Public Arts
Entrepreneurship *(BFA students only)*
Experimental Games
Graphic Design
Illustration
Print Paper Book
Sound
Teaching Artist

Graduate Programs

Master of Arts	Creative Leadership Graphic and Web Design Sustainable Design
Master of Fine Arts	Visual Studies

Undergraduate Courses

Foundation Studies

FDN 1100
Foundation: Core
3cr.
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 1111
Foundation: 2D
3cr.
Foundation 2D is an introduction to creative thinking that develops students' ability to observe, interpret, explore and report on the world around us. Focusing on the iterative process, students explore basic two-dimensional art and design principles by experimenting with various media, tools, materials, and processes.Through these explorations, students expand their visual and verbal language to communicate meaning and to analyze, organize, shape, and express two-dimensional form.

FDN 1112
Foundation: 3D
3cr.
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 1211
Foundation: Drawing 1
3cr.
Foundation: Drawing 1 is an introductory drawing course designed to prepare students for study in all majors of the college. Students develop basic drawing skills, including the ability to perceive and express visual relationships, organize a two-dimensional composition, and depict and manipulate form, space, and light. Students work from direct observation of still life, interior space, and landscape.

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

FDN 1311
Foundation: Media
3cr.
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 1411
Ideation and Process
3cr.
Everything we make has its beginning as an idea, which takes form as an artist/designer makes a series of decisions to guide its creative evolution. This course is designed to help students develop a creative, entrepreneurial mindset, overcome creative voids, explore the development of new ideas, track their own process of making and apply critical thinking to evaluate their own work in collaborative settings. Students also create visual tools to track their creative process from idea through construction and then to post-production analysis. The course consists of discussions, critiques, exercises, and visual logs.

FDN 1412
Sophomore Seminar: Contemporary Practice
1cr.
Practice is more than working methods: it's the context, marketing, and creative space that maintain creative work. Contemporary Practice introduces students to the foundations, variety, and tools of a professional practice. Students upgrade websites and documentation, enter contests, and create professional presentations of their work. Classes consist of lectures, student presentations, and guest speakers from a wide range of disciplines. 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

Liberal Arts

Liberal Arts Foundations

AH 1701
Art History 1: Prehistory to Early Modern
3cr.
The objective of this course is to familiarize students with the major stylistic, thematic, cultural, and historical transformations in art history from prehistoric times to the nineteenth century. This course helps students develop critical tools for the interpretation and understanding of the meaning and function of art objects, architecture, and design artifacts within their original historical contexts. Class sessions consist primarily of lecture with some discussion.

AH 1702
Art History 2: Modern to Contemporary
3cr.
This course introduces students to issues in modern art, popular culture, and contemporary art and design. Topics may include the expanding audience for art, the transformation of the art market, the impact of new technologies, the changing status of the artist, and the role of art in society. This course is taught as a seminar with some lecture. Prerequisite: Introduction to Art and Design History 1 or faculty permission.

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

Art History

AH 2101
Interrogating Post Modernity: The Fine Arts Since 1945
3cr.
This course introduces students to global fine arts production (drawing, painting, sculpture, artists' books, performance, public, and socially engaged) since 1945. Using a series of case studies this class examines the historical, theoretical, and aesthetic developments in and relationships between fine arts media. Students engage with a combination of primary and secondary texts, apply visual analysis skills, contextualize artworks, and investigate various political and aesthetic points of view. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2103
Applied Arts and Designed Objects
3cr.
This course traces the history of applied arts and designed objects through furniture, products, packaging, and multidimensional forms of graphic design. Students examine applied arts and designed objects as part of an

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

AH 2105
Print Culture, Art, and Communication in the Age of Mass Reproduction
3cr.
Since the advent of print and the printing press, text, image, graphic design, comics, and advertising have played significant roles in cultural formation. This course examines the history of mass reproduction of printed matter from the advent of modernity, including books and periodical designs, to the present. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 2107
Photography, the Moving Image, and Digital Culture
3cr.
The production and reproduction of static, moving, and digital images have grown from work produced by an exotic technology used only by specialists to a socially ubiquitous representational form that generates millions of images, clips, cartoons, gifs, shorts, and films daily. This course surveys the development of (re)produced and moving images from their commercial applications, entertainments, and art to the all-pervasive media in which our popular cultures and artistic cultures exist. Individual artists and makers, as well as their works and contextualized movements within changing technological, economic, and institutional frameworks, are considered. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

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

AH 3367
Histories of the Book: From the Codex to Hypertext
3cr.
Faced with a digital revolution in progress, in 1992 Robert Coover famously predicted the “end of books.” Yet in recent years, the number of books published worldwide has hovered around 2 million per year, suggesting the enduring appeal of the physical, portable, and printed object. This course examines the histories of the book, globally, from its origins in the Middle Ages to the present. It covers not only bound, paper tomes, but also their 21st-century progeny, including e-books, audiobooks, and other digital formats. This course will also take advantage of local collections like those held by the Minnesota Center for Book Arts; the Kerlan Collection and the Gorman Rare Art Books and Media Collection at the University of Minnesota; MCAD; Walker Art Center; and Mia. Questions examined are: How has the book functioned as an agent of historical change, one often associated with political turmoil and social controversy? What can the study of the book tell us about the lives of those who made, illustrated, and read printed works in the past? How have books helped communities forge shared identities, individuals achieve social mobility, and immigrants celebrate their heritage? Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH 3394
Focus on Film: Science Fiction
3cr.
Science fiction is the future talking to the present. It is the movie genre which was, at first, taken least seriously, and now is seen as not only a metaphor of where we are today but also a glimpse into the future. This class looks at science fiction films historically, artistically, philosophically, technologically, and even religiously. The class begins by looking at the earliest science fiction movies from the silent era. The course then proceeds decade by decade, from the Golden Age of sci-fi in the 1950s, to the archetypal adventures of the 1970s, to the present day with its investigations of humanity's attempt to discern an ultimate reality. Each week students examine a seminal film that has mapped out new realms, both scientifically and thematically, in a journey that can lead us into the darkest reaches of our science and our souls. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 3515
Art and Performance
3cr.
This course traces the history and development of performance art and theory from the early 20th century to the present. Using individual case studies and key works, this course examines the historical relationships between performance and aesthetics, gender, race, and politics. Students engage with a combination of primary and secondary texts, contextualize relationships between performance and the fine arts, and investigate the social and political dimensions of performance art and its histories. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH 3570
Focus on Textiles: Global Dress and Fiber Arts
3cr.
This course introduces students to a global history of textiles, dress, and fiber arts, from prehistory to the present. We will explore the materiality of fibers such as wool, linen, silk, and cotton alongside specific techniques (e.g. dyeing, embroidery, felting, weaving) that makers from diverse historical, cultural, economic, political, and environmental contexts and artistic traditions makers have used to create textiles. We will consider elements of design involved in making historic textiles and dress as well as explore the work of contemporary fiber artists who draw upon rich global traditions of textile-making. within which textiles are produced and consumed. To complement our exploration of textiles and its related historiography, we will look at textiles in collections in the Twin Cities to better understand this vibrant and enduring medium. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission

AH 3607
Great Directors
3cr.
This course examines the work of expert American film directors from the dawn of the talkies to the present day and explores what made these individuals great filmmakers. The faculty may take a chronological, thematic, national, or international approach to the subject. Each week students study the work of a director and consider the technique, structure, and themes of the director’s work as well as the broader disciplinary and cultural significance of the work. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH 3647
Renaissance and Baroque Art
3cr.
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 3657
History of Comic Art
3cr.
Although comics now include a vast collection of different articulations of image and text, their shared history reflects the movement from strictly pulp publications on cheap paper created by assembly line artists to complex stories with provocative images. This course follows the global history of comic art from its origins to the contemporary moment. The development and range of image and textual forms, styles, and structures that differentiate the vast compendium of such work inform the discourse in class. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission

AH 3681
Experimental Film
3cr.
This survey offers an extensive history of how artists have brought various projected and moving-image practices into their work. This class is both an introduction to “experimental film” and “video art,” presenting work being produced at the border between the fine arts and film production. Students view the work produced in relation to historical artistic movements of the avant-garde such as Constructivism, Dada, and Surrealism, then study work related to the neo-avant-garde with Pop, Fluxus, and Minimalism. The class contextualizes that work with lyrical, poetic, and structural approaches to filmmaking as discussed in the histories of experimental cinema. Students examine the relation of artists’ film and video production to larger social and cultural issues such as feminism, postcolonialism, and globalization. Prerequisite: Art History 2

AH 4731
Returning the Gaze: Art and Identity in the Age of Empire
3cr.
How did 19th-century artistic practices both support and challenge European imperialism? How did those living in Africa, Asia, and Latin America respond to, appropriate, and reuse European forms of picture-making in order to craft local, hybrid identities and resist colonial oppression? This course examines how art served as a cultural and social arena for the crafting—and contesting—of identity for both the colonizer and the colonized. Through a series of case studies in Algeria, China, India, Japan, the Caribbean, and Egypt, students will examine how artists negotiated both modern and traditional artistic practices in their struggle to define new identities in the context of global trade, migration, and exchange. Prerequisite: Introduction to Art and Design: History 2 and a 3000-level AH or HU course, or faculty permission.

AH 5913
Art History Seminar
3cr.
Cultural definitions of art shift from one historical moment to the next. The practice of research in art history can help make these transformations explicit, understandable, and in some cases predictable. This course introduces the practice of art history through some of the significant theories, methodologies, and key concepts that inform contemporary and historical art criticism. In completing this course, students conduct their own research in an art history topic and gain familiarity with the historical and theoretical frameworks within which to place art and artistic

practice. Prerequisite: Introduction to Art and Design: History 2 and one AH or one cross-listed AH/HU elective, or faculty permission.

Art History/Humanities

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

AH/HU 3050
Color Theory and Literacy
3cr.
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/HU 3606
World Film: Art Film and Independents
3cr.
For the last half-century, the look, language, and subject matter of films have been blown wide open. This change is the work of dedicated and curious cinematic visionaries from every continent. This course explores several of their works, beginning in the 1950s and advancing to the present day. The ultimate goal is to see how these artists have challenged expectations of classical form or appropriated themes and how a globally interconnected world cinema has developed. Works by acclaimed directors are shown and compared to lesser-known filmmakers' equally vital and influential works. Classes are primarily lecture and discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3618
Documentary Film in Focus
3cr.
In this course, students focus on non-fiction cinema. Examining different modes of documentary film which may include the expository, the observational, the participatory, the performative, the reflexive, and the poetic, students investigate how these modes shape manners in which non-fiction cinema may adopt a critical stance toward the presentation of an idea. Filmmakers and works analyzed in this course include a wide variety of perspectives from the twentieth and twenty-first centuries employing differing modes of documentary film. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3665
Art in the Cities
3cr.
Art in the Cities explores the relationship between art and urban space with the Twin Cities as its primary site of investigation. This seminar-style course focuses on current exhibitions and curatorial practices in museums, galleries, artist-run spaces, and other project spaces located throughout the Twin Cities. In-class discussions examining the history and contemporary practice and politics of display in urban contexts with some emphasis on social, public, interventionist, and community-based practices is equally balanced with activities outside the

classroom such as exhibition visits, artist talks, and performances. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 3839
The Body in Art and Visual Culture
3cr.
In this course students critically examine the cultural meanings of representations of the body in art and visual culture. Organized in roughly chronological order, the course comprises a series of case studies in the history of representation of the body in art, science, and popular culture. Topics that may be addressed include the classical nude in Greek sculpture, female saints, mystical visions of the body, aesthetic dismemberment of the body in modern and contemporary art, the transgender body, and cyber bodies. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 3862
Bauhaus Design
3cr.
Even after the Nazis closed its doors in 1933, the Bauhaus remains a fascinating cultural phenomenon. This experimental design school challenged the relationship between art, technology, and industrial production, creating a design philosophy that has been emulated across the world. Simultaneously a school, an idea, and a movement, the Bauhaus embodies a complex narrative shaped by contradictory responses to twentieth-century modernism. While focusing on the major designers whose works and artistic philosophies shaped the Bauhaus in Germany, this course also examines the dissemination of the Bauhaus idea in the United States. Students follow these discussions with an investigation into the role of the Bauhaus idea today. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3864
Readings in Photographic Culture
3cr.
This seminar-style course explores photographic culture through focused readings in the theory and history of photography, covering the period from 1839 to the present. These texts facilitate discussions of the ways in which technological transformations and concepts like truthfulness, documentary ethics, and authorship are presented and negotiated in the work of photographers. This course is an opportunity for students to discuss the historical and changing philosophical nature of the photographic medium. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/HU 3867
Readings in Contemporary Art
3cr.
Since the 1960s, new paradigms for art, its presentation, and its discussion have emerged. In this course students consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions, while also exploring historical contexts. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 3868
Readings in Contemporary Design
3cr.
In this course students consider major issues in contemporary design across a range of design fields as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with

related work and processes. This course is taught as a seminar with some lecture. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 4325
Native American Art
3cr.
Most Native American tribes do not have a word in their languages for “artist,” yet the arts are a living part of both daily life and ceremonial tradition. Focusing on the works of selected tribes, students in this course look at Native American art, architecture, and aesthetics. Emphasis is placed on the nineteenth century to the present. The impact of outside forces on continuities and changes in traditional forms is also explored. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4722
Asian Art History
3cr.
This course examines the art of Asia from its beginnings to the present day. It involves a regional approach, focusing on representative works from India, Southeast Asia, China, and Japan. While regional characteristics are emphasized, cross-cultural influences are also studied. Through a variety of media, including sculpture, architecture, and painting, students gain an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and gain a basic comprehension of Buddhism, Hinduism, Confucianism, Islam, Taoism, and Shinto. The structure of the class includes lectures, large and small group discussions, and visits to the Minneapolis Institute of Art. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4725
Islamic Art
3cr.
This course will examine Islamic art and architecture through religious, historical, political, and cultural practices from the seventh century to the present. Combining a thematic approach (such as kingship, gift exchange, identity, etc.) with the more traditional chronological and geographical approaches, this course will trace the visual and material culture of Islam and its global influence. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4728
African American Art
3cr.
This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular culture objects and mass media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the training and education of artists, public and private patronage, and the history of arts criticism and art history. Class sessions include both lectures and discussions. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4729
Art and Globalization in the Atlantic World
3cr.
This course examines the impact and effects of globalization on the visual culture of the Atlantic world (defined by Europe, Africa, and the Americas) from the period of the Columbian encounter to the contemporary moment.

Students examine the circulation and exchange of goods, ideas, knowledge, culture, and peoples across the Atlantic world through an investigation of visual representations, performance, and collecting practices. The course narrative is guided by thematic issues of gender, race, the politics of display, and national and cultural identities, tracing the movement of visual cultures across the Atlantic through individual case studies. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission

Art History/Social Sciences

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

AH/SO 3330
Art and Social Change: Creating New Worlds
3cr.
Can art change the world? This course presents a history of artistic practice as a tool for social change. Presented both as a chronology and as a thematically organized set of forms that artists have mobilized (agitprop, activist, performance, participatory, ephemeral), students explore how artists have created new modes of life by considering the medium of life itself as that which requires change. Topics to consider: the use of art as a tool by social, civil, ecological, and economic movements; the use of art to envision futures during times of political transformation; the use of art to construct alternative ways of life and community; artists as alternative knowledge producers; the tendency of power to co-opt resistant practices; and the role of the (alternative) art school as crucible and catalyst. Students learn to contextualize art practices by considering theoretical questions regarding the artist's role in society. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SO 3441
Readings in Contemporary Curation
3cr.
In this course, students consider major issues in contemporary curatorial studies across a range of locations, markets, and fields as articulated through critical texts and contemporary developments. Students examine curatorial studies theory and a wide range of curation practices. This course is taught as a seminar with some lectures. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/SO 3442
Curating for Artists and Designers
3cr.
This course introduces artists and designers to the history, theory, and diverse practices of contemporary curation. Through readings, discussions, writing, research, and field work, students consider the evolving roles of museums, galleries, and other emerging curatorial spaces, both virtual and real, as well as the history and contemporary practices of collecting and display. Throughout the course students assess the roles of curators and their audiences, paying special attention to issues of power and politics. The course provides students with the requisite vocabulary for understanding how curators produce knowledge and the ways in which aesthetics, history, culture, and society are explored through exhibition practices. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

Art History/Scientific & Quantitative Reasoning

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

AH/SQR 3430
Neuroaesthetics
3cr.
Can a particular form or set of stimuli always or reliably bring about a particular result? While there is still divided opinion as to how far an understanding of neurological functions can go in explaining "how art works," scientists and artists alike have turned to neuroaesthetics to develop a way to explain the aesthetic experience through a science of the mind. The new awareness of how cognition builds up, how synaptic leaps are created, and how viewers notice schematic elements in a given work are all evidence that neuroaesthetics provides an interdisciplinary nexus to bridge art and science, body and mind. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission.

AH/SQR 3440
Curation and Conservation: Science in the Gallery
3cr.
This course allows students a close look at the materials and techniques used in both historical and contemporary art conservation. The class will work with conservators from the Midwest Art Conservation Center and items in local collections to gain an overview of the technical study of art history through hands-on experience studying and evaluating works of art, lab experiences, and readings and discussions of issues and debates in art conservation. Combining science, art history, and museum studies, this course seeks to explore the materiality of art-making from the perspectives of conservator, artist, and audience. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/SQR 3519
Visual Geometry
3cr.
This course explores the languages, structures, and principles of mathematical systems as they relate to the visual arts. It offers a view of geometry's pivotal role in giving form to fundamental postulates underlying the study of visual art and design, such as linear perspective, composition, the Fibonacci sequence, and the golden section. Through hands-on study supplemented by drawing and paper-folding exercises, students learn to translate geometry's spatial concepts into visual forms, while also gaining an appreciation for this mathematical tool's enduring utility at the hands of artists, architects, and designers since ancient times. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

Creative and Professional Writing

CPW 3045
Introduction to Poetry
3cr.
In this hands-on class, students read the work and advice of contemporary poets, along with selected examples from the past, to hone the crafts of sound, the line, metaphor, voice, imagery, and revision in their own poems. Through guided exercises students deepen their understanding of the creative process. By viewing live and

videotaped interviews and readings and exploring the publishing process, students gain a sense of the many forms in which contemporary poets appear. Class sessions are discussion-based. Prerequisite: Writing and Inquiry or faculty permission.

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

CPW 3905
Writing for Screen and Performance
3cr.
This class provides powerful tools that help students understand how effective narratives written for time-based media or performances work from a range of perspectives. It teaches the basics of various film structures, writing dialogue, creating characters and dramatic situations, and experimental methodologies. Class sessions are discussion-based. Students turn in weekly assignments, starting with short scenes and problems and moving on to several short scripts. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3920
Creative Writing
3cr.
This course investigates the aesthetic issues at the heart of writing as an art in itself. Course topics illuminate the kind of thinking that guides and inspires. Students develop presentations and are encouraged to explore creatively, engaging in deep investigations into the nature of communication and the role of language. The class may include trips to and possibly participation in local events to enhance the classroom experience and students' understanding of the creative writing process. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3930
Creative Nonfiction and Memoir Writing
3cr.
In this creative nonfiction and memoir writing class students develop their writing skills and interests by exploring the art of personal narrative. The class engages with lyric essay, literary journalism, and essay forms inclusive of visual media like comic/graphic memoirs, autotheory, and environmental memoir through writing, reading, and attending literary events in the Twin Cities. Students write their own creative nonfiction and hone elements of craft important to the genre. During the semester, ample class time is spent in workshops: offering and receiving encouraging peer-to-peer feedback on new and revised works of writing. Creative nonfiction topics are student led; class sessions are generative and discussion based. Prerequisite: Writing and Inquiry or its equivalent

CPW 4906
The Art of Adaptation
3cr.
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 4907
The Art of Speculative Fiction
3cr.
Speculative Fiction encompasses a range of different types of fiction that includes (but is not limited to) science fiction, fantasy, horror, and alternative history. Speculative Fiction extends writers' and readers' understanding of themselves and the world through imagining different worlds or cultures, holding a mirror up to our world while confronting and warping our assumptions. In this course, students explore the genre of Speculative Fiction through readings, engaging with contemporary debates within the genre, and most importantly writing speculative fiction works. Prerequisite: Successful completion of any 3000-level CPW course

CPW 4908
The Art of Writing for Children and Young Adults
3cr.
Children's books and books for young adults are many young people's first experiences of art and literature. Young readers become empathetic, curious, and eager to learn. In this class, we'll engage with many of the forms encompassed by children's and young adult writing across a diversity of genres and topics. We'll explore the unique pace and structure of books for different ages and reading levels and learn how to build memorable characters and narratives. Classes will be a combination of lectures and student-centered workshops that encourage sharing ideas in a collaborative environment. Prerequisites: Successful completion of any 3000-level CPW course and either HU 3918 Children's Literature or 3919 Young Adult Literature, or instructor permission

CPW 4909
The Art of Literary Fiction
3cr.
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 5910
Advanced Writing for Screen and Performance
3cr.
In Advanced Writing for Screen and Performance, each student develops and structures a long-form narrative, story, or script for a time-based or performative project. In a workshop setting, students orally present their ideas for feedback from the class, then write iterative drafts of their pieces to be read for class critiques. Feedback is rigorous but supportive, and each student is expected to write at a high level. It is recommended that students complete Writing for Screen and Performance before enrolling in this course. Prerequisite: Writing for Screen and Performance or faculty permission.

CPW 5950
Advanced Poetry Workshop
3cr.
The main undertaking in this class is to discuss, create, edit, critique, and revise poetry. Members of the advanced poetry workshop hone their craft and gain a deeper sense of themselves as poets through the analysis of their own work, their peers' work, and the work of practicing poets. Students are required to explore a variety of poetic voices and modes by writing and submitting one new poem each week and to perform in-depth, weekly critiques of their colleagues' work. Prerequisite: Introduction to Poetry or faculty permission.

CPW 5960
Advanced Writers Workshop
3cr.
This course allows students working on short stories, novels, and memoirs, among other types of narrative types and forms, to benefit from an intensive workshop experience. (Note: Students who wish to pursue poetry or screenwriting at the advanced level should take Advanced Poetry Workshop or Advanced Writing for Screen and Performance.) The course challenges students to create publishable literary works through analysis of works on a common reading list and an intensive process of drafting and critique. Prerequisite: Completion of the Creative and Professional Writing requirement or faculty permission.

Creative & Professional Writing/Arts Entrepreneurship

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

CPW/ES 2501
Grant Writing for Artists and Social Entrepreneurs
3cr.
Grant Writing for Artists is part writing workshop, part strategy lab, and part confidence bootcamp. Students learn to translate their messy, brilliant, creative ideas into persuasive, jargon-free proposals that resonate with real funders. Weekly exercises sharpen clarity, strengthen storytelling, and connect the dots between students' personal practice and project goals, and grant missions. Classes mix writing sprints, peer workshops, mock review panels, and playful challenges (like jargon-busting games and "fund or flop?" pitch-offs). By the end of the semester, students will not only have a polished, fundable proposal but also the writing muscles and toolkit to tackle any application in the future. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students.

CPW/ES 3501
Writing for the Voice
3cr.
This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and other outlets, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

CPW/ES 3502
Copywriting
3cr.
This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students conceptualize, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry.

Humanities

HU 3043
Magical Realism
3cr.
This class involves a close study of novels and short stories in the genre of magical realism. Magical realism engages a combination of traditional realism infused with the fantastic, the mythical, and the nightmarish. Students read novels and short fiction from different cultural contexts to compare the workings of magical realism around the world and examine other contemporary manifestations of magical realism in media and the visual arts.

HU 3328
Folk and Fairy Tales
3cr.
For generations, the transformative and magical powers of traditional folktales and fairytales have defined and shaped identities and characters. Indeed, these literary forms have become part of everyday culture. In this course students examine why these tales have had such staying power, the controversies that have surrounded them, and how they relate to the historical, political, and social issues of their times. From the bloody chamber of Bluebeard to the coming of age of Little Red Riding Hood, students trace the evolution of these folk narratives to the current retellings of these tales in both literature and film. Objectives of the class include gaining the ability to: read and analyze select, key examples of traditional folktales and fairytales; explain folktales and fairytales in relation to historical, political, and social issues; identify the ways in which folktales and fairytales reflect and influence everyday culture; understand and use the methods of literary analysis; and demonstrate an awareness of the transformation of folktales and fairytales up to the present day. Courses consist of discussion with some lecture.

HU 3420
Philosophy and Art
3cr.
Philosophy is based on a desire to understand history, the world around us, and the human condition. By studying these ideas, students can begin to develop contemporary questions about their world and interests. This class examines the history of philosophy and current philosophies, both Western and non-Western. Students propose philosophical and historical questions to better understand themselves and the arts in the twenty-first century. Class sessions are a mix of lecture and discussion.

HU 3432
World Literature
3cr.
This course introduces literature from a global and historical perspective, from Gilgamesh to Gabriel García Márquez, and from the poetry of classical China to that of Stalinist Russia. In the four thousand years of literary history that this course covers, students read epic and lyric poems, religious tracts, philosophical dialogues, short stories, novels, and plays. Along with a survey of literature of the world, this course introduces students to the

methods and concepts of literary studies and analysis. Class sessions are a mixture of lecture, discussion, and group work.

HU 3525
History of Rock and Roll
3cr.
Rock and roll has played an essential role in the cultural history of the United States and much of the globe from the 1950s to the present. This course focuses on the evolution of this truly American art form and the way in which it has influenced and been influenced by cultures around the world. From its gospel and blues roots of the late nineteenth and early twentieth centuries to its contemporary electronic and global manifestations, this course covers its history and variations including country and western, rhythm and blues, rock of the 1950s, Doo-wop, girl groups, the wall of sound, psychedelic, punk, and rap.

HU 3540
History of US Popular Culture
3cr.
This course traces changes in American popular culture from the Early Republic to the present, focusing on the increasingly significant roles that printed media, spectacular performance, radio, television, movies, and recorded music played in United States history. The course offers a narrative history of the United States through popular culture. By analyzing the once-fashionable products of earlier eras, we will sharpen our ability to understand the significance of popular culture of our own time. Because America's popular culture altered as well as reflected the trajectory of American history, giving voice to and shaping the identities of Americans, this course also considers the intersections of popular culture with American political, economic, and social history and the ways that popular culture has been used to uphold or challenge the always-changing American social, economic, and cultural orders. Prerequisite: Writing and Inquiry or its equivalent

HU 3635
Making Public History
3cr.
Public, local, and community history are rapidly growing fields that combine the skills of historical research, community outreach, public and engaged art-making, and marketing and communications. Public, local, and community historians are deeply engaged with their communities over questions of placemaking, identity, authenticity, politics, and culture, and they are essential contributors to debates over the content and representation of our shared heritages, commemoration, and remembrance. This course will introduce students to some of the critical questions surrounding public history and commemoration such as the removal of problematic monuments, debates over appropriate commemoration and interpretation, the decolonization of US history at the grassroots level, and communities' searches for usable pasts, while at the same time introducing students to the contemporary practices of public, local, and community historians. Prerequisite: Writing and Inquiry

HU 3875
The Graphic Novel
3cr.
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 3915
Science Fiction and Fantasy
3cr.
This class offers a close study of the works of classic and contemporary Fantasy and Science Fiction. The course surveys the history of the genres and then delves into representative themes, rhetoric, and methods of storytelling in Science Fiction and Fantasy texts. These genres are expressions of human intellect and imagination that meld literary art, scientific and philosophical speculation, and the evocation of wonder that allows special access to the ways we make sense of the world in our everyday lives. By pushing to the limits such issues as subjectivity, temporal sequentiality, and representation, Science Fiction and Fantasy can uncover the ways ideology, narrative, and epistemology function on a day-to-day basis. Class sessions are a mixture of lectures, discussions, and group work.

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

HU 3919
Young Adult Literature
3cr.
This course offers an introduction into the study of young adult literature. Students will read and critique an array of young adult novels while assessing how the genre constructs and deconstructs gender, class, race, sexual orientation, and other identity categories. Students will also consider the ways young adult literature informs our understanding of audience, genre, format and critical issues from the perspectives of publishers.

HU 4511
History of Jazz
3cr.
Duke Ellington once said, "the pull of jazz music in American culture is so strong that no one can resist it." Jazz is truly an American treasure that has influenced other cultures around the globe. Yet most Americans know very little about its history. This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Class sessions are a mix of lecture and discussion, with some demonstrations of performance styles. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4627
Queer Media
3cr.
This course uses standards for information and media literacy (from the Association of College and Research Libraries and others) to explore issues related to queer identities, representations, methodologies, theoretical applications, and interpretations. Using the framework of literacy as a benchmark, students learn how to read "for and from the queer" in a variety of media. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4630
Race and Ethnicity in the United States: A History
3cr.
Race and ethnicity have played significant, complicated, and more often than not misunderstood roles in the United States' history. This course surveys the ways race and ethnicity have been constructed and understood by Americans from the colonial era to the present, focusing on the ways that class, gender, culture, and politics, as well as biology, have defined race and the way race and ethnicity have supported ideologies that have been used to both empower and subordinate the peoples of the United States. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

HU 4916
Literature of the Americas
3cr.
This course offers students a hemispheric perspective on the study of literature, focusing on a range of works from underrepresented, marginalized, and outsider authors in the Americas from the nineteenth century to the present. Students have an opportunity to challenge conventional categorizations of writers from across the Americas—not just in the United States—by fostering transnational and transhistorical perspectives while considering concepts including identity, race, citizenship, hybridity, and nationhood. Prerequisite: Any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

Humanities/Arts Entrepreneurship

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

HU/ES 3601
Innovation and Progress
3cr.
Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

Social Sciences

SO 2340
Introduction to General Psychology
3cr.
Psychology is the science of behavior and mental processes. Psychologists use scientific methods to study the behavior and the mental activity of humans and animals. Psychologists search for the causes of behavior both within an organism (biology) and within the environment (experiences). This course introduces students to the broad discipline of psychology, focusing on theories and research explaining behavior. Major areas include, but are not limited to, motivation, sensation, perception, learning, cognition, development, stress and health, personality and psychopathology, and psychobiology. Students gain knowledge of the terminology and methods used in psychological science including fundamental principles, people, and theories important in the field while learning to analyze, synthesize, and critically evaluate ideas, arguments, theories, and opposing points of view regarding fundamental psychological principles. Prerequisite: Writing and Inquiry

SO 3317
Myth, Ritual, and Symbolism
3cr.
By examining myth/ritual and its symbolization process, this course explores the significance of myth—spanning from ancient Greek stories to modern comics. Scholarly theories, especially from the social sciences, on the origins of mythology are emphasized. The course examines cross-cultural as well as comparative examples of myth, ritual, and symbolism from contemporary fine arts and popular culture. Class sessions are a mix of lecture and discussion.

SO 3353
Ethnography for Artists and Designers
3cr.
Ethnography is the primary tool of anthropologists and is a powerful method for analyzing cultural dynamics, objects, and settings. A basic understanding of ethnographic approaches enables artists and designers to work more sensitively, effectively, and ethically in the public sphere. This course introduces a variety of ethnographic methods, including traditional participant observation, life histories, interviewing, visual ethnography, and ethnographic marketing. Students achieve a basic understanding of ethnographic approaches and apply them in their own ethnographic fieldwork.

SO 3460
Politics of Design
3cr.
This course focuses on the intersection of art and design, politics and political culture, and cultural and social systems. The world of design and designed objects necessarily impact and are impacted by society, suggesting questions like: Who is our world made for? How does art and design respond to and define issues like climate change? What values do buildings and monuments embody and transmit? The Politics of Design encourages and guides exploration into design in its myriad forms, emphasizing design's roles in explicitly and implicitly political, social, and socially constructed events like climate change, racial ideologies, patriarchy, and ableism, highlighting the ways that even the most innocuous-seeming designed objects are political. Prerequisite: Writing and Inquiry

SO 3520
Current Events
3cr.
This course examines through various lenses the ways in which contemporary events circulate in the news, from hard-copy newspapers to online blogs, from trained journalists to eyewitness observers, and from social media venues to emerging media forms. Individuals in this course engage deeply with the local, national, and international news and explore the many sides to contemporary issues, covering a range of events, topics, and regions. Key to understanding the contemporary news is not only developing a sense of how history can repeat itself but also learning to employ strategies of critical literacy in order to examine information in greater depth and detail. How do political speeches, authority figures, media pundits, and public opinion polls influence and get influenced by contemporary events as represented in the news? What strategies and paths might help the contemporary global citizen be accurately and also critically informed about the world today?

SO 3530
Teaching Artist Methods and Practices
3cr.
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

Social Sciences/Arts Entrepreneurship

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

SO/ES 2001
Creative Economies
3cr.
This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

SO/ES 3603
Steward-Ownership and Governance for Creative Ventures
3cr.
Who owns a person's work—and why? Students design mission-locked ownership and decision systems for creative enterprises: cooperatives, steward-ownership trusts/golden shares, Employee Stock Ownership Plan-like models, collective studios, non-profit/for-profit hybrids, fiscal sponsorship, and community wealth approaches. We cover purpose charters, cap tables for non-extractive models, decision rights, compensation/participation, and revenue-sharing mechanics without spreadsheets taking over the art. This course fulfills a Liberal Arts – Social Sciences or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

Scientific and Quantitative Reasoning

SQR 3233
Ecological Issues
3cr.
Human populations and cultures have always had an impact on land, climate, and plant and animal species, and in turn, the environment reciprocally has impacted humans and their cultures. In this course, students explore ecological anthropology, which focuses on these complex relationships. Class sessions consist of a mix of lecture and discussion. Students may also go on site visits.

SQR 3354
Sciences of Sound
3cr.
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 3419
Science and Culture in the Arts
3cr.
This course introduces students to key concepts in contemporary science, with emphasis on the relationship between science, art, and popular culture. This course examines a variety of media sources and art practices and encourages a critical approach to scientific methodologies and cultural contexts. Subjects covered in this class range from issues in art and ecology to bioethics to policy analysis. Class sessions consist of lectures, discussions, and other activities.

SQR 3510
Tools, Process, and Geometry
3cr.
This course introduces students to geometric concepts relevant to artisans and artists working in both 2D and 3D media. Students learn foundational geometric truths, widely applicable techniques, and imaginative skills by hand-making basic tools like marking and miter squares, winding sticks, and triangles. Students apply these tools and skills in project-based activities emphasizing process, craft, and the possibilities generated by basic geometric concepts. Prerequisites: Foundation: 3D and Art History 2

Scientific & Quantitative Reasoning/Arts Entrepreneurship

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

SQR/ES 3357
The Natural World
3cr.
This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

Liberal Arts Advanced Seminar

HS 5010
Liberal Arts Advanced Seminar
3cr.
The Liberal Arts Advanced Seminar enables students to pursue their own research and writing goals within a seminar setting. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5011
Liberal Arts Advanced Seminar: Craft
3cr.
The Liberal Arts Advanced Seminar: Craft enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in the history of a specific studio practice, discipline, process, exploring the state of a craft or discipline, issues of technology and artistic production, arts pedagogy, and other related fields. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5012
Liberal Arts Advanced Seminar: Creativity
3cr.
The Liberal Arts Advanced Seminar: Creativity enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in exploring the nature of creativity and creative endeavors, creative writing, performance, and other related fields. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5013
Liberal Arts Advanced Seminar: Critique
3cr.
The Liberal Arts Advanced Seminar: Critique enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in art criticism, art journalism, art history, curatorial studies, and other related fields. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5014
Liberal Arts Advanced Seminar: Community
3cr.
The Liberal Arts Advanced Seminar: Community enables students to pursue their own research and writing goals within a seminar setting. Though students from any major can enroll in this class, this seminar is especially intended to appeal to students who are interested in exploring ethnography, sociology, market research, socially-engaged art, public art, and other related fields. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5015
Liberal Arts Advanced Seminar: Curation
3cr.
The Liberal Arts Advanced Seminar: Curation enables students to pursue their own research and writing goals within a seminar setting. This class is intended for juniors and seniors who have declared the Curatorial Studies Minor. Projects are student-originated and consist of both a written piece and a curation project. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of AH/SO 3442 Curating for Artists and Designers, completion of the Cultural Awareness Requirement, and Junior standing. Students who

meet all requirements except the completion of AH/SO 3442 Curating for Artists and Designers may take the class with faculty permission.

Liberal Arts Cultural Awareness Requirement

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

AH 4731
Art in the Age of Empire (1789-1949)
3cr.

AH/HU 4325
Native American Art
3cr.

AH/HU 4722
Asian Art History
3cr.

AH/HU 4725
Islamic Art
3cr.

AH/HU 4728
African American Art
3cr.

AH/HU 4729
Art and Globalization in the Atlantic World
3cr.

HU 4511
History of Jazz
3cr.

HU 4627
Queer Media
3cr.

HU 4630
Race and Ethnicity in the United States: A History
3cr.

HU 4916
Literature of the Americas
3cr.

Bachelor of Fine Arts: Studio Courses

Design

Comic Art

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

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

COM 3020
The Comic Scene
3cr.
This course focuses on the two-dimensional depiction of an environment or landscape in comic format. Starting with the creation of a unique pictorial space, students explore the figure within these spaces to create a narrative visual flow. Landscape detailing and lighting are examined to create a sense of mood. Students explore one- to three-point perspectives, alternative perspective theories, and picture-composition relationships and their relationship to narrative drive. Research into the work of professional comics artists' use of environmental storytelling, as well as individual and group critiques, are used as part of the learning process. Prerequisite: Introduction to Comics

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

COM 3040
Experimental Comics
3cr.
Experimental Comics trains students to expand their storytelling ranges. Students learn to utilize restriction and experimentation as ways to help tell a story. Discussions are held surrounding important contemporary comic professionals and groups who are pushing the boundaries of comic narrative. As the semester progresses, students work from their own story ideas and develop them further through individual and group critiques. Lectures and presentations on experimental comics, short exercises, individual and group critiques, readings, and discussions are used to help students work toward self-direction and a strong use of process. Prerequisite: Comic Media and Concepts

COM 3050
Comic Book Publishing: Print and Digital
3cr.
This course prepares students for the expectations and rigors of the production and promotion of a comic book in print or in digital publishing. Working on self-directed projects, each student becomes his or her own publisher. The course is divided into three sections mirroring the production process: design and preparation, production, and launch. Technical and process demonstrations cover scanning, prepress procedures, printing, and marketing collateral. The intent of this course is to provide each student with the skills necessary to give a project the greatest impact once completed and published. Lectures and demonstrations, studio visits, field trips, readings, and research are used to direct students through this process. Prerequisite: Comic Media and Concepts

COM 3060
Comic Materials and Techniques
3cr.
This course explores the various professional mediums used by comics artists and illustrators to create a rich textural nature in their works. Students develop basic principles of compositional decision making and strategies and the application of lighting, textures, values, and tone. Demonstrations of various tools and techniques are provided—from traditional pen and brush to Japanese tonal effects to current trends in digital finishing. Students work on professional comic pencil pages, their own penciled comic pages created specifically for this course, and on pen and ink observational drawings. Visual lectures, critiques, and research support technical work. Prerequisite: Introduction to Comics

COM 3070
Comic Storytelling
3cr.
This class focuses on helping students develop their comic storytelling techniques by illuminating the relationship between text and image on the comic page, ideas of plot versus theme, the use of composition and symbolism in the comic panel, and how all of these correlations work together to serve the goal of the artist in communicating his or her personal narrative vision in the comic form. With a strong focus on issues in contemporary comic storytelling methods, plot structure and motif in popular fiction and literature, and the symbolic and aesthetic powers of fine art and design, Comic Storytelling allows students to shape their own scripts and stories into comics that demonstrate their skill and acumen in the comics language. The work in this course is heavily self-directed and students should be prepared to judiciously utilize their studio processes as they craft in-depth, multi-page comic projects to present for in-class and individual critique. Prerequisites: Introduction to Comics, Comic Media and Concepts (Comic Media and Concepts may be taken concurrently)

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

COM 4000
Professional Practice: Comic Art
3cr.
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

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

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

COM 5100
Senior Project
6cr.
Senior Project is a semester-long project developed by an individual student in consultation with a faculty member. Starting with a research project, an in-depth comic art problem, or a concentration on the development of a particular strength, genre, or need, students create a story of fully realized and professionally developed pages. Students are required to develop an appropriate proposal, a timeline, and goals and refine these in consultation with an outside mentor and appropriate MCAD staff. Presentations to the class and the greater MCAD community, proposal writing, research, and group discussions are important components of this course. Prerequisites: Successful Junior Review, senior standing

Graphic Design

GRD 2000
Graphic Design 1
3cr.
This course provides students with an overview of graphic design practice. Students concentrate on building visual and typographic communication skills as well as the vocabulary necessary for critical analysis. These introductory level skills are explored through static, static-narrative, interactive, and time-based media. Topics covered include basic visual and typographic principles, composition, type and image integration, sequence, and craft. Students are also introduced to the design process, which includes research, ideation, iteration, refinement, and implementation. Image/image-series, logotypes, mark-making, digital presentations, and booklets are possible outcomes of this course. Prerequisites: Foundation: 2D, Media 1

GRD 2010
Type
3cr.
This course emphasizes foundational typographic principles from letterform construction to hierarchies of extended text. Particular attention is directed toward typographic vocabulary, type as image, typographic organization, and the utilization of supporting grid structures. Through assignments, larger projects, and critiques, students are expected to demonstrate an understanding of typography as a visual tool used to enhance verbal meaning. Prerequisite: Graphic Design 1

GRD 3020
Type Plus
3cr.
This class advances the skills and principles learned in Graphic Design 1. Students investigate conceptual possibilities utilizing research, knowledge of historical and contemporary perspectives, experimental strategies using hand tools and digital software, and personalized design methodologies. Students are challenged to develop original solutions and promote their own visual sensibilities. Projects are designed to advance the understanding of how typography can be used to articulate meaning as it relates to a variety of topics including typographic and language systems, identity, conceptual narratives, and sequential implementation. Outcomes consist of print and digital solutions. Prerequisites: Graphic Design 1, Type

GRD 3030
Graphic Design 2
3cr.
This intermediate course examines procedural frameworks and processes for graphic communications. A range of topics covered includes the utility of series and systems approaches, content generation models and strategies, and

an expanded notion of developing and applying hierarchical content across static, static-narrative, interactive, and time-based media. Some project components require student responsibility in authoring content through linguistic, typographic, and visual approaches. At least one project requires formal documentation illustrating the design process. Outcomes range from both applied and experimental studies to mark-making and identity systems. Prerequisites: Graphic Design 1, Type

GRD 3050
Publication Design
3cr.
Publication design remains one of the most challenging and complex opportunities within the larger field of graphic design. In this course students conceptualize, create, and manage content for both print and digital publications. Structural systems, formats, and organizational methods are investigated as well as the creation of visual narrative through image, pacing, and sequence. Critiques and discussions of examples from the field encourage students to think globally and flexibly about systems and to explore modifications to the traditional structure of books, catalogs, and magazines. Prerequisites: Graphic Design 2, Type Plus

GRD 3060
Motion Design
3cr.
This course explores the dynamic integration of graphic form, typography, and message enhanced through the orchestration of movement, time, sequence, and sound. These subjects are studied as integral components of the design process that result in compelling graphic narrations. Classroom demonstrations, critiques, and screenings enable students to develop narratives that service a wide range of applications for contemporary communication vehicles. Prerequisite: Graphic Design 1

GRD 3070
Graphic Design 3
3cr.
Central to graphic design thinking, systems-based design projects have always challenged designers to investigate new and better ways of representing complex information. These design systems are a crucial ingredient in the interdisciplinary practices of branding, interactive design, information design, and mapping. Classroom activities and assignments examine resource development, research analysis, information management, and ideation as parts of a larger whole. Not restricted to any one media, this course encourages students to develop a variety of solutions, guided by critique, individual discussions, and assignments. Prerequisites: Graphic Design 2, Type Plus

GRD 3080
Digital Production
3cr.
This course provides students with a practical and comprehensive overview of the digital production process—from organizing, preparing, and managing digital files to achieving professional quality output. Faculty reference and demonstrate many topics, including raster- and vector-art preparation, font and color management, materials, formats, workflow, and vendor communications. Students examine standards, apply techniques, and employ terminology commonly used in contemporary practice. Prerequisites: Graphic Design 1

GRD 4000
Professional Practice: Graphic Design
3cr.
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

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

GRD 5010
Advanced Graphic Design Seminar
3cr.
This class focuses on complex design challenges, professional-level assignments, and design projects with multiple components. Students are encouraged to be entrepreneurial as they conduct research and develop innovative solutions for appropriate economic constituencies, users, and audiences. Each student refines his or her voice, style, and agenda while creating a semester-long project. Professional presentations of design ideas and solutions for critique and discussion are central to this course. Project formats and media are open-ended. Prerequisite: Successful Junior Review

GRD 5100
Senior Project: Graphic Design
6cr.
Senior Project is a capstone class that allows graphic design seniors the opportunity to apply the skills and knowledge they have obtained and cultivated at MCAD. In collaboration with the professor, students mount a thorough investigation of their career goals and assess how their current portfolio anticipates next steps. Projects may involve revising or extending existing work or creating new work with an eye to the future. The semester culminates with the Commencement Exhibition, during which students display their best work, and Emerging Talent Day, which allows students to showcase their portfolios to potential employers. Prerequisites: Successful Junior Review, senior standing

Illustration

ILL 2000
Introduction to Illustration
3cr.
This course examines the effectiveness and power of illustration through everyday images found in book and magazine illustration, web, and surface design. From the sketch process to the development of finished images, students are exposed to a variety of working methods. Demonstrations of Photoshop, large-scale scanning, acrylic, gouache, pen and ink, watercolor, and collage enable students to experiment with new media. Assignments may include creating spot images for the web, decorative surface design, educational posters, classic storytelling, and personal and explorative work. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Drawing 2 (Foundation: Drawing 2 may be taken concurrently)

ILL 3010
Tools of the Trade
3cr.
This course offers hands-on experience for students exploring a wide variety of media through real-world illustration projects. Students learn trade tips and expand their portfolios as they pursue acrylic painting, gouache, pen and ink, watercolor, and pastel projects. Instructional demonstrations are provided on a variety of painting and drawing techniques on papers and other surfaces. Prerequisite: Introduction to Illustration

ILL 3020
Concepts and Metaphors
3cr.
The strength of many contemporary illustrations lies in a dynamic concept of metaphor. Through word lists, thumbnail sketches, and research, students expand their ideas to improve their illustration. Students examine art by both historical and contemporary practitioners and create individual images as well as series projects with editorial, advertising, and corporate audiences in mind. Color and media guidelines and techniques are covered via demonstrations. This course encourages further development of skills in both digital and traditional media as well as concepts, research, techniques, craft, and professional presentation. Prerequisite: Introduction to Illustration

ILL 3030
Digital Illustration
3cr.
Through projects, discussions, and lectures, students acquire a thorough understanding of all aspects of digital illustration. Demonstrations of Adobe Illustrator, Photoshop, and InDesign are provided. In addition, students learn about the latest tools and file preparation standards for production, including file formats, color palettes, and image resolution. Assignments have an emphasis on technical achievement and presentation. Prerequisite: Introduction to Illustration

ILL 3040
Illustrated Notebook
3cr.
The notebook is a critical tool for the illustrator to record, investigate, and play. In this course students explore the notebook as a visual journal used to gather material and also as a place to experiment and further explore ideas. Course projects include creating different formatted notebooks that include word lists, found materials, and observational sketching. Individual and group critiques, lectures, and technical demonstrations round out the course. The final project is a series of illustrations based on unexpected discoveries made in the notebook. Prerequisite: Introduction to Illustration

ILL 3050
Editorial Illustration
3cr.
From mainstream to independent magazines, editorial art has made a huge impact on the covers and pages of modern print and web publications. Through lectures and demonstrations students acquire a thorough understanding of the editorial market and its potential for inventive and imaginative images. This course includes illustrating articles related to topics such as culture, health, finance, short story, and nonfiction. Project formats include GIF animated web images, full and half page illustrations, covers, and experimental zines. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)

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

ILL 3070
Illustration and Products
3cr.
This course explores a variety of venues for product design, including apparel graphics, sporting goods, stationery, and home products. Students create graphics that define and accompany final products from sketch to production. Beginning with research by developing concept boards, students develop their ideas and focus on placed graphics within a product line. Students learn industry-standard processes, including audience research, concepting, presentation, and production, as they create a substantial and diverse product design portfolio. Students are provided with the opportunity to explore their own interests and apply their own aesthetic style to concepts, final pieces, and their own brand of merchandise. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)

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

ILL 4000
Professional Practice: Illustration
3cr.
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

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

ILL 5010
Advanced Illustration Seminar
3cr.
Advanced Illustration Seminar prepares students to become more independent and to develop a process of critical thinking and in-depth research in their practice. Through readings, individual and group discussions, and writings, students acquire a better understanding of illustration and the responsibilities of illustrators. Assignments include the creation of a comprehensive series of images based on themes of contemporary culture and a self-directed project. Prerequisite: Successful Junior Review

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

Product and Furniture Design

PD 2000
Introduction to Product and Furniture Design
3cr.
This studio course introduces modes of thinking and practices employed by product and furniture designers. Through a series of hands-on projects and research assignments, students use product design methodology to identify and define problems, then develop solutions with real-world applications. Using a variety of materials and techniques, students explore ideation, iteration, model making, form development and more. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2300
Design Drawing: 2D Drawing for 3D Design
3cr.
Designed objects begin with ideas, which have long been visually initiated and communicated through quick, expressive sketches. Subtle changes to the emphasis or quality of line, shape, and/or value can be the difference between a successful takeoff or a failed launch. This course introduces techniques used by product designers that are useful to a broad range of creative professionals. Manual drawing and rendering techniques enable students to effectively and efficiently communicate design ideas, convey context and operation of a product, develop form, iterate, and present design intent. This approach prizes clear, compelling communication intended to represent objects that do not yet exist. Prerequisites: Completion of 12 credits, Foundation: 3D

PD 2600
Digital Visualization and Fabrication
3cr.
This course introduces digital visualization techniques employed by product designers. Students will learn to use industry-standard parametric CAD software (Fusion360) and digital rendering to create and render three-dimensional models. Exercises will teach students to use the tools to explore form and mechanisms, build physical models and prototypes using digital fabrication techniques, communicate detailed specifications, and create photo-realistic images of a design. No prior CAD experience is required. Prerequisites: Completion of 12 credits; Foundations 3D; Foundations Media 1

PD 3010
Models, Prototypes, Fabrication
3cr.
Products can be made of just about any material, from textiles to ceramics to circuit boards—so product designers have developed numerous techniques for making physical models and prototypes to develop, test, and communicate their ideas. Students will learn these techniques—and when to deploy which ones—as they design a series of simple, everyday products. Using the models and prototypes they build, students evaluate their design solutions on the basis of function, performance, mechanical feasibility, appearance, usability, and context-appropriateness. Prerequisites: PD 2000 Introduction to Product Design, or instructor permission

PD 3025
Lighting, Accessories, Housewares
3cr.
This course introduces students to a mix of real-world products, such as tableware, home decor, personal accessories, lighting, etc., in which appearance is a primary consideration. Assignments will focus on developing appropriate expressive qualities, techniques for form generation and development, iterative refinement of form, appearance models, and attractive presentation of work. Students will integrate new sketching, model-making, and prototyping materials and techniques. Students are encouraged to incorporate a broad spectrum of materials such as plastics, metals, woods, castables, glass, and stone. The class includes studio experiments with light (including lamps and atypical light sources), wiring, and electrical safety. Lectures and demonstrations support class activities. Prerequisites: PD 2000 Introduction to Product Design; or faculty permission

PD 3030
Textile, Surface, and Design for the Human Body
3cr.
This studio course is about designing products that require significant physical interaction with users' bodies, and addresses topics including ergonomics, accessibility, body-fit, and fashion. This class conceptualizes textiles and surfaces as skin or wrapped objects and delves into the relationship of products, including furniture, with the human body. Students explore a variety of fabrication techniques including but not limited to sewing, adhesives, traditional and nontraditional surface application methods. Topics include a range of materials. Each project incorporates lectures, demonstrations, and critiques. Prerequisites: PD 2600 Digital Visualization and Fabrication, PD 3010 Models, Prototypes, Fabrication

PD 3040
Product as Art
3cr.
In this class products, furniture and designed objects are viewed as fine art. This class investigates the boundaries of functionality, aesthetics and purpose to sustain or dispute this definition. Lectures covering crossover designers and artists initiate a conversation about the role of function in art and art in design. Prerequisites: PD 3010 Models, Prototypes, Fabrication; or Fabricated Sculpture

PD 3070
Environment and Retail Design
3cr.
This studio course examines the combination of multiple design disciplines including interior design, architecture, graphic design, furniture design and product design. Projects include commercial, hospitality and retail environments as it pertains to human scale. In a studio setting, designs are created with an application of anthropometrics, social responsibilities, accessibility accommodations and environmentally responsible design. Projects focus on critical ideation and are evaluated by faculty and peers through group discussions and critiques.

Prerequisites: PD 2000 Introduction to Product Design, PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication; Graphic Design 1

PD 3320
Design for Viability: Design for Long-Term Ecological, Economic, Cultural, and Personal Integrity
3cr.
How are today's environmental, social, and economic demands conditioning and shaping today's product design mindset? With a component of readings/discussions and a small component of prototyping different ideas into 3D sketches, students will generate their own questions and individual perspectives on materiality in the context of socially responsible product design. The course will have an emphasis on ecological sustainability, and will provide an overview of various sustainability frameworks in the context of product design. Systems thinking and product life cycles are presented as the basis for product, industry, and social innovation. Students explore big-picture philosophical questions and ethical concerns through specific designed objects. Prerequisite: How It's Made (PD3340), Digital Visualization (PD2600, or equivalent); or instructor permission

PD 3340
Advanced Materials and Manufacturing Processes
3cr.
In spite of the many products, services, and experiences now provided via digital devices, product designers still require fundamental knowledge of tangible materials and the means to shape them. From raw materials to finished products, students will learn to identify and understand the materials and processes used to make familiar products and where to source them. The manufacturing portion introduces students to the materials and processes used in mass production. In particular, the course will focus on how to design for each material and manufacturing processes (design for manufacturability). This course discusses sustainability, defined as the economic, ecological, social, and political impacts of their production, processing, use, transportation, and disposal. The class includes field trips to local manufacturers, and independent research. Prerequisites: PD 2000 Introduction to Product and Furniture Design; PD 2300 Design Drawing: 2D Drawing for 3D Design; PD 2600 Digital Visualization and Fabrication

PD 3360
Understanding Marketplaces and Users
3cr.
This studio is about designing for an unfamiliar context or user. Assignments will include products in which meaning/identity/cultural context is a primary consideration. Students will be required to conduct design research into a user group with which they have no prior experience. This might mean designing products for users from a culture, spiritual practice, subculture, gender identity, socioeconomic, physical or cognitive ability status other than their own, or an industry or class of products with which the student is completely unfamiliar. Emphasis is on developing design solutions that reflect an appropriate awareness of cultural context and empathy for an unfamiliar user, while avoiding unconscious bias, stereotypes, and cultural insensitivity. Students will work with "clients" from the unfamiliar user group to evaluate and develop their design solutions via sketches, models, and prototypes. Prerequisite: Ethnography for Artists and Designers

PD 3600
Advanced Digital Visualization
3cr.
This studio course advances the skills and principles from Digital Visualization and introduces students to advanced 3D modelling, rendering, and presentation techniques employed by product designers. Through a series of exercises, students will learn the advanced use of parametric CAD software (Fusion 360) to communicate design ideas to peers, clients, and consumers. Prerequisite: Digital Visualization and Fabrication

PD 3700
Product Design Client Studio
3cr.
Students work with external clients to develop and respond to a project brief describing a complex challenge that is strongly conditioned by its context (commercial, social, civic, environmental, etc.). Students will continue to learn and integrate new sketching, model-making, and prototyping materials and techniques. This course introduces the strategic side of product design. Prerequisite: Junior review passed or instructor's permission

PD 4000
Professional Practice: Product Design
3cr.
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

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

PD 5100
Senior Project 1: Product and Furniture Design
3cr.
Product Design Senior Project consists of two sequential studios. It is the culmination of the program and a requisite for graduation. Each student works with a departmental advisor and a number of in-house or external advisors to develop a project resulting from a self-generated investigation. Results are broad and far-ranging, from products to furniture, services, culture-driven explorations, products for social impact, etc. This is an independent endeavor to demonstrate that students have acquired the fluency necessary to join the professional world of product design. The emphasis during this first semester is on research and ideation to develop an original and innovative solution to a real-world problem. Prerequisite: Senior standing

PD 5101
Senior Project 2: Product and Furniture Design
3cr.
This studio is the continuation of Product Design Senior Project 1. Although the structure of this studio is similar to Senior Project 1, the emphasis in this course is in iterative development of the design concept, through the use, testing, and revision of sketches, models, and prototypes. Students will research and make a compelling case for the strategic, economic, social, and environmental appropriateness of their design solutions, culminating in a fully-staged senior exhibition. Prerequisite: Product Design Senior Project 1 (PD 5100)

Online Design Courses

VC 4742
Digital Coloring for Comic Books
3cr.
This course covers the entire process of coloring a comic book, from color design to print, using a computer. The goal of the course is to gain a working knowledge of a variety of techniques in order to complete a project from ideation to the final state. Topics covered include: scanning artwork, use of color as a storytelling tool, CMYK vs. RGB in the color workflow, and how to "paint" using the computer—including step-by-step instruction, a survey of computer tools, color separation and its use to make the finished product look the best possible even on poor quality paper, and more. Required hardware: Wacom tablet or flatbed scanner. Required software: Adobe Photoshop or Elements.

VS 1164
The Illustrated Portrait
1 cr.
As popularized in the pages of magazines like *Rolling Stone*, *Time*, and *Entertainment Weekly*, the illustrated portrait provides a fresh new look at the strengths and flaws of people who shape popular culture, our government, and everything in between. In this class, the history of portraiture is used as inspiration and as a technical style guide. Students create their own vision of important (and not-so-important) people. Students work with traditional (hand-drawn) and digital media (photo manipulation), focusing on vital concepts and techniques for producing the most convincing, compelling portraits. To succeed in this course (technically) students must already have a basic familiarity with digital imaging/scanning. Required Software: Adobe Photoshop or Elements

VS 1166
The Illustrated Poster: Music and Theater
1 cr.
For a century, poster art has been used effectively for commerce, propaganda, protest, image, and personal expression. This course focuses on two particularly vibrant and expressive applications of this medium: the concert poster and the theatre poster. For stylistic inspiration and a basic historical overview, students look back at the most revolutionary movements and artists of poster art, from the French Art Nouveau posters of the 1890s to the psychedelic-rock posters of the 1960s. Students are encouraged to draw upon these influences to create their own unique and personal vision of the concert and theatre poster. Students work in both conventional and digital media, focusing on the qualities of successful and effective poster art: symbolism, color, and the relationship between words and image. The techniques and printing processes that have given these posters their unique look and feel are also briefly reviewed.

Additional Design Courses

GRD/ES/PD 4022
Color for All 2.0
3cr.
Color for ALL 2.0 is an initiative between MCAD and the Target Corporation to foster collaboration and create inclusive color palettes informed by color science to relate to wide ranges of skin tone nuances. In this course, students and instructors work with professionals from the Target Corporation to proactively research, develop, and present color palettes and selections. Coursework centers on the study and application of color science fields, such as colorimetry, optics, psychology, and phenomenology which are fundamental to understanding the usages of colorful media, human color perception, and cultural color methodology. The final deliverable products of the course will be color palettes and arrangements used by designers at Target to create a more inclusive experience for

guests. The course builds upon work created during the initial Color for ALL (CFA) Spring 2022, where palettes comprising 265 colors were identified using a methodology based on cultural colors and color sciences. The CFA palettes were successfully integrated into Target-owned brands, and after two years of use, additional color needs have been identified. This spring semester 2025, Color for ALL 2.0 will address those needs and continue our successful collaboration by expanding the demographic reach and breadth of the color palettes. In Color for ALL 2.0, Target staff act as clients and mentors; students act as artists, designers, and researchers alongside the guidance of the instructors. Students work in interdisciplinary teams to identify colors that are responsive to a broad range of nuanced skin tones that the Target team will provide to the MCAD studio. Utilizing the formula developed during the Color for ALL 1.0 course, this work will include creating new palettes and adding neutral and pastel colors to existing palettes. The new palettes will focus on a White/Caucasian guest demographic, and additional colors will be added to the existing palettes related to Black/African-American, Hispanic/Latino, and Asian guest demographics. Target will use these colors to develop foundation, everyday, and fashion Home Goods and Apparel for diverse guests. This cross-disciplinary, client-based course is open to BFA and BS students of all majors with junior standing or above, or upon permission of the instructor. Students must agree to the intellectual rights policy of this sponsored studio before the beginning of the course. Prerequisite: Junior standing or above, or permission of the instructor

ILL 3031
Digital Painting: Value
1cr.
This course examines how value can be used and controlled within the context of digital painting. Through in-class exercises, demos, and lectures this course helps students understand the importance of value in creating structure within their illustrations, as well as how they can use digital tools to create clear and exciting illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3032
Digital Painting: Color
1cr.
This course examines how color can be used through experimental use within the context of digital painting to emulate realistic depictions of the world. Through in class exercises, demos, and lectures this course helps students gain control and understanding of how and why they use color within their illustrations, as well as how they can use digital tools to create dynamic and emotive illustrations. The format of this class will focus on learning by painting from observation, and then applying the techniques learned within an original illustration. Prerequisite: Digital Illustration

ILL 3033
Trad & Digi: Integrating Digital and Traditional Media
1cr.
This course examines how digital and traditional methods of creating illustrations can be combined in various methods. Through in-class exercises, demos, and experimentation this course helps students understand different techniques for combining these media, foster experimentation, and explore iteration within their illustration process. The format of this class will focus on small, experimental projects that tackle different methods and processes for combining traditional tools and media with digital processes. Prerequisite: Digital Illustration

ILL 3071
Applied Illustration and Product Workshop: 3M Global Design Studio
1cr.
In this course students learn advanced industry standards working with the 3M Global Design team. In addition to developing new product concepts, students are challenged to ready their work for industry-specific formats, present

their work in a professional setting, and learn the 3M product development cycle alongside one of the most innovative companies in the Twin Cities area. Students learn more about the pipeline for product development through various discussions in class surrounding the theories of merchandising, research, functional development, and surface design. Prerequisite: Illustration and Products, successful Junior Review

ILL 3081
Illustrated Typography
1cr.
This class examines a variety of applications of hand-lettering in illustration, giving students the opportunity to illustrate type. The class explores functional, expressive, and formal issues in lettering and type. Assignments cover different focuses in illustration from magazine articles to greeting cards, book covers to posters. Students develop finished illustrations through the sketch process and ongoing critique. Demonstrations of mediums including pen and ink, collage, gouache, acrylic paint, and Adobe Photoshop are provided. Prerequisite: Introduction to Illustration

Fine Arts

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

DRPT 2010
Drawing: Color and Mixed Media
3cr.
Focusing on color in a drawing context as a descriptive and expressive tool, this course covers the interaction of color, optical color mixing, and color layering. Expressive and symbolic uses of color are covered, as well as the creation of light, form, and space through color. Observational drawing skills are further developed, as students are encouraged to take individual approaches to subject matter and imagery. Demonstrations include a wide range of wet and dry color drawing media, collage, and experimentation with a variety of drawing surfaces. Faculty presentations of historical and contemporary drawing approaches and artists provide complementary information. In this course students reference and apply the language and concepts of color in drawing context, create works using wet and dry media, and explore personal imagery and content. Prerequisite: Foundation: Drawing 1

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

DRPT 3025
Big Drawings, Big Ideas
3cr.
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 3030
Painting: Materials and Techniques
3cr.
This course is designed to expand students' oil painting skills so that they may better understand the intimate relationship between craft and expression. Topics include experimentation with scale, broadly interpreted observational work, and a personal approach to painting in both form and content. Technical demonstrations cover direct and indirect painting, glazes and scumbling, painting media and varnishes, and a variety of painting supports

and techniques. Slide lectures, demonstrations, museum visits, short readings, discussions, and critiques support class material. Prerequisite: Introduction to Painting

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

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

DRPT 3065
Special Topics: Landscape Painting
3cr.
This course utilizes the landscape as a catalyst for observational and/or representational painting. Students focus on a combination of plein air painting and increasingly self-directed work done in the studio from resources gathered on site. Pictorial issues such as composition, color theory and spatial dynamics are investigated throughout the semester in order to strengthen an understanding of painting as image-making and to aid each student in establishing a sense of place. Prerequisite: Introduction to Painting

DRPT 3080
Operative Drawing
3cr.
This course utilizes chance, prompts, conceptual diagramming, collaboration, transcriptions, and other generative processes to develop and question abstract modes of expression. The class translates three-dimensional model-building into drawing and then back again. Projects include site-specific drawing and collaborative design teams for installations. Visual lectures, contemporary readings, discussions, artist films about process, and critiques support class material. Prerequisite: Junior standing or faculty permission.

DRPT 3085
Painting as Object
3cr.
In this course, students create paintings that exist both as image and as a deliberately produced 3D object, including low relief and sculptural form. Topics include experimental and mixed-media painting, sculptural and shaped supports, and process and presentation as they relate to content. Materials include stretched canvas; wood constructions; natural, found and commercial objects for assemblage; and handmade and other papers. Drawing, composition, surface, and scale are discussed continuously within the context of the painted object. Projects include class assignments and student-proposed bodies of work. Visual lectures covering historical and

contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3095
Representational Studio
3cr.
This course provides a contemporary context for working in a representational manner, including connections between invented and described space, realism and imagination, and understanding implied narratives and symbolism. Students use photographic and observed source material as well as live models. Projects are both classroom- and proposal-based. Instruction includes visual lectures, museum visits, critiques, and readings. Prerequisites: Introduction to Painting

FA 4000
Professional Practice: Fine Arts
3cr.
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

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

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

FA 5100
Senior Project
6cr.
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

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

FAS 3030
The Body Eclectic
3cr.
This is an interdisciplinary problem-solving class based on the theoretical body, rather than the figure, as a conceptual starting point. Topics center around postmodern themes that concern the body as a place for ideation. Students are encouraged to experiment with medium as it relates to their particular areas of interest. Critical readings, discussions, presentations, project proposals, and statements inform assignments. Prerequisite: Sophomore standing

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

FAS 3055
Art and Ecological Futures
3cr.
What does the ecological future of this planet look like? What role will artists play in envisioning our environment, both locally and globally? This cross-disciplinary course combines studio work with research and writing about the current phase of the climate crisis. We will examine the intersection between the rhetoric surrounding the "end of Art" and the "end of Nature" in the late 20th century. What does it mean for us as makers that these categories have imploded and/or expanded? How do artists construct and alter environments through their work? Students will research an ecological issue or question that informs their vision of the future, and then explore these implications through writing and creating artwork. This work will be done from an informed perspective that acknowledges the past and present inequities surrounding land use, water use, and ecological damage in Minneapolis, particularly along the nearby Mississippi River. This class will be a combination of lectures and readings by artists, ecologists, and urban planners, as well as site visits, research, short writings, and studio work. Prerequisite: Completion of 45 credits

FAS 3070
Remix: Quotation and Appropriation
3cr.
This interdisciplinary studio course utilizes appropriated imagery and ideas as a source of inspiration, both conceptually and materially. We will use collage—defined broadly as the layering of materials, sounds, or

images—to question societal expectations around art and culture. We will develop imagery and content while exploring historical and contemporary ideas about the intersection of collage and appropriation. An overview of the ethics and legalities of such practices will be presented and discussed, including cross-cultural exchanges and more extractive methods of cultural appropriation within contemporary art. In addition to artistic explorations, each project will be accompanied by readings and writing assignments to support and expand on those concepts. Lectures, visiting artists, studio visits, and group critiques will all be a regular component of the course. Prerequisite: Sophomore standing

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

FAS 3090
Critical Studies
3cr.
Critical Studies gives students the space and time to explore the relationship between art and culture in their work. This course takes as a starting point that contemporary art is created within a cultural context and that artists are creative cultural leaders. This class focuses on the way society shapes our individual artistic choices and creative work. This examination of our relationship to culture as artists takes many forms in this class from academic and creative writing to mixed media artworks and presentations. Students research the unique cultural issues that inform and circulate through their work. The cross-disciplinary composition of this course increases the depth of discussions and critiques in class. This course also includes several key Critical Theory texts that help to define contemporary art practices. Lastly, this class explores the importance of critique as part of an artist's practice and how criticism is delivered within contemporary art. May be repeated for elective credit with a different instructor. Prerequisite: Completion of 45 credits

PPB 2000
Print Paper Book Techniques
3cr.
This course introduces students to the interrelated fields of printmaking, papermaking, and bookbinding. Class topics include: basic printmaking techniques, such as screenprinting and relief; Western papermaking, along with commercial printing papers and nontraditional materials; and basic bookbinding techniques, including accordion, stab binding, and single-signature pamphlet binding. While subsequent courses explore each field separately and in-depth, this introductory course provides an opportunity to study all three areas as an integrated whole. Prerequisite: Foundation: Drawing 1

PPB 3010
Relief Printmaking and Monotype
3cr.
In this course students explore a variety of textures, mark-making, and image techniques in the direct and versatile mediums of relief printmaking and monotype. Media include linoleum and wood block, collographs, pressure printing and embossing, painting with printmaking ink, stenciling, and trace monotypes. Technical information on cutting techniques, printing by hand and press, reduction, multi-block and combination prints, overprinting, and

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

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

PPB 3017
Printmaking Expanded: Wallpaper, Wearables, Whatever
3cr.
This course nurtures concepts and strategies for approaching installation, constructed objects, or wearable art through a print-based lens. Printmaking is ubiquitous in contemporary culture and therefore uniquely positioned to address personal, social, and political concerns in an endless variety of forms, both referential and invented. Students will be introduced to designing and printing repeat patterns for paper and fabric through the creation of modular systems, motifs, networks, and non-repeating repeats, in addition to large-scale printing techniques and surface printing for unique three-dimensional forms and site-specific environments. Students will apply basic screen printing and relief techniques in the production of works that interrogate notions of place, identity, and the everyday. Artists' books and paper as art will be discussed. Prerequisite: Foundation: 3D, Foundation: Drawing 1

PPB 3020
Intaglio
3cr.
Through experimentation with process and practice, including the editioning of copper plates, students use different grounds, aquatints, acids, and dry-point techniques to gain an understanding of the intaglio process. Line and tonal work, transfers, chine colle, viscosity, and color printing are all possibilities. Both historical and contemporary applications are explored. Prerequisites: Foundation: Drawing 1, Foundation: 2D

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

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

possibilities and forms while exploring the conceptual and aesthetic exchange between printmaking and photography. Prerequisite: All foundation studio requirements

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

PPB 3040
Print in Public: Zines, Posters, Eco Graffiti
3cr.
This course will focus on printmaking as a means of engagement with people and place through DIY publishing, political posters, public art and community-based projects. Students will gain skills in screen printing, linocuts, stamps, and eco-art graffiti (mud stencils), in addition to making zines, printing t-shirts, and working with wood type. The fundamentals of collaboration will be introduced through hands-on exercises and reflection, in tandem with surveying historical and contemporary models for making art for and with the public. Students can expect to gain experience with MCAD's mobile printing unit. Prerequisites: Sophomore standing or permission of the instructor

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

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

PPB 3060
Books: Series, Sequence, Structure
3cr.
This class explores the internal structure and content of the book form. The relationships between image and text and the development of voice, rhythm, and timing are examined as components of narrative structure. Although simple bookbinding is incorporated, the class concentrates on developing subject matter and ways of telling.

Assignments include small editions and collaborative and student-proposed projects. Work may be produced using the student's choice of medium, including photo, illustration, digital, printmaking, and drawing. Lectures, films, and readings complement course material. Prerequisite: All foundation studio requirements

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

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

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

SC 2000
Exploring 3D
3cr.
This hands-on studio course focuses on learning and applying techniques in making contemporary sculpture beyond the 3D Foundation experience. Students create objects that lead to a new aesthetic and creative possibilities through expanded processes and new material options. Prerequisite: Foundation: 3D

SC 2015
Fabricated Sculpture
3cr.
This class focuses on the concepts, materials, and techniques of the constructed object. Emphasis is placed on fabrication and finishing in metal, wood, and plastics. Metal techniques include advanced skills in cutting, forming, and welding, working with nonferrous metals, and machining on the lathe and mill. Wood techniques include joinery, forming, and turning. Plastics techniques include cold and hot fabrication and vacuum forming. Related topics include shop drawings, fabrication hardware, the appropriate combination of materials, and direct connection to the aesthetic of the object. Prerequisite: Foundation: 3D

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

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

SC 3025
Soft Sculpture
3cr.
In this course, participants will embark on an exploration of diverse media, immersing themselves in the captivating realm of tactile surfaces and soft sculptural forms. The primary focus will involve skillfully utilizing contemporary elements with fiber materials to unique and personalized soft sculptures. Through hands-on experiences and creative exploration, participants will have the opportunity to bring their artistic visions to life, culminating in the creation of one-of-a-kind soft sculptures. Prerequisite: Foundation: 3D

SC 3040
Sculpture Studio: Form and Content
3cr.
This course is an examination of current practices in sculpture and their historic connections. Students investigate contemporary concepts and advanced processes through individual research and production in response to peer group reviews and tutorials. The major objective is to develop an understanding of the core concerns of sculpture while producing a body of related work from concept to final presentation. Extended discussions of work encourage critical and analytical thinking. Demonstrations of materials, tools, and technologies are given as needed. Current periodicals, lectures, and field trips support course information. Prerequisite: Fabricated Sculpture, Casting and Mixed Media, Installation, or Furniture Design: Materials and Techniques

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

SC 3060
Public Art/Art in Public Places
3cr.
This studio course covers contemporary and historical issues pertaining to art in public places, public art, public process, and multidisciplinary collaboration. Students investigate both “site-specific” and “site as venue” public works through individual and collaborative projects and proposals. All media are considered appropriate for inclusion in the public realm. Design, planning, and presentation techniques include the RFQ, RFP, preparation of proposals, public presentations, design and presentation drawings, scale-model building, site planning, and logistics. Students can create public works to be installed in the MCAD sculpture garden. This course is made possible in part by Donna and Cargill MacMillan Jr. Prerequisite: One 3000-level course in sculpture, furniture, fine arts studio, or another major as deemed appropriate by faculty

SC 3065
Kinetics: Time and Motion
3cr.
This class focuses on elements of time and motion in studio fine art practice. Techniques include motion systems, electric art with motors, light, and simple sensors. Students may engage in interactive performance or reactive environmental works. Students may work collaboratively. The history of mechanical and automata machines is presented along with historic and contemporary kinetic artists. Prerequisite: Fabricated Sculpture

SC/FURN 3090
Digital Fabrication
3cr.
This course explores the expanding creative possibilities of digital fabrication with computer-generated, found (appropriated), and scanned digital objects. Students learn advanced three-dimensional modeling techniques in formZ Pro to create ideation, form development, presentation, and fabrication models in addition to techniques for capturing existing objects with MCAD’s 3D Laser Scanners. Objects are digitally fabricated from various materials and incorporated into finished works using MCAD’s 3D printing, laser cutting, and CNC router systems while outsourcing is explored as an effective practice in digital making. Instruction includes post-digital techniques in fabrication along with modeling-based presentation techniques and the review of other professional level software packages. Prerequisites: Foundation: 3D and Foundation: Media 1, or faculty permission

Teaching Artist Minor

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

Online Fine Arts Courses

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

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

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

Additional Fine Arts Courses

DRPT 2070
In Between: a Drawing Marathon
3cr.
What can the space between two people tell us? In this two-week charcoal intensive course, students draw two live models in changing arrangements. Quick studies of gesture, distance, overlap, and scale lead to a sustained drawing of an encounter. In the second week, students may bring photographs, objects, places, or memories into the image. The emphasis is on looking closely, trying possibilities, and finding a personal direction through drawing. Prerequisite: Foundation Drawing 2

DRPT 3087
Landscape Intensive
1cr.
This one-credit workshop introduces landscape as a catalyst for understanding atmospheric light and color relationships. Students will meet on Friday evening for a demonstration and discussion. On Saturday and Sunday, students will paint on location. This will be supplemented with slides and studio critique. Prerequisite: Introduction to Painting (may be taken concurrently) or faculty permission

FIB 1800
Fiber: The Stitched Surface Workshop
1cr.
In this packed three-day workshop, students will experiment with a wide range of stitching methods for fabric surface design. Following demonstrations, students will complete a set of sample swatches using both hand and machine techniques. Fusibles and stabilizers will be covered as well. A supply list will be provided. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

FIB 1802
Fiber: The Stitched Surface Hand Sewing Workshop
1cr.
Hand stitching is a slow and portable art form. This three-day workshop concentrates on decorative hand stitching utilizing a wide range of techniques such as basic embroidery stitches, applique, trapunto, needle weaving and hand quilting. Students create a sampler of techniques in class, and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided.

FIB 1804
Stitched Surface: Machine Sewing
1cr.
In this fast-paced, three-day workshop, students will learn the basics of machine stitching related to flat construction and fabric manipulation. Techniques include patchwork, pleating, slashing, free motion drawing with the machine, and finishing techniques. Students create a sampler of techniques in class and will complete one creative project after the workshop. There will be one assignment, due about three weeks after class. A supply list will be provided. Students should have a sewing machine and accessory kit, or the college has a few that can be borrowed for the workshop. This is not a garment sewing class.

FIB 2800
Fiber: The Stitched Surface
3cr.
Students will experiment with a wide range of stitching methods for fabric surface design and flat construction methods by hand and machine. Fabric manipulation, decorative hand sewing, basic quilting and applique are among the techniques introduced. Machine maintenance, accurate cutting, fusibles, and stabilizers will be covered as well. Exposure to the work of fiber artists will expand student awareness of the field, as well as their concept development for class projects. A supply list will be provided. Students should have access to a sewing machine for the semester. A limited number of MCAD machines can be checked out and shared.

PPB 2510
Japanese Bookbinding Workshop
1cr.
Suitable for binding single and folded sheets, Japanese bookbinding encompasses many versatile techniques, from simple stab bindings to multiple signature books. A large selection of bindings will be covered, including decorative

stitches and corners, closures, wrappers and hinged hard cover suitable for album structures. Students will complete a selection of sample books and will complete one creative project incorporating techniques from the workshop. Prerequisite: none

PPB 2520
The Folded Book: Accordions and Concertinas Workshop
1cr.
The folded accordion book is a simple yet highly expandable form that can be constructed from single sheets or linear strips. Accordions can be layered together to make more complex and decorative concertina books. This fast-paced workshop will include accordion variations along with nonadhesive covers and sewn binding options. Students will complete a selection of sample books and one creative project incorporating techniques from the workshop.

PPB 2522
Books, Boards, Wrappers
1cr.
This 3-day workshop is a sampler of sewn book structures, along with fold-and-tuck cover styles made without any adhesive. Simple wrappers round out the set. Ranging from basic figure-eight pamphlet stitching to decorative tabs and spines, the structures are applicable to a wide range of projects. Students will complete one creative project incorporating techniques from the workshop, due for critique about three weeks after the weekend workshop.

PPB 2524
One Page, One Text, One Image Books
1cr.
In this weekend workshop, students will explore the many types of books that can be made from a single sheet of paper, from the simple meander book to more complex origami-like pocket pages. Single images and texts will be manipulated to make layered content, and designing within constraints though in-class exercises demonstrates how these practices can produce dynamic results. Variations on covers and binding will also be included. From one-of-a-kind to editioned multiples, students will learn how various book styles are suitable for zines, design and photo promotional pieces, comics, artists' books and more. Prerequisite: none

PPB 2550
The Subversive Press: Letterpress Workshop
1cr.
This one-credit, five-week workshop introduces students to the fundamentals of letterpress as a vehicle for personal, social, and political change. Students learn the basics of operating a wood-type poster press and the practice of setting type by hand and making digital image files to produce polymer plates for printing letterpress. This workshop also explores historical and contemporary letterpress printing as a call to action through poetry, humor, critique, and the dissemination of information. Students complete the workshop with a poster project, a broadside, and creative strategies for encouraging public discourse. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1

PPB 3082
Marbling on Paper and Cloth Workshop
1cr.
Marbling is a centuries-old art form for making decorative papers incorporated throughout bookbinding, collage, and other paper crafts. In this fast-paced, three-day workshop, students explore and experiment making both traditional and fantasy papers using contemporary materials. The workshop covers all aspects of the marbling process including vat and tool making, paint and carrageenan preparation, paper selection, basic patterns, and many variations thereof. There is also an opportunity to sample marbling on cloth. The workshop is led by internationally

renowned marbler and visiting artist Stephen Pittelkow, who will also deliver a lecture on the history and use of paper marbling. Students gain a thorough understanding of all aspects of marbling on paper and produce a portfolio for reference to inform and inspire future work. This workshop incorporates a wet studio process, for which students should dress accordingly. One self-defined project using the paper marbling process is due within three weeks of the completion of the workshop. Prerequisites: One print, paper, book course

SC 2100
The Constructed Textile: Weaving Workshop
1cr.
This one credit, five-week workshop introduces students to the fundamental opportunities of working with fibers. Students will learn the practices of weaving, including an introduction to the 4-harness loom and frame loom, basics of dressing the loom, basic weave structures, and traditional and nontraditional weaving materials to add contemporary elements to a centuries-old tradition. The workshop explores historical and contemporary weaving as an artform through presentation, research, and making. Students will complete the workshop with a field journal of samples and ideas, a group project, and a self-defined project aligning with their artform. This workshop will require time outside of class. Prerequisite: Foundation: 3D

SC 3082
Sculpture Studio: Arduino
3cr.
This course presents the Arduino system as a tool for the actuation and augmentation of the object and installation. An open-source electronic prototyping platform, Arduino enables users to create interactive electronically controlled objects and spaces. Students learn this easily accessible and ubiquitous hardware and related code as a community while exploring open-source systems and creating time-based works that can actuate, control, and react to their environment. Prerequisite: Foundation: 3D

Liberal Arts

Creative Writing

CWTG 3900
Creative Writing in the Twin Cities
3cr.
Creative Writing in the Twin Cities course brings student writers to local publishers and professional editors, local authors, and arts and literature critics into the classroom. This seminar-style course facilitates a thorough understanding of current professional practices in the Twin Cities through first-person engagements and encounters in the classroom and at off-campus sites and combined with the academic study of the contemporary professional creative writing world. Prerequisites: one CPW class at the 3000-level or above

CWTG 5000
MCAD Literary Journal
3cr.
The Literary Journal course guides students in producing MCAD's annual literary and visual arts journal. The journal is a print and online cross-disciplinary publication that serves as a public humanities and arts platform for creative and critical writing. Students enrolled in this course will see the journal through every step of production from submission to publication and will learn about the editorial process. The journal publishes works of poetry, fiction, creative nonfiction, hybrid forms, comics, as well as works of critical and scholarly writing that connect humanistic and artistic inquiry about contemporary cultural, environmental, and social [justice?] issues. Faculty and students will work with MCAD staff on an editorial team that will manage peer review, layout, and public release—developing transferable skills in editing, publication, and arts writing. Prerequisites: Junior standing, Creative Writing in the Cities or approved internship or faculty permission

CWTG 5900
Senior Project
3cr.
In consultation with a faculty member, students in this course produce a work or series of works to strengthen and enhance their portfolio. This capstone project can take the form of a work or works of creative fiction or non-fiction in one or more genres. Students are required to develop an appropriate proposal, a timeline, and goals for their project. Prerequisites: Successful Junior Review and senior standing

Media Arts

Animation

ANIM 2000
Introduction to Animation
3cr.
This course introduces students to a variety of animation production techniques to create believable motion and acting. Students develop skills needed to create appealing character animation (i.e., Disney fundamentals) through a series of exercises in Toon Boom Harmony including ball bounce, walk cycle, and sound sync. Other software used includes Photoshop, Premiere, and After Effects. Individual exploration is emphasized in assignments and critique, culminating in the creation of a short, animated project. Prerequisite: Foundation Media 1, Foundation Drawing 1

ANIM 2500
Drawing for Animators
3cr.
Expanding upon Foundation Drawing 1, students will construct poses for both 2D and 3D character animation. Students will draw from the nude model to explore techniques and concepts including gesture drawing, basic shapes, line of action, silhouette, perspective, balance, force, and rhythm. In addition to in-class drawing, students will participate in weekly lectures and demonstrations. A completed sketchbook at the end of the semester is required. Prerequisites: Introduction to Animation, Character Animation 1 (may be taken concurrently)

ANIM 3010
Stop-Motion Animation
3cr.
This class provides students with an introduction to stop-motion animation, covering traditional and non-traditional animation techniques. Students will explore the medium through various exercises, including armature and character building, set-building, animating found objects, replacement animation, and pixelation. Students will produce a short stop-motion animated film for their final project, complete with a title sequence. The class will include recommended readings, lectures, demonstrations as well as stop-motion screenings. Prerequisite: Introduction to Animation

ANIM 3020
Character Animation 1
3cr.
Believable characters remain the foundation and most difficult skill of successful animation. This course concentrates on creating credible characters that can walk, talk, and think, depicted through the techniques of timing, staging, and acting. Students begin with a basic drawing method for describing gesture and form, and then go on to produce pencil tests, animatics, and finished movement animations. Beginning with structured projects aimed at specific animation principles, students eventually develop their own scenarios and final project. Lectures, in-class drawing time, and weekly assignments are augmented by occasional demonstrations and visual aids. Students also analyze basic animation principles from single-frame viewing of short selected segments of classic animated shorts and features. Weekly group critiques and individual consultation during in-class work are also provided. Prerequisite: Introduction to Animation

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

ANIM 3027
2D Digital Animation
3cr.
In this class Toon Boom Harmony is taught as a way of creating 2D animation, using a 2D digital puppet (also known as a Character Rig). Exercises are conducted in motion graphics, kinetic typography, cut-out puppet animation, and 2D visual effects. Students research contemporary studios doing innovative work in the field and complete a final project. Prerequisites: Introduction to Animation, Character Animation 1

ANIM 3030
3D Animation
3cr.
In this course students continue working with the software toolset of Maya, focusing on the Animation menu set and character motion. Students apply their knowledge of the Disney Principles of Animation by posing and moving character rigs in 3D sets. Starting with simple exercises that gradually progress, students gain experience with the software while honing their skills in creating authentic motion and compelling storytelling. Prerequisite: 3D Modeling

ANIM 3033
Introduction to Visual Effects
3cr.
In this course, students learn how to enhance films and stories with visual effects, using both commercial techniques and do-it-yourself principles. The course focuses on incorporating visual effects in live-action footage using Adobe Creative Cloud and Maxon One. The course is rooted in principles that allow digital illusions to cross the threshold into believability. Students learn previsualization, how to shoot footage for Visual Effects (VFX) shots, compositing, chroma keying, rotoscoping, masking, tracking, integrating stock elements, particle simulations, light effects, matte painting, and more. Students complete engaging and creative technical exercises and assignments to create a finished short piece, utilizing techniques learned in class. This class is designed for both film and animation majors. Prerequisites: Junior standing, Introduction to Animation or Introduction to Film, and Storyboard or Film Editing and Post-Production

ANIM 3037
After Effects for Animation
3cr.
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 3040
3D Modeling
3cr.
3D modelers produce characters, props, and environments seemingly by magic. What are the secret methods that make their creations functional and compelling? In this course, students will explore essential modeling tools and techniques, craft organic and hard-surface meshes, and learn how to organize the underlying structures so these assets are ready for rigging, animation, surfaces, and lighting. Skills and concepts are applicable to film and television entertainment, video games, advertising, commerce, education, pop art, and more. Prerequisite: Introduction to Animation

ANIM 3043
3D Surfacing and Lighting
3cr.
A newly completed 3D model is a dimensional canvas waiting to be fully realized, its uniform gray giving way to the artist's choice of wood, metal, paint, rust, freckles, or scars. Once these surface qualities are applied, evocative light and shadow can further pull the viewer into the scene, stirring emotions, and enhancing the narrative. Learn how to prepare and then transform models into CGI works of art by exploring concepts from character design, production design, photography, cinematography, painting, optics, and other disciplines. Prerequisite: 3D Modeling

ANIM 3050
Storyboard
3cr.
This course is designed for animation, filmmaking, and comic art students. Working from preexisting and student-created scripts and narrative ideas, students analyze the various techniques involved in the visualization of stories and sequences for film and animation production. Coursework includes script and story adaptation, continuity, camera placement, image sequencing, shot composition, styling, and mood. Students apply the visual “language” of storyboarding and continuity sketching. Vigorous in-class critiques address storyboard effectiveness with strong emphasis on the process of revision and refinement. Assignments include the development of several short animation and film storyboards, and a final project consisting of a two- to five-minute production storyboard from the student’s own script or story. Prerequisites: Introduction to Animation, Introduction to Filmmaking

ANIM 3055
Background Layout for Animation
3cr.
This course explores the fundamentals of visual storytelling by creating a believable and immersive environment in which animated characters inhabit. Students explore concept art, layout drawings, and finished backgrounds, while considering the overall look and feel of how environment design can support the mood and tone of the scene in relation to the characters and the action taking place. In addition to composition, students explore camera angles, camera movement, color, and lighting to create depth and a sense of space. Prerequisites: Character Animation 1 and Storyboard

ANIM 3056
Background Painting for Animation
3cr.
This course explores the fundamentals of visual storytelling by creating a believable and immersive environment painting for animated characters to inhabit. Students study concept art and traditional media backgrounds while considering the overall look and feel of how a digital painting can establish the mood and tone of the scene in relation to the characters and story. Students study how to use composition, color, texture, atmosphere, mood, lighting, and depth of field to create a compelling and immersive location painting. Prerequisite: Background Layout for Animation

ANIM 3070
3D Storytelling
3cr.
Take 3D skill sets to the next level of complexity and artistry by taking a deep dive into the depths of technical art. Through the art of rigging, give hard-surface and organic models the underlying structures that animators use to create the illusion of life by implementing skeletons, deformers, and controllers. Through the art of MayaVFX, explore and apply powerful particle, hair, and fluid simulation capabilities to enhance animations and visualizations. Finally, plan and execute an independent project that promotes research and practice in an area of special CGI interest. This project can both expand a personal portfolio and serve as practice for the senior project. Prerequisite: 3D Animation or 3D Surfacing and Lighting

ANIM 3075
Character Animation 2
3cr.
This course builds upon the traditional character animation content (i.e., Disney Principles of Animation) taught in Character Animation 1. Students develop sophisticated secondary movement and overlapping action through several five- to ten-second animation assignments focusing on acting and physicality. Projects are based on everyday scenarios and require the student to produce industry-level animation evoking believable character movement, thought, and emotion. While this is a 2D animation class, students who have completed the 3D Animation course may choose to work with Maya software with faculty permission. Prerequisite: Character Animation 1 or 3D Animation

ANIM 3077
Advanced 2D Digital Animation
3cr.
Advanced 2D Digital Animation is a class for students who are interested in taking their rigging knowledge to the next level for studio productions. Students will learn how to use Toon Boom Harmony to plan, construct, and analyze production-ready rigs, using cutting-edge techniques, including Nodes, Cutters, and Master Controllers. By the end of the class, students will have created their own 360-degree Character Rig and a short, animated piece using their finished Rig. Prerequisite: 2D Digital Animation

ANIM 3080
Experimental Animation
3cr.
Experimental animation is a form of animation that is non-narrative and has a unique form of nonlinear structure. This course will explore the history and materials of the Experimental Animation tradition. Through short exercises, students will explore process-oriented animation and experiments with physical materials and camera techniques. Additional techniques will include pixilation, stop-motion, direct animation, drawing, sand, and paint as well as sound. After much exploration, students will plan and execute a self-directed complete animation. Prerequisite: Foundation: Media 1, sophomore standing

ANIM 3090
Special Topics
3cr.

ANIM 3091
Special Topics
3cr.

ANIM 3092
Special Topics
3cr.

ANIM 3093
Special Topics
3cr.

ANIM 4000
Professional Practice: Animation
3cr.
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 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Development or initiated by students. All internships must be preapproved through the Career Development Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities.

ANIM 4020
Animation Collaboration
3cr.
In this course students work in conjunction with commercial clients both in groups and as a whole to realize an animated project. Student groups will be assigned roles based on individual strengths presented on the first day of class. Students will work on material provided by the client. Groups and individuals are responsible for weekly presentations and responses to the client producer by delivering finished assets as the schedule demands. Coursework and assignments simulate a studio production model and prepare students for the collaborative work environment of professional animation. 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 5010
Advanced Animation Seminar: Production
3cr.
Advanced Animation Seminar: Production is designed for students to develop individual or group projects in close conjunction with faculty guidance. Individual projects evolve through a detailed and continuous process of presentation, critique, and revision. In addition, a wide variety of animation is screened and discussed with regard to production issues, context, and story. All students are required to complete a project that is animation or animation adjacent in order to experiment with various forms of animation as well as hone their skills. 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 5011
Advanced Animation Seminar: Techniques
3cr.
Advanced Animation Seminar: Techniques emphasizes the research and development of an independent project along with the exploration of an artist's statement, general animation pipeline, and workflow practices. Students will develop individual or group projects in close conjunction with faculty guidance. Ideas come to fruition through concept designs, storyboards, character designs, and other work which aligns with pre-production. All students are required to ideate and workshop an animated or animated-adjacent project and complete all necessary components in the pre-production and production stages. A wide range of animation at various stages of the pipeline will be screened and discussed. 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 5020
Advanced 3D Animation Seminar
3cr.
Advanced 3D Animation Seminar is a continuation of 3D Animation and 3D Modeling. Designed for students with a working knowledge of Maya software, this course includes classroom demonstrations of advanced Maya features. Students use the entire semester to create a short animated film using a character model they have built and rigged. Critiques cover technical considerations and concentrate on contextualizing student work and innovative storytelling. Prerequisites: 3D Animation, 3D Modeling

ANIM 5101
Senior Project
3cr.
Part one of a two-part course required of each senior animation major, this course begins the development of a substantial body of work in a specific field. Course content includes critical readings, position paper, individual and group discussion, visiting artists, and informational meetings. 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 5102
Senior Project
3cr.
Part two of a two-part course required of each senior animation major, this course is designed for students to complete a substantial body of work in a specific field. This course extends the forum for the critical evaluation and curatorial guidance laid out in Senior Project 1 in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, school presentation, and informational meetings. 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

Media Arts

MA 2010
Media Arts Tools and Techniques
3cr.
This course serves as an introduction to an interdisciplinary mode of working within media arts. Students will learn technical skills in lens-based practices such as filmmaking and photography, basic audio recording, and coding-based creative practices. Students will engage with editing and production tools, and create artworks engaged in observation, critical analysis, and conceptual thinking. Projects will engage the materiality unique to each media. Emphasis is placed on techniques that cross and combine media to create rich experiences and artworks. 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 2015
Media Arts Strategies
3cr.
Moving between material and immaterial realms of artistic media practice, this course examines multiple ways of understanding the relationship between concepts, materials, and processes. Through a series of experimental projects, discussions, case studies, and critiques students learn to identify, and implement intellectual, emotional, formal, and experiential structures as integral and specific to working within the ever-evolving landscape of media and technology. We experiment with new materials and media as a means of interrogating the contemporary cultural landscape (sometimes new thinking emerges from making). We explore, invent, and implement experimental formal solutions for particular artistic concepts (Sometimes new forms emerge from thinking). Focusing on media and technology-centric practices, such as video, coding, and photography we learn to approach art as a means of cultural dialogue, cultivating togetherness and community through empathy and care. Prerequisite: Foundation: Media 1

MA 2062
Experimental Game Theory and Prototyping
3cr.
This course introduces students to the core concepts of experimental game design, theory, and prototyping, focusing on non-digital game design and creation through fast-paced game prototyping. Topics covered include rule design, level design, game balance, game-specific writing, narrative development, and aesthetic concerns. Students will engage in critical play–playing games and analyzing their characteristics. This course supports students who would like to develop game concepts within various disciplines, such as Web and Multimedia Environments, Animation, Illustration, Filmmaking, Product Design, and Graphic Design. Prerequisites: Foundation: Media 1, Foundation: 2D

MA 3020
Street Lab
3cr.
This class does not meet at MCAD and is conducted entirely outside of the school environment. For the duration of the class, the city becomes the studio, where observation, exploration, inspiration, and interventions of varying sorts take place. Students of art and design practicing in any media are encouraged to participate. Individually and as a group, students roam urban and rural environments armed with cameras (photo and video) and other gear (or none at all) that might be useful for creating and documenting/capturing various "engagements." The course is guided by four primary goals: 1) to reconsider the definition of the art studio (where art is made vs. where it could be made); 2) to reconsider the definition of artwork (precious art object vs. temporary ephemeral occurrences); 3) to reconsider the differences between life and art (art in your life vs. your life in art); 4) to directly affect the world with work. Work

produced in the above framework may range from manipulation of found, natural, and/or machine-/hand-made objects and materials to situations, performances, and actions executed in public spaces.

MA 3030
Game Engines
3cr.
This class is concerned with virtual worlds developed entirely within the digital realm. Students learn how to write and develop ideas for nonlinear narratives and characters as well as how to build and/or modify fully functional virtual environments for single and multiple users. Issues covered include interface design, interaction, character design, animation, nonlinear structure, rules, and algorithms. Additionally, the class offers a thorough survey and study of programming concepts related to the development of games and simulated environments. Prerequisite: Media Arts: Tools and Techniques or Coding Concepts 1 or Introduction to Animation

MA 3040
Politprop: Art for the Broad Masses of the People
3cr.
Politprop is a lesson in cultural jiu-jitsu. Named after POLIT(ical) PROP(aganda) the course is devoted to research, study, analysis, and discussion of a variety of historical and contemporary propaganda materials. As a means of empowerment and protection against political manipulation and disinformation, students learn to recognize and identify common propaganda strategies. As a multidisciplinary studio course, Politprop encourages a careful, critical implementation of established propaganda methodologies. Through a series of projects, we experiment with a variety of approaches to the propaganda phenomenon: creative ways of dismantling contemporary propaganda, but also thoughtful ways of seizing and redirecting select propaganda techniques to strengthen our voices. Learn the laws of propaganda, to amplify your message, to reach the People, to serve them better! Prerequisite: Foundation: Media 1

MA 3045
Studio and Set
3cr.
This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. 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 3050
Performing Mixed Reality
3cr.
This course introduces students to the concept of mixed reality and explores the creative possibilities of blending physical and digital realities through performative tools, site-responsive media, and digital processes. Students will gain hands-on experience in creating mixed-reality projects that investigate the unique spaces and experiences that arise from this interplay. Topics covered include augmented reality, site-specific performance, distributed storytelling, and immersive events. By weaving together site, time, space, and interfaces, students will learn to create layered projects that seamlessly blend the real and virtual, and the factual and fictional. Prerequisite: Foundation: Media 1

MA 3060
Image and Language
3cr.
In this course, students explore the relationship between language and images as a way to add layers of meaning to their work. Semiotic theory, Hegelian dialectic, and visual and literary deconstruction approaches are among the topics presented as methods for producing work. In addition, the class addresses how these approaches can be applied to current digital advances in communication and image generation including emoticons, emojis, and machine learning platforms. Students can work in any media. This class is open to all majors. Prerequisite: Foundation: Media 1 or Foundation: 2D

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

MA 3068
Experimental Sound
3cr.
This course emphasizes creative practice as a way to explore the tangible properties of sound and learn a foundation of technical skills for working with it. Students complete a series of individual and collaborative projects that explore both performance and recording. The class uses digital recording tools to capture and edit work, but the focus is placed on ways to physically produce and manipulate sounds outside of the computer (with bodies and an array of tools, both handmade and high-tech). Whether students are interested in music performance, sound effects for film, or sonic sculpture, this workshop introduces an array of hybrid techniques for audio investigation. Prerequisite: Foundation: Media 1

MA 3070
AI: Ethics and Practice
3cr.
This course explores the practical applications of artificial intelligence (AI) and Machine Learning (ML) in media arts, with a focus on ethical considerations. Students will learn to use AI tools in the creation of media art, including generative adversarial networks (GANs), deep learning algorithms, and natural language processing (NLP) tools. The course will cover a range of topics, including the ethical implications of using AI within an art context, algorithmic bias, data privacy, and intellectual property. Through a combination of readings, discussions, hands-on exercises, and projects, students will gain practical experience using AI tools and develop an understanding of the ethical considerations within AI and ML systems. Prerequisite: Foundation: Media 1

MA 3080
Media in the Environment: Landscape, Climate, and Long Time
3cr.
This course explores the relationship between media and the environment and the role of observation, documentation, preservation, and presentation of each in the context of the other. Through a series of projects, readings, and discussions students will examine how media can be used to represent and engage with the environment (and vice-versa) while developing an understanding of the ecological and social issues related to climate change. Students will also explore the concept of "long-time" as it relates to environmental histories,

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

MA 3081
Looking at Animals: Documentary and the Environment
3cr.
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/ES 3803
Art, Media, and Planetary Futures
3cr.
How do maps and media help us make sense of landscapes in flux? This course explores the climate emergency through mapping and media practice, offering students tools to translate environmental change into compelling forms of storytelling. While the emphasis is on map-based narratives using accessible platforms like ArcGIS StoryMaps and StoryMapJS, students can also opt to create other modes of mediation, through film, photography, sound, installation, or hybrid projects. We will work with datasets and imagery from local case studies, introducing students to low-barrier spatial tools as creative raw material. By the end of the semester, students will have developed portfolio-ready works, including short films, interactive map-stories, photo essays, immersive soundscapes, or AR/VR prototypes, that communicate environmental change with clarity, ethics, and imagination. For Media Arts students, the course emphasizes narrative and cinematic experimentation. For Creative Entrepreneurship students, it highlights audience engagement, communication strategies, and prototype development at the intersection of art, design, and ecological futures. This course fulfills a studio elective requirement for BFA students. Prerequisites: Foundation: Media 1 and Media Arts Tools and Techniques

MA 4000
Professional Practice: Media Arts
3cr.
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

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

MA 4045
Advanced Studio and Set
3cr.
This course continues the examination and application of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting on sets used in the various aspects of still and moving image production introduced in Studio and Set. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to raise the production values and polish their images to professional levels, and to further develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Studio and Set

MA 4060
Sound Composition
3cr.
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 4067
Sound for Moving Image
3cr.
The Sound for Moving Image course is structured to provide students with practical skills in post-production sound for film, animation, experimental media, and interdisciplinary projects that engage with moving image practices. Students will learn how to use sound design to enhance the storytelling capability of their projects, evaluate music edits, create sound design and effects, and express mood, tone, and space. The course covers dialogue editing, Foley performance, and final sound mixing. Making it a valuable addition to a student's production capabilities, especially as they complete large-scale projects such as their senior projects. Prerequisites: MA 3065 Sound or MA 3068 Experimental Sound or permission from the faculty member

MA 5000
Critique Seminar
3cr.
In this seminar, students expand their understanding of practice within a cross-media platform. Students engage in intensive theoretical and critical studies in tandem with the development of advanced projects. Special emphasis is given to hybrid media and experimental exploration. Given that this course is open to all majors, students have an opportunity to engage and interact with those studying different fields, challenge and expand their knowledge and vocabulary, and gain a deeper understanding of interdisciplinary practice. Prerequisite: Foundation: Media 1

MA 5030
Experimental Games Studio
3cr.
This class provides students with an opportunity to further refine their creative, technical, and programmatic skills while working on larger-scale, sophisticated projects. Students engage in studies of theoretical, critical, and cultural concepts relevant to the design, development, implementation, and impact of games in contemporary society. Students are encouraged to investigate and identify their career plans and recognize their potential role in the

context of the gaming industry. Specific career models and skill sets are discussed concerning specialized aspects of game design and development. Prerequisite: Game Engines

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

MAAT 3040
Coding Concepts 1: Expressive Computation
3cr.
This studio course serves as a fundamental creative coding experience. Students go from little to no experience with coding to proficient, expressive, software creators. Students are exposed to the creative approach of recognizing programming and computational experimentation as an art and design medium while exploring a range of practical programming skills and concepts. Topics covered include foundational coding structures, generative algorithms, random events, interactive states, basic physics, and the systematic combination of media. The class begins with short technical exercises focused on fundamental principles before opening up to larger more expressive projects. Prerequisite: Foundation: Media 1

MAAT 3050
Interdisciplinary Studio 1: Hybrid Media Practices
3cr.
This studio course is an introduction to contemporary interdisciplinary art practice. Students build a cohesive body of work consisting of smaller, interconnected projects spanning multiple media, materials, and processes. Students will learn how to systematically integrate different media forms such as video, photography, sound, and code to develop engaging multimedia projects thoughtfully and deliberately. By the end of the course, students will have a deeper understanding of the intersection of various media forms, disciplines, tools, and techniques for creating powerful multimedia projects that explore the screen, respond to the site, and engage the ears. Prerequisite: Foundation: Media 1

MAAT 3090
Emergent Topics
3cr.
This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 3091
Emergent Topics
3cr.
This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is

redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 3092
Emergent Topics
3cr.
This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 3093
Emergent Topics
3cr.
This studio course is designed to respond to emergent and exploratory topics in the contemporary moment and lived experience from the perspective of art and technology. With each offering, this studio course content is redefined to reflect current social, cultural, and technological dynamics, allowing students to explore the intersection of life, technology, and art in real time. Through hands-on projects, critical analysis, and group discussions, students will gain a comprehensive understanding of how technology is transforming the creative process and shaping the future. This course will challenge students to push the boundaries of what is possible and necessary in the world of media and art. Prerequisite: Foundation: Media 1

MAAT 5040
Coding Concepts 2: Networks, Simulation, and Evolution
3cr.
This advanced studio course offers a comprehensive understanding of code as an art and design medium. The second level Coding Concepts course expands upon the first, creating space for students to explore larger-scale, more fully developed, and poetic projects. The course introduces advanced topics in object-oriented programming, such as inheritance and encapsulation, as well as topics related to networking, such as server-client architecture and real-time communication. The course also covers advanced topics related to simulations and natural systems, such as agent-based modeling and evolutionary algorithms, with an emphasis on how these concepts can be used to create interactive, generative art and design projects. By the end of the course, students will have a deeper understanding of how technology can be used to create immersive, interactive art experiences, and the skills and confidence to continue exploring advanced art coding topics independently. Prerequisite: Coding Concepts 1

MAAT 5050
Interdisciplinary Studio 2: Hybrid Media Venues
3cr.
This studio course offers a comprehensive understanding of how space, sound, and screen can be used in tandem to create compelling and innovative multimedia experiences. Rooted in contemporary interdisciplinary practice, students pursue further development of their artistic voices. While maintaining a broad formal and intellectual approach, students are encouraged to consider their artistic voices concerning three primary venues where multimedia practices tend to be expressed: space, sound, and screen. Through a combination of theoretical and practical exercises, students will explore how these three elements interact and inform each other, with a particular

emphasis on multimedia and interdisciplinary approaches. Students refine the relationship between their concentration/major and the broader interdisciplinary field. With regard to space, students will investigate site-specificity, material and technological explorations, and audience engagement, with a focus on creating immersive and experiential environments. The sound venue approaches sound as an art medium, as well as experimental sonic explorations, with a focus on developing a nuanced understanding of how sound can be used to create meaning and evoke emotion. Finally, in the screening venue, students explore the potential of the web, projection practices, and other screen-based media, with a focus on breaking out of the bounds of the rectangle. Prerequisite: Interdisciplinary Studio 1

MAFL 2000
Introduction to Filmmaking
3cr.
This course is an introduction to telling stories and expressing ideas in film. It introduces historical and critical issues of film language and provides a theoretical and technical foundation for future work. Principles of cinematography and editing are applied through assignments in the forms of documentary, narrative, and experimental genres. Technical processes and practices demonstrated include preproduction planning, shooting, basic lighting, sound recording and mixing, and digital editing. Equal attention is availed to technical and artistic concerns in screenings, lectures, discussions, technical demonstrations, and evaluations. Each student develops their creative work through the completion and critique of individual and group projects and exercises. Prerequisite: Foundation: Media 1

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

MAFL 3020
Documentary Filmmaking
3cr.
Through the production of a series of short films, students explore various forms of documentary production. Students learn how to make films from life and the limits, ethics, and opportunities of depicting reality. Techniques taught include research, preproduction, working with small crews, field video production equipment, sound recording techniques, lighting, and editing. In addition to critiques, discussions, and technical demonstrations, a selection of films are screened and analyzed during the course. Prerequisite: Introduction to Filmmaking

MAFL 3023
Experimental Filmmaking
3cr.
This course is an introduction to experimental film and video production. Key topics and techniques covered include experimental production methods, the hybridization of genres, and alternative modes of distribution and exhibition. Additional techniques taught include but are not limited to, 16mm film processes, found footage, field recording, and DIY technology. Readings and screenings contextualize the course's experimental production techniques, offering an overview of the history of experimental cinema and exploring a range of cultural, formal, political, and historical issues emerging from alternative filmmaking practices. Each student develops short films and videos through the completion of group and individual projects. Prerequisite: Introduction to Filmmaking

MAFL 3030
Camera, Sound, Rig
3cr.
A course that provides hands-on experience with digital cinema cameras, production sound recording technology, and camera rigging, including dollies and jib arms. Students will learn how to operate a range of cinema camera packages, expanding their knowledge of Proxy, RAW, and Log workflows, while also gaining experience with Sound Devices' audio field recorders, SMPTE timecode, rigging equipment, and lens filtration. The course primarily revolves around in-class exercises, in-class shoots, and practical demos, with an occasional outside of class collaborative shoot. Prerequisite: Introduction to Filmmaking

MAFL 3040
Editing and Post-Production
3cr.
This class provides a comprehensive overview of the post-production process for moving-image work, including film, video, and animation. Each step of the post process is examined—including planning productions with the edit in mind, file management, logging and ingestion, rough- and fine-cut editing, color correction and grading, integrating audio and visual effects, and mastering and output of the finished work. Students develop an understanding of pacing, montage, rhythm, and two- and three-dimensional continuity of the cut, as well as specific techniques to solve difficult post-production issues. This class examines the technical and theoretical considerations of editing and post-production for a wide variety of genres such as narrative, experimental, documentary, commercial, and industrial, and it provides students with the skills to apply them to their work. Class instruction includes screenings, group and individual projects, visiting professionals, critiques, and readings on the theories of prominent editors, filmmakers, and theorists, both historical and modern. Prerequisite: Media Arts: Tools and Techniques or Introduction to Filmmaking

MAFL 3050
Directing Actors and Acting for Media Makers
3cr.
Directing Actors is an acting class for directors. Students learn a variety of classic teaching methods including The Method by Stanislavski and contemporary techniques of acting for the camera. Students participate in acting exercises, observe one another's abilities to stay in the moment, learn the vulnerabilities of being a professional actor, and prepare a complete scene for a final video project. 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: Introduction to Filmmaking, Introduction to Animation, or Introduction to Comics

MAFL 5000
Advanced Film Projects
3cr.
In Advanced Filmmaking Seminar, students complete semester-long projects with faculty guidance. Individualized consultations alternate with group lessons, screenings, readings, and critiques to address scriptwriting, idea development, character development, and style. The class includes instruction in the interface of film and video in post-production. Students develop professional techniques for production planning and budgeting, scripting, casting, location, set etiquette, and editing. Advanced students complete a film that is ten minutes (minimum) in length. All students are required to assist other students in their productions and attend all classes. Papers and presentations on relevant artists, themes, and films require contextual research. May be repeated. Prerequisites: Two 3000-level filmmaking courses, successful Junior Review

MAPH 2000
Introduction to Photography
3cr.
This class introduces students to important ideas and work from the history of photography as a means of contextualizing and articulating their work. Utilizing both a digital and analog workflow, including 35mm film and darkroom processes, Photography 1 moves from camera operation through Photoshop processing to various output formats from web to paper. Emphasis will be placed on the way decisions made at each step of this process contribute to photographic form, function, and meaning. Photography 1 consists of technical demonstrations, readings, visual lectures, and group and individual critiques. Prerequisite: Foundation: Media 1

MAPH 3015
Analog Photography
3cr.
This course is a thorough exploration of the materials, processes, and techniques of analog photography. Students acquire a thorough working knowledge of roll film and large-format photography. This course emphasizes advanced understanding of negative exposure, film processing, tonal-range manipulation, digital scanning, and large-format output. Contemporary issues and concepts are explored through reading, visual research, and discussion and then applied through a series of visual problems. Students are evaluated on individual projects, critiques, a final portfolio, discussions, and quizzes. Prerequisite: Introduction to Photography

MAPH 3035
Documentary Style
3cr.
This course is an introduction to documentary traditions and contemporary considerations in photography. Students access difficult subject matter and learn the ethics of real-world engagement through several long-term projects undertaken in the course. Students learn to research and write about their subject matter while using DSLR, analog, or video cameras to complete their assignments. Historical and contemporary issues are explored through readings and discussions. Students are evaluated on individual projects, critiques, a final portfolio, discussions, and quizzes. Prerequisite: Introduction to Photography

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

MAPH 3055
Photographic Systems
3cr.
This course is designed to develop and expand the strategies of photographic representation through projects, readings, writing assignments, critiques, and visual image presentations. Photography is explored as a visualizing medium for related fields: sculpture, performance, literature, science, psychology, social media, etc. Contemporary interest in the materiality of photographic processes including non-camera image making and abstract photography are also explored. Attention to display possibilities as a means to construct context and shape meaning is emphasized. Digital and analog imaging techniques introduced in Photography 1 are further explored. Prerequisite: Analog Photography, may be taken concurrently

MAPH 3060
Digital Photography
3cr.
This course provides students with an opportunity to extend their knowledge and expertise of digital image-making beyond what they have applied in previous photography classes. Through a series of in-depth demonstrations and lectures, students examine advanced issues of image capture, enhancement, and output. The course contains a series of assigned exercises and projects, including a semester-long photographic portfolio project. Prerequisite: Introduction to Photography

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

MAPH 5000
Advanced Photo Projects: History and Theory
3cr.
In this class, students propose a semester-long project (new or continuing). Students use the framework and research of photographic history and important seminal, theoretical readings to define, expand, and articulate the issues in their photographic work. Students examine how their projects are informed contextually in the history of the media and within contemporary theoretical texts. Lectures and Readings include the most current histories of photography and theory. Prerequisites: Completion of two 3000- level photography classes and junior standing

Bachelor of Science

Creative Entrepreneurship

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

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

ADV 3000
Integrated Advertising
3cr.
This course explores the seamless integration of several media into a single campaign, Media covered may include video, print, radio, collateral, retail, packaging, events, and various digital platforms. Students learn how communications vehicles such as packaging, product design, retail, advertising, promotions, PR, and corporate communications can work together in a campaign over time to shape a new or emerging Brand. A real client will participate in person for a semester-long assignment. Guest speakers and mentors will showcase case histories of integrated brand management. Students will work in creative teams with their clients to develop, create, and execute an integrated campaign. This course fulfills a studio elective for BFA students. Prerequisite: Foundation: 2D

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

ADV 3040
The Future of Advertising
3cr.
The marketing and advertising industry is grounded in the supremacy of ideas and is constantly adjusting to emerging communication platforms. This class examines those adjustments and emergence in depth to understand how effective ideas continue to come to life across digital and social media. We'll explore and define how consumer, category, and platform insights matter. We'll consider and develop strategic foundations that support ideas across multiple media. We'll dive into the tools marketers and agencies use to power ideas today. Assignments throughout the semester will introduce students to exercises in developing content for existing and emerging digital platforms while exploring the relationship between humans, and existing and emerging technologies to create innovative

campaigns. Marketing and advertising guest speakers will join the faculty in reviewing assignments and offering feedback on assignments. Prerequisite: Introduction to Advertising or Copywriting

ADV 3060
Advertising for Retail Environments
3cr.
This course provides an overview of opportunities existing within the landscape of retail environments for artists, designers, advertisers, entrepreneurs, and merchandisers. Students may focus on a multitude of media, including traditional, non-traditional, external (web, broadcast, print, direct, and out-of-home); internal (store and fixture design, the point of sale, and product development); as well as promotion and event marketing opportunities. Students seek inspiration and source materials through retail outlet exploration. Collaborative teams create captivating retail campaigns. Presentation and clear communication are essential components of the coursework. Prerequisites: Foundation: 2D, Introduction to Advertising (Intro to Ad may be taken concurrently)

ES 1160
Color Marketing and Forecasting
1cr.
Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern, but research has shown that the reaction to color is emotionally based, and it has a direct impact on consumer choice. Color is one of the most powerful selling tools available to the designer and marketing professional. It is important to know from a commercial aspect the way color can spell success or failure for a package, poster, logo, display, or digital or retail store environment. This course is designed to expose students to the realm of color marketing. Students gain a basic understanding of color strategies used in brand identity and product design. Successive classes culminate with students creating their own color forecast study and collage based upon findings and ideas taught in class. Weekly topics include: the personality and language of color, the role of demographics in defining cultural color preferences, color in branding and corporate identity, packaging, product and website design, retail color, and future trends and influences. Required hardware: flatbed scanner or a digital camera properly configured to work with your computer. Required software: experience with design software is helpful but not required. (If not comfortable with design software such as Adobe Illustrator, please be prepared to draw out ideas in other ways, such as with pencil on paper.) This course fulfills studio elective credit for BFA students.

ES 1422
Money 101: Foundations of Financial Literacy for Creatives
3cr.
Money 101 introduces students to the essential financial skills every creative needs to succeed in college and beyond—budgeting, credit, debt, taxes, savings, and investing—through games, roleplay simulations, interactive case studies, and social media challenges. Each week, students step into a new level of play, guiding fictional—but familiar—creative characters (photographers, illustrators, animators, designers, filmmakers, musicians, writers, sculptors, and other creative practitioners) through financial dilemmas while always applying the lessons back to their own personal finances. Case studies are drawn from the wide range of creative disciplines represented at MCAD to ensure that every student sees their own practice reflected in the scenarios. By the end of the course, each student will have built not just a financial plan, but a playbook for thriving creatively and financially—with tools, apps, and strategies they will actually use.

ES 1601
Human-Centered Service Design
3cr.
Service design is the practice of tying together human, digital, and physical interactions to create differentiated and unique environments for people participating in an experience. Such experiences can be art exhibitions, touristic

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

ES 1701
Persuasion and Marketing
3cr.
This course introduces the art and science of persuasion and its relationship to contemporary marketing practices. Students will learn the principles of persuasion, discuss the ethics of overt and subliminal persuasion techniques, and practice the applications of these principles and techniques in a client-based setting. Modern marketing and influencing rely on trust-building, transparency, reputation-building techniques, and the evocation of emotions as well as appeals to reason. Students will explore the creation of persuasive language and visuals in marketing campaigns and apply them in their work with clients. This course fulfills studio elective credits for BFA students.

ES 1702
Stage to Startup: Theatrical Techniques for the Perfect Pitch
3cr.
This course merges the artistry of theater with the demands of entrepreneurship to help students develop powerful presentation and persuasion skills. By exploring the history of theater as a form of entrepreneurial enterprise, students discover how acting principles—such as voice control, physical presence, and emotional engagement—can be leveraged in delivering high-impact pitches. Through hands-on exercises, improvisation, and peer feedback, participants learn to craft compelling stories, conquer stage fright, and captivate their audiences. The ultimate goal is to transform each student’s personal narrative into a pitch that resonates with clients, investors, or collaborators while honoring the rich lineage of theatrical innovation. This course fulfills studio elective credits for BFA students.

ES/SO 2001
Creative Economies
3cr.
This course is an introduction to the history and contemporary scope of the global creative economy and its basic economic principles. Students will examine and discuss the impact of arts, design, and culture on the global economy and its contributions to standards of living, wellbeing, and other economic(s) parameters. The course will also be an in-depth introduction to concepts and applications of "value-based economics" and "economies for a common good". Students will examine how these approaches to economic growth and well-being reframe "standard" economics, and how they can be applied to building sustainable arts- and culture-based businesses and economies. This course fulfills a Liberal Arts – Social Science or Liberal Arts elective requirement for BFA students.

ES/CPW 2501
Grant Writing for Artists and Social Entrepreneurs
3cr.
Grant Writing for Artists is part writing workshop, part strategy lab, and part confidence bootcamp. Students learn to translate their messy, brilliant, creative ideas into persuasive, jargon-free proposals that resonate with real funders. Weekly exercises sharpen clarity, strengthen storytelling, and connect the dots between students’ personal practice and project goals, and grant missions. Classes mix writing sprints, peer workshops, mock review panels, and playful challenges (like jargon-busting games and “fund or flop?” pitch-offs). By the end of the semester, students will not only have a polished, fundable proposal but also the writing muscles and toolkit to tackle any application in the

future. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students.

ES 2601
Project Management
3cr.
This course is a study of modern management techniques and systems needed to execute a project from start to finish, to achieve predetermined objectives of scope, quality, time and budgetary cost, to the equal satisfaction of those involved. Relevant speakers, technical readings/discussions, and practical work on concurrent projects underway elsewhere in the curriculum prepare students for responsible and successful project planning and navigation in their careers.

ES 2701
AI for Creative Entrepreneurs
3cr.
No other technology has affected creativity, the arts, and business as rapidly as artificial intelligence (AI). Comprehension and fluency in Generative AI (GenAI) tools are fast becoming necessary for a diversity of entrepreneurs and content creators. This course introduces students to the verbal and visual GenAI landscape, including ChatGPT, Midjourney, Stable Diffusion, Runway, and other platforms, to build fluency while interrogating the promises and pitfalls of these technologies. We'll focus on critically understanding and leveraging these tools within the context of building a creative business and/or guiding an artistic journey. This course also addresses how new AI technology may produce bias and impact transparency, privacy, security, intellectual property rights, and other regulatory and compliance issues.

ES 3001
Business Ideation for Creatives
3cr.
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 fulfills a studio elective requirement for BFA students.

ES 3002
Business Financials for Creatives
3cr.
Finance for Creatives takes you from managing your own money to running the finances of a creative business. Whether you imagine yourself freelancing, running a design studio, starting a cooperative, or founding a nonprofit, this course equips you with the financial knowledge and tools to sustain your practice. Through games, case studies, roleplay simulations, and team-based challenges, you'll learn how to choose business structures, keep books, draft contracts, set prices, manage taxes, and secure funding. Every week, you'll apply the lesson to your own venture through homework assignments tailored to three tracks: Freelance/Sole Proprietor, For-Profit LLC/Company, or Nonprofit/Co-op. By semester's end, you'll leave with a three-year financial plan—a real, portfolio-ready roadmap for your creative enterprise. 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: Money 101 or instructor permission

ES/SQR 3357
The Natural World
3cr.
This course serves as an introduction to the intricacies of life on Earth by delving into fundamental biological concepts while also exploring interconnected themes of special relevance to visual artists and creative entrepreneurs, such as biophilia, biomimicry, circularity, and sustainability. Interdisciplinary perspectives from biology, ecology, culture, and the visual arts will be interwoven to provide a holistic understanding of the natural world. By fostering curiosity, critical thinking, and a sense of wonder, "The Natural World" aims to inspire a lifelong appreciation for the beauty and complexity of life while empowering artists and creative entrepreneurs to become stewards of the planet. This course fulfills a Liberal Arts – Scientific and Quantitative Reasoning or Liberal Arts elective requirement for BFA students.

ES 3360
Leadership and Professional Development
3cr.
Leadership and professional development are essential to creating and running teams, working with clients, and managing elements of creative projects or businesses. This course introduces students to methods of self-discovery that inform attentive and collaborative leaders. Students examine methods of leadership used for working on creative projects and investigate how the understanding of team dynamics and change management can be used to foster a productive team in a creative work environment. Prerequisite: Sophomore standing

ES/CPW 3501
Writing for the Voice
3cr.
This course explores the power of the spoken word. Students integrate the voice with visual communication utilized on social media platforms, the internet, TV, radio, and so forth, and attend recording studio sessions with professional voiceover talent. Students write various pieces for the voice and attain the skills necessary to develop any audio broadcast assignment from concept stage through final air-quality production without supervision. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES/CPW 3502
Copywriting
3cr.
This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students concept, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills a Liberal Arts – Creative and Professional Writing or Liberal Arts elective requirement for BFA students. Prerequisite: Writing and Inquiry

ES 3503
Funding Creative Ventures
3cr.
Funding Creative Ventures demystifies how artists, designers, and creative entrepreneurs raise capital to launch and grow their ventures. Covering both for-profit and nonprofit pathways, students will explore traditional financing options (bank loans, CDFIs, angel investors, and venture capital) alongside a wide spectrum of alternative and experimental models (accelerators, incubators, crowdfunding, Patreon, NFTs, co-ops, and community finance). The course emphasizes the “personality of money”—the psychology, ethics, and cultural fit between funders and creative work. Students will learn how to calculate cost of capital, ROI, ROA, and valuation; compare the motivations of donors, lenders, and investors; and identify when each tool in the funding toolbox makes sense. The throughline:

the strongest capital is always self-generated revenue, which makes every other source of money cheaper and more accessible. Prerequisites: Money 101 or Business Financials for Creatives

ES/HU 3601
Innovation and Progress
3cr.
Creativity inspires innovative problem solving. This course explores the conditions of innovation and examines technological advances and the social and cultural conditions needed for innovations to be adopted. Students ideate innovations to solve problems large and small while considering social and environmental impacts. Students' projects demonstrate the power of innovative thinking and its application to create change. This course fulfills a Liberal Arts – Humanities or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

ES/SO 3603
Steward-Ownership and Governance for Creative Ventures
3cr.
Who owns a person's work—and why? Students design mission-locked ownership and decision systems for creative enterprises: cooperatives, steward-ownership trusts/golden shares, Employee Stock Ownership Plan-like models, collective studios, non-profit/for-profit hybrids, fiscal sponsorship, and community wealth approaches. We cover purpose charters, cap tables for non-extractive models, decision rights, compensation/participation, and revenue-sharing mechanics without spreadsheets taking over the art. This course fulfills a Liberal Arts – Social Sciences or Liberal Arts elective requirement for BFA students. Prerequisite: Sophomore standing

ES 3701
Creating Valued Workplaces
3cr.
This course introduces the creation and maintenance of valued workplace environments that promote employee and group health and wellbeing through an equity lens. Students explore the science of mind-body medicine and resiliency, and identify the role of employment and employer conditions on individual and societal health. Drawing on examples from start-ups, established businesses, corporations, and nonprofit organizations, students examine new models of organizational management and their impact on employee health and engagement. Students learn how to address implicit bias and discriminatory practices and their negative impact on workplace health. Case studies and client work focus on the establishment of rules and standards for ethical behaviors in the workplace and explore how people should be treated in the office and how different situations should be handled. This course fulfills studio elective credits for BFA students. Prerequisite: Sophomore standing

ES 3702
Creative Law and Intellectual Property for Creatives
3cr.
Artists and designers monetize ideas through rights. This course demystifies copyright, trademarks, design patents, trade secrets, licensing, work-for-hire, fair use/transformative use, Creative Commons, royalty structures, moral rights (Visual Artists Rights Act), and the ins-and-outs of commissions, gallery/agency, music and media agreements, and digital platforms. Students build a rights strategy for their own practice and venture, draft creator-friendly contracts, and learn how to negotiate without "lawyering up." Prerequisite: Sophomore standing

ES 3801
Aesthetics of Sustainability
3cr.
Paired with the goals of sustainable development, our creative powers can help "meet the needs of the present without compromising the ability of future generations to meet their own needs." This course covers a brief history of sustainability through the lens of creativity and visual aesthetics. Students will examine existing sustainability

frameworks that seek to balance the social, environmental, and economic goals of the world we live in. The course also looks at current events and terminology related to climate science, social equity, and the circular economy. Students work individually and in teams, using collaborative processes to find sustainable solutions for individuals, citizens, and consumers. This course fulfills a studio elective for BFA students.

ES 3802
Climate Entrepreneurship
3cr.
This course will introduce students to the emerging field of climate entrepreneurship. Students explore principles and practices associated with systems thinking in the context of climate change and how processes of systems innovation and creativity can support positive climate action. Students identify opportunities for entrepreneurship that can positively impact climate change and gain an understanding of the value of entrepreneurship, innovation, and commercialization and its potential to positively impact climate change and sustainability. The course also introduces the process of creating, leading, and scaling an entrepreneurial venture and developing a sustainable green business. Prerequisite: Sophomore standing

ES/MA 3803
Art, Media, and Planetary Futures
3cr.
How do maps and media help us make sense of landscapes in flux? This course explores the climate emergency through mapping and media practice, offering students tools to translate environmental change into compelling forms of storytelling. While the emphasis is on map-based narratives using accessible platforms like ArcGIS StoryMaps and StoryMapJS, students can also opt to create other modes of mediation, through film, photography, sound, installation, or hybrid projects. We will work with datasets and imagery from local case studies, introducing students to low-barrier spatial tools as creative raw material. By the end of the semester, students will have developed portfolio-ready works, including short films, interactive map-stories, photo essays, immersive soundscapes, or AR/VR prototypes, that communicate environmental change with clarity, ethics, and imagination. For Media Arts students, the course emphasizes narrative and cinematic experimentation. For Creative Entrepreneurship students, it highlights audience engagement, communication strategies, and prototype development at the intersection of art, design, and ecological futures. This course fulfills a studio elective requirement for BFA students. Prerequisites: Foundation: Media 1 and Media Arts Tools and Techniques

ES 4001
Creative Ventures Lab 1 – Development, Strategy and Viability
3cr.
This course equips students with the strategic, financial, and branding tools needed to bring a creative venture to market. Building on a validated concept, participants refine their Business Model Canvas, create a financial viability plan with pricing strategies, and develop a resonant brand identity and marketing plan. Coursework emphasizes ethical and inclusive leadership practices to guide decision-making and sustain growth. Preparation for public presentation is embedded throughout the semester. Each class includes student presentations, structured peer feedback, and practice in professional communication. Students are taught how to both give and receive critique, ensuring they are ready to present with confidence to external stakeholders. The course culminates in the MCAD Spark Showcase, where students present a polished financial and branding package on MCAD's public platform for emerging creative ventures. Prerequisite: ES 3002 or instructor permission

ES 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Development or initiated by students. All

internships must be pre-approved through the Career Development Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities.

ES/GRD/PD 4022
Color for All 2.0
3cr.
Color for ALL 2.0 is an initiative between MCAD and the Target Corporation to foster collaboration and create inclusive color palettes informed by color science to relate to wide ranges of skin tone nuances. In this course, students and instructors work with professionals from the Target Corporation to proactively research, develop, and present color palettes and selections. Coursework centers on the study and application of color science fields, such as colorimetry, optics, psychology, and phenomenology which are fundamental to understanding the usages of colorful media, human color perception, and cultural color methodology. The final deliverable products of the course will be color palettes and arrangements used by designers at Target to create a more inclusive experience for guests. The course builds upon work created during the initial Color for ALL (CFA) Spring 2022, where palettes comprising 265 colors were identified using a methodology based on cultural colors and color sciences. The CFA palettes were successfully integrated into Target-owned brands, and after two years of use, additional color needs have been identified. This spring semester 2025, Color for ALL 2.0 will address those needs and continue our successful collaboration by expanding the demographic reach and breadth of the color palettes. In Color for ALL 2.0, Target staff act as clients and mentors; students act as artists, designers, and researchers alongside the guidance of the instructors. Students work in interdisciplinary teams to identify colors that are responsive to a broad range of nuanced skin tones that the Target team will provide to the MCAD studio. Utilizing the formula developed during the Color for ALL 1.0 course, this work will include creating new palettes and adding neutral and pastel colors to existing palettes. The new palettes will focus on a White/Caucasian guest demographic, and additional colors will be added to the existing palettes related to Black/African-American, Hispanic/Latino, and Asian guest demographics. Target will use these colors to develop foundation, everyday, and fashion Home Goods and Apparel for diverse guests. This cross-disciplinary, client-based course is open to BFA and BS students of all majors with junior standing or above, or upon permission of the instructor. Students must agree to the intellectual rights policy of this sponsored studio before the beginning of the course. Prerequisite: Junior standing or above, or permission of the instructor

ES 4501
Designing Sustainable Futures
3cr.
Futurism, as an artistic and scientific movement, broadly speculates about the future. Futurism became popular in the early 20th century and was appropriated by architects, designers, painters, and other people associated with the avant-garde movement. Eventually, futurism extended to other areas of social and scientific inquiry and was later adopted by consulting companies and others that mainly deal with the prediction of conflicts and their consequences. Today's futurism is represented by groups of people who study and attempt to predict global aesthetic and technological trends. The formal study of the future includes foresight, strategy, and perspective awareness. Successful futurologists use trend, precursor, and scenario analyses in their prospecting. This course explores the scientific, technological, and social forces that shape the natural and human-made environment of the future as they impact society, life, and work. Thinking in systems, students research the existing state of the global environment to develop long-term forecasts for the future. Prerequisite: Sophomore standing

ES 4601
Designing with Data: Visual Storycraft for Creative Enterprise
3cr.
This hands-on studio equips creative entrepreneurs to turn messy, real-world data into clear, ethical visual explanations that inform product, operations, and strategy. Students learn how to find and vet data; clean and

analyze it; choose appropriate visual forms; and build narrative structures that make complex ideas legible to non-experts (teammates, partners, funders, clients). Students work across static and lightweight interactive formats (posters, briefs, dashboards, and scrollytelling explainers). Prerequisite: Junior standing

ES 5001
Creative Venture Lab 2: MVP and Coaching
3cr.
This studio-intensive course equips students to build, test, and refine a functional Minimum Viable Product (MVP). Through iterative build sprints, user-testing labs, and mentor coaching, participants transform validated concepts into prototypes ready for real-world engagement. Emphasis is on applied learning: pitching, storytelling, and adapting quickly to customer insights. Preparation for public presentation is embedded throughout the semester. Each class includes pitching practice, iterative rehearsal, and structured feedback training. Students are taught how to both present effectively and act as professional respondents—listening, asking questions, and providing actionable critique. The course culminates in the Spark Showcase, where students present a functional MVP and pitch to peers, mentors, and external partners. Students completing this course leave with a tangible prototype, documented customer feedback, and practical pitching experience—even without concurrent enrollment in the Strategy course. This course fulfills a studio elective requirement for BFA students. Prerequisites: ES 3002 or instructor permission

Graduate Courses

Master of Arts

Creative Leadership

CL 6101
Theory and Practice of Creative Leadership
4cr.
This foundational survey course examines leadership through a creative lens. A key premise of this course is that we need the methodologies of artists and designers alongside those of scientists and entrepreneurs to undertake necessary transformational change and worldmaking. The in-demand creative skills introduced through this course, which can be applied at any scale and scope of endeavor, include: resourcefulness, adaptability, comfort with reinvention and failure, deep listening, empathy, critique, systems thinking, disciplined imagination, storytelling, facilitation, and community building. The course reviews major contemporary leadership theories and approaches; and students spend time considering their own leadership style, philosophy, strengths, and weaknesses. Finally, students develop a plan outlining key goals for their ongoing journey through the program and begin the process of documenting that journey.

CL 7102
Relational Leadership
2cr.
In support of a more inclusive, equitable society, this course invites exploration of a range of relational practices for cultural understanding and change, in response to calls for civic imagination and systemic transformation. It examines how practices of artists and other creators develop critical (lost) ways of knowing that are central to human development and how they support an increasingly called-for shift in leadership–away from one grounded in individualism, competition, scarcity, exploitation of people, and extraction of natural resources, but toward one grounded in self-organizing (or collectivism), collaboration, abundance, and care for both people and planet. Students will experience and reflect on resilience under pressure, their habits of relationship, somatic self-awareness, attentional capacity, decision-making in uncertainty, power dynamics, community-driven design processes, and creative placekeeping. This residency also fosters community building within the Master of Arts in Creative Leadership program itself and centers the value of intentionally formed networks, communities of practice, and peer groups. Individuals with shared goals support one another, exchange knowledge, develop skills, and work to advance thinking and progress in a particular domain. 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.

CL 6203
Designing for Complexity and Social Impact
4cr.
This course introduces students to a framework and processes to address complex social challenges, grounded in the principles and methods of design thinking with elements from other schools of thought, such as social entrepreneurship, systems change, lean methodology, and community-centered approaches. Addressing such challenges requires a set of behaviors and mindsets that can be mastered and applied by intrapreneurs or entrepreneurs. Following a conceptual foundation, the course will shift to the analysis of case studies which illustrate

the impact and potential scalability of design-informed solutions to complex social problems. Students will then apply tools they have learned moving from insights to execution in an iterative manner. Key steps in the process include:building empathy and relationships; visioning, identifying, and clarifying a community need; analyzing the larger environment in which a need or problem is situated; building coalitions for co-creation; prototyping one or more solutions to address the need; testing and evaluating those solutions; and developing ways to seed and scale the intervention for long-term social impact.

CL 6205
Creating Workplace Culture
2cr.
How do you co-create workplaces where people can thrive and feel agency? Where policies, practices, language, programs and initiatives center values of anti-racism, inclusion, equity, and justice? What are the tools, frameworks, resources, questions, and approaches that can help “operationalize” a commitment into a reality? And what work do leaders need to do internally to undertake this change with others? These are among the questions addressed in this course. Key topics to be covered within the overarching themes of cultural competence and workplace inclusion are: recognizing and addressing biases; shifting a racist culture or climate within your organization; creating an anti-racist, anti-oppressive organization; the work of decolonization; equitable search, recruitment and hiring processes; and healthy conflict. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 6207
Finance and Structure
3cr.
This course examines how business structures and financial models can be designed to align with and advance social, cultural, and environmental change. Moving beyond start-up basics, students critically compare traditional and emerging organizational structures—including cooperatives, Employee Stock Ownership Plans (ESOP), nonprofits, and hybrids—and evaluate financing approaches ranging from earned revenue to impact investment. Students explore how different forms of capital (social, cultural, political, and economic) can be mobilized to support change initiatives, and learn to distinguish when partnerships, collaborations, or joint ventures are most effective. Through applied modeling, students design a structure and financing approach that reflects their values and supports sustainable change. Prerequisites: Theory and Practice of Creative Leadership, Designing for Complexity and Social Impact, Creating Workplace Culture, and Leading Transformational Change

CL 7308
Leading Transformational Change
2cr.
There is increasing recognition that transformational change is needed to realize a just society–where all life thrives, but less clarity on what this transformation involves. During this course, students explore the essential role of collaboration across differences to imagining and realizing transformational change. In doing so, it honors the wisdom embodied by many indigenous groups and spiritual traditions, and attempts to decolonize the practice of 'systems change.' This course additionally challenges the dichotomous relationship between culture and nature which is embedded in a Western worldview. Alongside the models for change from the natural world, this course asserts the critical role of creators, culture-bearers, as well as the capacities for (and fruits of) human imagination more generally to the processes of transformational change. Because culturally constructed paradigms shape social systems, this course additionally asserts that change-makers and world builders must have the capacity to reflect upon, problematize, and transcend one's worldview. While ’systems change’ work often stops short of incorporating such invisible, yet critical, domains of beliefs, identities, and worldview, this course integrates them. Ultimately, students identify creative ways to apply the principles and frameworks of this course to their personal and professional development and to a progressive, community-change project. Prerequisites: Theory and Practice of Creative Leadership; Relational Leadership

CL 7310
Regenerative Sustainability
3cr.
This course explores how to lead organizations and initiatives through regenerative approaches to sustainability. Students examine and critique established sustainability frameworks (triple bottom line, the natural step, limits to growth, etc.) and learn how regenerative practices move beyond reducing harm to fostering systems renewal. The course emphasizes leadership strategies for working in complexity, engaging diverse stakeholders, and developing organizational designs that embody regenerative principles. Students apply these concepts in a collaborative project, designing a regenerative approach in an organizational or community context, while also cultivating a personal leadership journey of transformation. Prerequisites: Theory and Practice of Creative Leadership, Designing for Complexity and Social Impact, Creating Workplace Culture, and Leading Transformational Change

CL 7312
Managing Human-Centered Organizations for an Evolving World
4cr.
Management is evolving to address increasingly unpredictable and complex environments. This course invites students to assess emerging models of organizations. These models are based on human-centered principles, processes, and practices that are decentralized, agile, and responsive to persistent change. Students will examine pros and cons of decentralized functions, such as planning, decision-making, and operations. Flatter structures are coupled with remote or hybrid operations. The course will address how all of these dynamics influence management, culture, roles, collaboration, and more. As a key component of this work, students will explore mindsets and approaches to employee motivation, personal growth, power,and psychological safety. The course will consider the rapidly evolving field of artificial intelligence and the myriad of ways it's influencing organizational systems. While focusing on organizational contexts, the course will consider how these frameworks apply to networks and movements. Students will analyze case studies, reflect on their personal attitudes about workplace issues, and apply these emerging practices to their Matter of Concern. Prerequisites: Theory and Practice of Creative Leadership, Design Informed Approaches to Complex Challenges, The Culturally Competent Leader and Inclusive Workplace, and Leading Transformational Change

CL 7410
Creative Leadership Capstone
6cr.
To graduate, all students must complete a capstone designed to apply and demonstrate knowledge and skills gained throughout the program. The Creative Leadership Capstone is composed of a handful of components related to one's matter of interest (a values-based change that one is seeking to address within their community); planning and implementation of the change one seeks to co-create with their community; establishing a vertical and horizontal eco-system of subject matter experts, mentors, and supports which is encouraged to transition into a community of practice and care; and a summarized demonstration, presentation, written essay, or exhibition highlighting the process of creative transformation within oneself and their community. This course is offered on a pass/fail basis. Prerequisite: All MACL courses, except CL 7414

CL 7414
Building Community
2cr.
This three-week course is composed of two online weeks and one week in residence in Minneapolis. In this course, students identify and examine the work of community builders who are effectively fostering creative transformation. While in residence, students demonstrate a range of skills that are necessary for building community as creative leaders where they discuss their growth and insights gained from the program, demonstrate effective facilitation and relational leadership skills, and contribute to building and supporting a Creative Leadership Community of Practice and Care, and commit to a creative leadership praxis. 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 is offered on a pass/fail basis. Prerequisite: Creative Leadership Capstone

Graphic and Web Design

GWD 6405
Design in Context
3cr.
Because the outlines of the profession continually change, the graphic designer must know how to integrate an understanding of visual literacy with broad-based cultural knowledge. This seminar examines the theoretical basis of graphic design, defining basic concepts and vocabulary used within the profession, such as information architecture, pattern-recognition, grids, proportion, rhythm, sequence, and gestalt. In addition, the course explores the contemporary history of graphic design from the mid-nineteenth century to the present, with an emphasis on cross-disciplinary inspiration, varied cultural influences, technological innovation, and expanded applications. Great emphasis is placed on thorough research as an integral part of the ideation process. Throughout the course, weekly exercises and small projects that build on one another provide the student with a comprehensive understanding of the discipline of graphic design. 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 6420
Typography
3cr.
This course incorporates research, ideation, and application within large-scale branding, publications, signage, mapping projects, and identity systems. Students investigate conceptual possibilities utilizing research; knowledge of historical and contemporary perspectives; experimental strategies using hand tools and digital software; and personalized design methodologies. Identification of real-world challenges and typographic solutions are explored through professional experiences with external designers. The assignments challenge students to develop and apply visual sensibilities through original solutions. Projects are designed to advance the understanding of how typography can be used to articulate meaning as it relates to a variety of topics including typographic and language systems, identity, conceptual narratives, and sequential implementation.

GWD 6460
User Experience Design
3cr.
This course explores the UX Design process and leverages it to bridge the gap between functionality and aesthetics, creating a better experience for users. Guided by user-centered design processes, students design visual and experiential systems for web and mobile apps that are shaped by such things as: stakeholder interviews, requirement gathering, usability testing, competitor benchmarking, and analytics. In the process, visuals such as task maps, customer experience maps, user journeys, personas, wireframing, quick sketches, and prototypes will be developed to communicate and generate ideas.

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

GWD 6620
Programming for the Web
3cr.
This course introduces the fundamentals of programming using the language of the web, JavaScript. Students explore topics through a variety of projects, including creating interactive web components and building a simple web application. The course progresses towards a student-selected final programming project. Topics include program and data structures, objects and arrays, functions, bugs and error handling, the Document Object Model (DOM), event handling, drawing using HTML5 canvas, data fetching, and using common libraries and tools.

GWD 7410
Web Design
3cr.
In this course, students will apply both traditional and web-specific concepts, best practices, and strategies as they learn advanced concepts and skills in web design. Topics covered include: advanced techniques for page layouts; building responsive web pages; and universal design concepts. From concept to delivery, students will work to develop a fully developed website, through each step of the design process including ideation, wireframing, using advanced design tools and techniques, and preparing and presenting a design for client review. Students will complete a final web design project and continue building and refining their web portfolio. Prerequisites: Typography, Web Development

GWD 7415
Motion Design
3cr.
This course focuses on movement with a time-based application of established graphic form to enhance communication delivery. Through broadcast, video, and web technology-based practices, students advance their capstone project proposal as part of a multi-faceted design approach. Animation and motion graphics are utilized as practical solutions to ongoing design challenges.

GWD 7630
Experimental Interaction
3cr.
This course provides students with a means of approaching digital projects holistically, functioning as a platform for discourse and code-based experimentation. Students will respond to the contemporary conditions inherent to digitality balancing both research and production. While working through projects, students are expected to develop an approach that balances the pragmatic and the abstract; working within their means technically and within the time allotted to publish and articulate an outcome that is a summation of that section's theme. Prerequisite: Programming for Web

GWD 7800
Capstone
3cr.
In consultation with faculty and the coordinator, students complete a final project as a culmination of research and studio work that has been assembled and produced throughout their progression in the program. The project is documented and presented as part of a final web portfolio displaying and articulating the arrival at a solution to an in-depth design problem. Features of the project and process are utilized to discuss best practices for career networking, client communication, and connecting with an audience.

GWD 7810
Design Studio
3cr.
Design Studio focuses on the development of research-oriented projects with logical design solutions for broad audiences ranging from personal initiatives to public forums. The culmination of students' knowledge and skillsets is further refined throughout the long-form research, studio projects, and portfolio with a focus on the final project that is completed parallel with the Capstone course. Networking strategies are utilized to connect with industry representatives and a professional practice strategy is implemented.

Sustainable Design

SD 6500
Fundamentals of Sustainable Design
3cr.
This foundational course introduces students to sustainability concepts related to business, community, communications, and innovation, as well as covering practical design-for-sustainability (D4S) concepts, strategies, tools and techniques. The universal design-for-sustainability approaches covered in the course are applicable for practicing designers of all disciplines, as well as innovators, marketers and entrepreneurs. Students learn and apply these concepts and strategies to self-directed design projects and exercises in addition to readings, research, lectures, and discussions.

SD 6510
Systems Thinking
3cr.
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 6602
Inspiring Innovation & Implementation
3cr.
In this course, students find opportunities for innovation that can have a real impact and influence within an organization or community. Students connect organizational priorities with sustainability and inclusivity goals to inspire the development of their innovation ideas through prototyping. Students then design an implementation tool or experience that encourages interest and support for the implementation of the innovation.

SD 6610
Biomimetic Design
3cr.
In this course students learn how to abstract functional strategies from nature to apply to the process of innovative design. This project-oriented studio course covers core biological principles, astounds students with the wealth of design solutions available in nature, and provides numerous case studies of innovative designs inspired by natural models. Overall, this course provides powerful metaphors and methods for looking to nature as model, mentor, and measure in our designs.

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

SD 6825
Leadership in Design and Advocacy
3cr.
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 7010
Graduate Sustainability Practicum
3cr.
This professional practicum provides an opportunity for students to gain practical experience in the evolving field of sustainable design and innovation. The practicum may be arranged by the director of career services, the sustainable design program office, or initiated by students, and all practicums must be preapproved by the sustainable design program office. For a practicum to be approved, a mentor relationship and learning experience must exist beyond a simple employment opportunity. Three-credit professional practicums require working 120 hours toward the practicum project (can be accomplished remotely) and keeping a journal or blog to document hours, activities, and learning process.

SD 7530
Making the Business Case for Sustainability
3cr.
How do market forces shape the way we live, work, and even play? Students in this course look at business through a designer's eye to understand the interplay between producers and consumers, governments and people, stockholders and stakeholders, man and the environment, and how all of these factors interconnect and ultimately direct how our products, processes, and systems are created. Students gain an understanding of the implications of their decisions, how to identify risk areas, long-term thinking strategies, and best practices for sustainable business models through weekly exercises, special projects, and the creation of a business plan.

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

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

SD 7640
Design for Climate Justice
3cr.
There is no climate justice without social justice. How can we use design thinking, community engagement, and storytelling to reimagine how our human systems work and create a sense of good health and wellness? Designing new innovative solutions that tackle local and global issues in a more equitable and just way requires a systems transformation which addresses the unequal burden on certain communities. In addition to solution-based projects and assignments, students will use the United Nations Sustainable Development Goals (SDGs) and its indicators to examine issues of climate change and improvements in human conditions through a final environmental-justice-design project or campaign. Prerequisites: Fundamentals of Sustainable Design, Systems Thinking

SD 7901
Capstone Project Development
3cr.
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 7902
Capstone
3cr.
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

Master of Fine Arts

Visual Studies

GRLA 6051
Teaching Art & Design Online
3cr.
In this course, students learn strategies to develop high-quality online courses that help artists and designers facilitate the creative process remotely and conduct critiques effectively online. The essentials of online course design are addressed, as are the particular needs of online instruction for creative classes. Through readings, writings, and class discussions, students are introduced to concepts that help them design their own creative course. Students gain an overview of instructional design concepts, such as backward design, Bloom's Taxonomy, types of interactivity, and faculty presence. Students review general phases of the creative process, components of an art/design work, chunking and scaffolding, transparency in grading, rubrics, Universal Design for Learning in relationship to presentations/demonstrations, accessibility, and various forms of interaction. Students learn about community building, group agreements, giving and receiving feedback, understanding bias/blindspots/growth mindset, in-process versus final critiques, and documenting work in non-studio spaces. Students also learn different approaches to leading a successful critique in an online classroom, creating assignments, and designing critique structures for an online course of their own design.

GRLA 7005
Community and Context
1cr.
In this five-week course offered at the start of the MFA program, students reflect on personal and situational context, privilege and difference, intentions versus results, and intended audiences for their creative practices. Students take field trips focused on different groups of people living in the Twin Cities who have influenced and shaped current cultural and social circumstances, potentially including Indigenous, Black, immigrant, and hyper-local/neighborhood-level perspectives. Artists, designers, curators, writers, or other cultural workers/thinkers are invited to help illuminate relationships to creative practice. The course establishes a framework for sustained commitment to antiracism in practice and community life by introducing related vocabulary and concepts.

GRLA 7011
Criticism and Theory 1
3cr.
This is one of two courses that exposes students to contemporary visual criticism and theory in art and design. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. Early in this course, students will examine concepts of privilege and difference in relationship to systems of power, both in and outside the art and design worlds. Also early in the course, students will be briefly introduced to basic popular lenses for examining art and design work, including selected identity issues (race, gender, sexuality), iconography/semiotics, Marxism, and cultural studies/post-colonialism. Topics for the remainder of the course will be determined by the students' practices, and the instructor will provide appropriate historical context as necessary.

GRLA 7012
Criticism and Theory 2
3cr.
This is the second of two courses that expose students to contemporary visual criticism and theory, along with corresponding historical context. Students gain exposure to artists, designers, systems, curators, critics, and visual/textual methods influencing current practices in art and design, building beyond content/topics covered in the first course. This course brings together reading, discussion, writing, oral presentations, and at least three site-visits (museums, galleries, agencies, conventions, studios, etc.), to help students expand their art and design vocabulary. Students will practice verbally analyzing and articulating their practices in relationship to various histories and cultures. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students. With instructor guidance and classmate feedback, students draw connections between their personal practice and course materials, honing the ability to narrate, analyze, and discuss the contexts of their work using new vocabulary. There is particular focus on preparing for the Mid-Program Review's oral presentation, written statement of intent, and a list of research sources.

GRLA 7013
Graduation Preparation 1
3cr.
This course is designed to help students articulate the theoretical basis of their work in relation to acknowledged contemporary works and culture. Students research, outline, and write the first three-quarters of their paper on the nature of their current practice. The semester concludes with public presentations based on the students' work over the course of the semester. 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 7014
Graduation Preparation 2
2cr.
This course is designed to guide students through the process of final thesis development. Students will meet throughout the semester to ensure work is moving forward according to various requirements and deadlines. There will be a writing intensive component at the end of the semester to complete the required final quarter of the thesis paper. The instructor will submit the final grade for the paper as a part of this course. This course also guides students through the process of finalizing the thesis paper for submission to the college.

GRLA 7021
Professional Practices
3cr.
This course addresses skills and knowledge useful for succeeding post-graduation. Students will further develop their communication skills in both written and oral forms. Via individual studio visits with the instructor early in the semester, this course becomes highly tailored to reflect the areas of foci of the enrolled students, and builds upon their prior professional understanding gained through undergraduate study and/or previous professional experience. Topics can include goal setting and planning, informational interviews, job/internship searching/applications, writing for professional opportunities and applications, the documenting and marketing of work, tax issues, and studio/business startup concerns. By the end of this course the students will be expected to produce a portfolio of documents or artifacts related to their professional goals.

GRLA 7022
Teaching in Higher Education
3cr.
This course introduces graduate students to general teaching pedagogy, course planning resources, and classroom and course management. Students will explore teaching and learning theories as they develop skills for leading and building community in a higher education classroom. Students will learn the role of online Learning Management Systems in teaching both in-person and online courses and will develop foundational skills in creating online content. Students will develop a full-semester course syllabus and scaffolded assignment, lesson, and assessment plans. Through reflections on their own experiences in varied classrooms, students will develop a personal teaching philosophy. Students will learn skills for navigating the complex employment landscape for teaching in higher education and will create professional documents in preparation for their own job searches.

GRLA 7030
Responsive Topics
1cr.
A course or seminar on a selected topic responsive to a current issue that is not otherwise represented in the curriculum.

GRLA 7033
Finance and Business Skills for Artists
1cr.
Being an artist requires proficiency in many areas of financial and entrepreneurial literacy, from taxes and business structures to budget planning, bookkeeping, valuing your work, and writing contracts. This 1-credit, 5-week course addresses key financial and business concepts and processes that MFA candidates can use to build solid careers as artists, no matter their professional goals. Covering topics relevant to both the broad responsibilities and the day-to-day operations of running a small business, this course assists students in practicing various quantitative and planning skills, from calculating the financial valuation of their business based on multiple quantitative parameters to writing contracts that protect and advance their creative work. This course fulfills one credit towards the elective requirement for MFA students.

GRST 7002
Graduate Critique Seminar (Semester One)
3 cr.
The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7003
Graduate Critique Seminar (Semester Two)
3 cr.
The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes

contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7004
Graduate Critique Seminar (Semester Three)
3 cr.
The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7019
Thesis Exhibition
1 cr.
This capstone project is the completion of the student's required studio work for the Thesis Exhibition under the guidance of his or her mentor in preparation for the final thesis review. Graduate candidates navigate this process in consultation with their mentor and the Thesis/Exhibition Review Committee.

GRST 7031
Publics and Publication
1cr.
If a student intends to create and sell a book, broadside, or booklet, it's vital to keep in mind that publications are not, by nature, a commodity. Publication is the act of public making. From material concerns to distribution, all aspects inform how people experience and absorb the ideas expressed in that publication. Those ideas exist as a way to generate public engagement. Publication is examined holistically through a variety of means, looking at how critical networks of individuals gather around ideas through the social craft of publication. Rooted in the concept that publication can be a non-material tool for relating, this collaborative, investigative approach includes: fashioning publication projects outside the restrictions of technical skills by centering intent over materiality; speaking with practitioners who work in this expanded method of publication; and researching historical practices inside and outside of art-making and using a wider lens of sociocultural production.

GRST 7032
Interdisciplinary Art Handling 101
1cr.
This five-week introductory workshop addresses the varied professional needs and material practices required for artists and cross-disciplinary makers to move and share their creative work anywhere beyond their studio, whether it's a small print, a heavy sculpture, or a digital file. Through a combination of hands-on training, classroom demonstrations and lectures, field trips, visits by guest artists, readings, individual research, and production, this course will consider professional standards and procedures for preparing, packing, shipping, installing, and preserving artworks. Topics such as strategizing site-specificity and considering material translations of projects to produce cost-effective creative work for a given circumstance will also be addressed. For the final class, students will produce a packing solution and/or submission packet appropriate to one or more of their creative media. Note that students may potentially need to create personal proposals to work with various technical departments at MCAD, such as the 3D shop, to produce their final shipping package.

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