

MCAD Course Catalog

Updated 7/12/2024

Bachelor of Fine Arts

Design

Comic Art

COM 2000

Introduction to Comics

3cr.

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

COM 3010

Comic Media and Concepts

3cr.

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

COM 3020

The Comic Scene

3cr.

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

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

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

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

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

COM 3050**Comic Book Publishing: Print and Digital****3cr.**

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

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

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

COM 3070**Comic Storytelling****3cr.**

This class focuses on helping students develop their comic storytelling techniques by illuminating the relationship between text and image on the comic page, ideas of plot versus theme, the use of composition and symbolism in the comic panel, and how all of these correlations work together to serve the goal of the artist in communicating his or her personal narrative vision in the comic form. With a strong focus on issues in contemporary comic storytelling

methods, plot structure and motif in popular fiction and literature, and the symbolic and aesthetic powers of fine art and design, Comic Storytelling allows students to shape their own scripts and stories into comics that demonstrate their skill and acumen in the comics language. The work in this course is heavily self-directed and students should be prepared to judiciously utilize their studio processes as they craft in-depth, multi-page comic projects to present for in-class and individual critique. Prerequisites: Introduction to Comics, Comic Media and Concepts (Comic Media and Concepts may be taken concurrently)

COM 3081

Rock Paper Scissors Comic Art Workshop

3cr.

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

COM 4000

Professional Practice

3cr.

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

COM 4010

Internship

3cr.

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

COM 5010

Advanced Comic Art Seminar

3cr.

This course continues and concentrates on the issues and development of a unique comic voice. Students develop topics or themes into a full comic narrative working within the mainstream, art comic, educational comic, or documentary comic fields. Critical input from the faculty and fellow students helps guide the projects towards

completion, allowing for a developed and mature narrative assignment. Lectures, visual presentations, readings, and in-depth study of comic professionals supplement the topics discussed within this course. Prerequisites: Successful Junior Review

COM 5100

Senior Project

6cr.

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

Graphic Design

GRD 2000

Graphic Design 1

3cr.

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

GRD 2010

Type

3cr.

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

GRD 3020

Type Plus

3cr.

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

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

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

Prerequisites: Graphic Design 1, Type

GRD 3050**Publication Design****3cr.**

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

GRD 3060**Motion Design****3cr.**

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

GRD 3070**Graphic Design 3****3cr.**

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

GRD 3080**Digital Production****3cr.**

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

GRD 4000

Professional Practice

3cr.

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

GRD 4010

Internship: Graphic Design

3cr.

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

GRD 5010

Advanced Graphic Design Seminar

3cr.

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

GRD 5100

Senior Project: Graphic Design

6cr.

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

Illustration

ILL 2000

Introduction to Illustration

3cr.

This course examines the effectiveness and power of illustration through everyday images found in book and magazine illustration, web, and surface design. From the sketch process to the development of finished images, students are exposed to a variety of working methods. Demonstrations of Photoshop, large-scale scanning, acrylic, gouache, pen and ink, watercolor, and collage enable students to experiment with new media. Assignments may

include creating spot images for the web, decorative surface design, educational posters, classic storytelling, and personal and explorative work. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Drawing 2 (Foundation: Drawing 2 may be taken concurrently)

ILL 3010

Tools of the Trade

3cr.

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

ILL 3020

Concepts and Metaphors

3cr.

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

ILL 3030

Digital Illustration

3cr.

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

ILL 3040

Illustrated Notebook

3cr.

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

ILL 3050

Editorial Illustration

3cr.

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

Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)

ILL 3060

Children's Book

3cr.

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

ILL 3070

Illustration and Products

3cr.

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

ILL 3080

Illustration Topics

3cr.

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

ILL 4000

Professional Practice

3cr.

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

ILL 4010

Internship

3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Development or initiated by students. All internships must be preapproved through the Career Development Office. For an internship to be approved, a

mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities.

ILL 5010

Advanced Illustration Seminar

3cr.

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

ILL 5100

Senior Project

6cr.

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

Product and Furniture Design

FURN 3020

Lighting/Accessories

3cr.

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

FURN 3040

Furniture as Art

3cr.

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

FURN 3056

Furniture: Textile and Surface

3cr.

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

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

FURN 3070

Design Environment

3cr.

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

Prerequisites: Furniture Design: Materials and Techniques, Theory and Methodology of Furniture Design

FURN 3080

Production Design

3cr.

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

Prerequisites: Theory and Methodology of Furniture Design, Digital Fabrication

FURN/SC 3090

Digital Fabrication

3cr.

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

FURN 3093

Advanced Material Exploration

3cr.

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

FURN 4000

Professional Practice

3cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition.

Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

FURN 4010

Internship

3cr.

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

FURN 5010

Advanced Furniture Design Seminar

3cr.

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

FURN 5100

Senior Project

6cr.

During their senior year, every furniture design major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Required for all seniors. Prerequisites: Successful Junior Review, senior standing

PD 2000

Introduction to Product and Furniture Design

3cr.

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

PD 2300

Design Drawing: 2D Drawing for 3D Design

3cr.

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

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

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

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

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

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

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

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

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

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

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

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

PD 3070

Environment and Retail Design

3cr.

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

PD 3320

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

3cr.

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

PD 3340

Advanced Materials and Manufacturing Processes

3cr.

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

PD 3360

Understanding Marketplaces and Users

3cr.

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

the unfamiliar user group to evaluate and develop their design solutions via sketches, models, and prototypes.
Prerequisite: Ethnography for Artists and Designers

PD 3600

Advanced Digital Visualization

3cr.

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

PD 3700

Product Design Client Studio

3cr.

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

PD 4000

Professional Practice and Strategy

3cr.

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

PD 4010

Internship

3cr.

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

PD 5100

Senior Project 1: Product Design

3cr.

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

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

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

Online Courses for Design Majors

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

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

VS 1164**The Illustrated Portrait****1 cr.**

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

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

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

Additional Courses for Design Majors

ILL 3031

Digital Painting: Value

1cr.

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

ILL 3032

Digital Painting: Color

1cr.

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

ILL 3033

Trad & Digi: Integrating Digital and Traditional Media

1cr.

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

ILL 3071

Applied Illustration and Product Workshop: 3M Global Design Studio

1cr.

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

ILL 3081

Illustrated Typography

1cr.

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

Fine Arts

Fine Arts

DRPT 2000

Introduction to Painting

3cr.

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

DRPT 3010

Drawing: Color and Mixed Media

3cr.

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

DRPT 3020

Drawing: Figure

3cr.

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

DRPT 3030

Painting: Materials and Techniques

3cr.

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

DRPT 3040

Issues in Abstraction

3cr.

In this course, students examine the desire for abstraction in Western art and build upon drawing and painting techniques to explore the abstract visual forms. Students work through a wide range of approaches to surface,

scale, and shape as well as work in series. Materials include oil and acrylic paint with admixtures, canvas, wood, and drawing directly on the wall. Sources can include observation, research, and creative imagination. Projects are derived from class assignments and student proposals. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3050

Painting: Water-Based Media

3cr.

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

DRPT 3065

Special Topics: Landscape Painting

3cr.

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

DRPT 3070

Image and Text

3cr.

In this course, students explore the possibility of image and text to interrelate, interpret, discombobulate, and extend each other into new dimensions of meaning and visual impact. Working in drawing and painting, students use image and text to tell stories and poems, to create visual information, and as a visual form of language. Students may work with a variety of surfaces, formats, and series work. Projects include class assignments and student proposals. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3080

Operative Drawing

3cr.

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

DRPT 3085

Painting as Object

3cr.

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

include class assignments and student-proposed bodies of work. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3095

Representational Studio

3cr.

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

FA 4000

Professional Practice

3cr.

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

FA 4010

Internship

3cr.

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

FA 5010

Advanced Fine Arts Seminar

3cr.

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

FA 5100

Senior Project

6cr.

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

FAS 3010**Art in Community****3cr.**

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

FAS 3030**The Body Eclectic****3cr.**

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

FAS 3040**Working with the Collection****3cr.**

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

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

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

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

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

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

FAS 3080

Storytelling: Narrative Studio

3cr.

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

FAS 3090

Critical Studies

3cr.

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

PPB 2000

Print Paper Book Techniques

3cr.

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

PPB 3010

Relief Printmaking and Monotype

3cr.

In this course students explore a variety of textures, mark-making, and image techniques in the direct and versatile mediums of relief printmaking and monotype. Media include linoleum and wood block, collographs, pressure printing and embossing, painting with printmaking ink, stenciling, and trace monotypes. Technical information on cutting techniques, printing by hand and press, reduction, multi-block and combination prints, overprinting, and color layering are all covered. Demonstrations, lectures, and field trips support class material. Prerequisites: Foundation: Drawing 1, Foundation: 2D

PPB 3015**Screenprinting****3cr.**

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

PPB 3017**Printmaking Expanded: Wallpaper, Wearables, Whatever****3cr.**

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

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

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

PPB 3025**Lithography****3cr.**

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

PPB 3030**Photo Processes in Printmaking****3cr.**

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

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

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

PPB 3040**Print in Public: Zines, Posters, Eco Graffiti****3cr.**

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

PPB 3050**Artists' Books****3cr.**

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

PPB 3055**Books: Materials and Techniques****3cr.**

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

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

This class explores the internal structure and content of the book form. The relationships between image and text and the development of voice, rhythm, and timing are examined as components of narrative structure. Although simple bookbinding is incorporated, the class concentrates on developing subject matter and ways of telling. Assignments include small editions and collaborative and student-proposed projects. Work may be produced using

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

PPB 3065

Books and Broadsides

3cr.

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

Prerequisites: All foundation studio requirements, one print paper book course

PPB 3070

Papermaking

3cr.

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

PPB 3075

Dimensional Paper

3cr.

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

SC 2000

Exploring 3D

3cr.

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

SC 3010

Casting and Mixed Media

3cr.

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

Prerequisite: Foundation: 3D

SC 3015**Fabricated Sculpture****3cr.**

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

SC 3020**Installation****3cr.**

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

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

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

SC 3040**Sculpture Studio: Form and Content****3cr.**

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

SC 3050**Sculpture Studio: Site and Non-Site****3cr.**

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

SC 3060**Public Art/Art in Public Places****3cr.**

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

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

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

SC/FURN 3090**Digital Fabrication****3cr.**

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

Teaching Artist Minor

ID 3517**Teaching Artist: Practicum****3cr.**

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

Online Courses for Fine Arts Majors

DRPT 1152

A Space of Possibility: Visual Journals

3cr.

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

DRPT 3303

Drawing Through a Lens

3cr.

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

FAS 3297

Experience Anatomy

3cr.

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

Additional Courses for Fine Arts Majors

DRPT 3087

Landscape Intensive

1cr.

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

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

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

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

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

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

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

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

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

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

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

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

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

PPB 2522

Books, Boards, Wrappers

1cr.

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

PPB 2524

One Page, One Text, One Image Books

1cr.

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

PPB 3082

Marbling on Paper and Cloth Workshop

1cr.

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

SC 2100

The Constructed Textile: Weaving Workshop

1cr.

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

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

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

Foundation Studies—Studio

FDN 1000

First Year Experience (first semester)

1cr.

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

FDN 1001

First-Year Experience (second semester)

1cr.

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

FDN 1111

Foundation: 2D

3cr.

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

FDN 1112

Foundation: 3D

3cr.

This course is an introduction to the understanding of visual creation in the development of knowledge, imagination, and perception. Students are introduced to basic three-dimensional concepts as well as materials and technical production processes. Classroom activities include shop demonstrations of tools and techniques, lectures, critiques and discussions appropriate to promoting the balanced fusion of practice and theory.

FDN 1211**Foundation: Drawing 1****3cr.**

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

FDN 1212**Foundation: Drawing 2****3cr.**

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

FDN 1311**Foundation: Media 1****3cr.**

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

Sophomore Studio

FDN 1411**Ideation and Process****3cr.**

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

FDN 1412**Sophomore Seminar: Contemporary Practice****1cr.**

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

Media Arts

Animation

ANIM 2000

Introduction to Animation

3cr.

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

ANIM 2500

Drawing for Animators

3cr.

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

ANIM 3010

Stop-Motion Animation

3cr.

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

ANIM 3020

Character Animation 1

3cr.

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

ANIM 3023**Character Design****3cr.**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ANIM 3077

Advanced 2D Digital Animation

3cr.

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

ANIM 3080

Experimental Animation

3cr.

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

ANIM 4000

Professional Practice

3cr.

This course provides animation students with the tools to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, website, professional identity system, and portfolio. Topics include long-range goal creation and planning; financial, legal, and other business considerations; grant writing; and communication and marketing skills demonstrated via verbal, written, and visual presentations. Topics are investigated through a series of lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing

ANIM 4010

Internship

3cr.

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

ANIM 4020

Animation Collaboration

3cr.

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

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

ANIM 5010

Advanced Animation Seminar: Production

3cr.

Advanced Animation Seminar: Production is designed for students to develop individual or group projects in close conjunction with faculty guidance. Individual projects evolve through a detailed and continuous process of presentation, critique, and revision. In addition, a wide variety of animation is screened and discussed with regard to production issues, context, and story. All students are required to complete a project that is animation or animation adjacent in order to experiment with various forms of animation as well as hone their skills. Prerequisites: Character Animation 1 or 3D Animation, successful Junior Review

ANIM 5011

Advanced Animation Seminar: Techniques

3cr.

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

ANIM 5020

Advanced 3D Animation Seminar

3cr.

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

ANIM 5101

Senior Project

3cr.

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

ANIM 5102

Senior Project

3cr.

Part two of a two-part course required of each senior animation major, this course is designed for students to complete a substantial body of work in a specific field. This course extends the forum for the critical evaluation and curatorial guidance laid out in Senior Project 1 in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, school presentation, and informational meetings. Prerequisites: Successful Junior Review, senior standing

Media Arts

MA 2010

Media Arts Tools & Techniques

3cr.

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

MA 2015

Media Arts Strategies

3cr.

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

MA 2062

Experimental Game Theory and Prototyping

3cr.

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

MA 3020

Street Lab

3cr.

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

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

MA 3030

Game Engines

3cr.

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

MA 3040

Politprop: Art for the Broad Masses of the People

3cr.

Politprop is a lesson in cultural jiu-jitsu. Named after POLIT(ical) PROP(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. Prerequisite: Introduction to Photography or Introduction to Filmmaking

MA 3050

Performing Mixed Reality

3cr.

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

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

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

MA 3065**Sound****3cr.**

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

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

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

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

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

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

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

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

MA 4010

Internship

3cr.

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

MA 4000

Professional Practice

3cr.

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

MA 4045

Advanced Studio and Set

3cr.

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

MA 5000

Critique Seminar

3cr.

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

MA 5030

Experimental Games Studio

3cr.

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

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

MA 5100

Media Arts Senior Project

6cr.

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

MAAT 3040

Coding Concepts 1: Expressive Computation

3cr.

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

MAAT 3050

Interdisciplinary Studio 1: Hybrid Media Practices

3cr.

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

MAAT 5040

Coding Concepts 2: Networks, Simulation, & Evolution

3cr.

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

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

This studio course offers a comprehensive understanding of how space, sound, and screen can be used in tandem to create compelling and innovative multimedia experiences. Rooted in contemporary interdisciplinary practice, students pursue further development of their artistic voices. While maintaining a broad formal and intellectual approach, students are encouraged to consider their artistic voices concerning three primary venues where multimedia practices tend to be expressed: space, sound, and screen. Through a combination of theoretical and practical exercises, students will explore how these three elements interact and inform each other, with a particular emphasis on multimedia and interdisciplinary approaches. Students refine the relationship between their concentration/major and the broader interdisciplinary field. With regard to space, students will investigate site-specificity, material and technological explorations, and audience engagement, with a focus on creating immersive and experiential environments. The sound venue approaches sound as an art medium, as well as experimental sonic explorations, with a focus on developing a nuanced understanding of how sound can be used to create meaning and evoke emotion. Finally, in the screening venue, students explore the potential of the web, projection practices, and other screen-based media, with a focus on breaking out of the bounds of the rectangle. Prerequisite: Interdisciplinary Studio 1

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

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

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

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

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

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

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

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

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

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

MAFL 3010**Narrative Filmmaking****3cr.**

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

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

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

MAFL 3023**Experimental Filmmaking****3cr.**

This course is an introduction to experimental film and video production. Key topics and techniques covered include experimental production methods, the hybridization of genres, and alternative modes of distribution and exhibition. Additional techniques taught include but are not limited to, 16mm film processes, found footage, field recording, and DIY technology. Readings and screenings contextualize the course's experimental production techniques, offering

an overview of the history of experimental cinema and exploring a range of cultural, formal, political, and historical issues emerging from alternative filmmaking practices. Each student develops short films and videos through the completion of group and individual projects. Prerequisite: Introduction to Filmmaking

MAFL 3040

Editing and Post-Production

3cr.

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

MAFL 3050

Directing Actors & Acting for Mediamakers

3cr.

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

MAFL 5010

Advanced Filmmaking Seminar

3cr.

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

MAPH 2000

Introduction to Photography

3cr.

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

MAPH 3015**Analog Photography****3cr.**

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

MAPH 3035**Documentary Style****3cr.**

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

MAPH 3050**Photo Book****3cr.**

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

MAPH 3055**Photographic Systems****3cr.**

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

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

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

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

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

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

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

Additional Courses for Animation and Media Arts Majors

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

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

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

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

Liberal Arts

Liberal Arts Foundations

AH 1701

Introduction to Art and Design: History 1

3cr.

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

AH 1702

Introduction to Art and Design History 2

3cr.

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

EN 1500

Writing and Inquiry

3cr.

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

Art History

AH 2101

Interrogating Post Modernity: The Fine Arts Since 1945

3cr.

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

AH 2103

Applied Arts and Designed Objects

3cr.

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

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

AH 2105

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

3cr.

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

AH 2107

Photography, the Moving Image, and Digital Culture

3cr.

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

AH 3365

History of Animation

3cr.

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

AH 3367

Histories of the Book: From the Codex to Hypertext

3cr.

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

AH 3394**Focus on Film: Science Fiction****3cr.**

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

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

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

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

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

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

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

AH 3657**History of Comic Art****3cr.**

Although comics now include a vast collection of different articulations of image and text, their shared history reflects the movement from strictly pulp publications on cheap paper created by assembly line artists to complex

stories with provocative images. This course follows the global history of comic art from its origins to the contemporary moment. The development and range of image and textual forms, styles, and structures that differentiate the vast compendium of such work inform the discourse in class. Classes are primarily lecture with some discussion. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or faculty permission

AH 3681

Topics in Cinema: Artists' Film and Video

3cr.

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

AH 4731

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

3cr.

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

AH 5913

Art History Seminar

3cr.

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

Art History/Humanities

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

AH/HU 3441

Readings in Contemporary Curation

3cr.

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

AH/HU 3606

World Film: Art Film and Independents

3cr.

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

AH/HU 3618

Documentary Film in Focus

3cr.

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

AH/HU 3665

Art in the Cities

3cr.

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

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

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

AH/HU 3862**Bauhaus Design****3cr.**

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

AH/HU 3864**Readings in Photographic Culture****3cr.**

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

AH/HU 3867**Readings in Contemporary Art****3cr.**

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

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

In this course students consider major issues in contemporary design across a range of design fields as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Prerequisite: Introduction to Art and Design: History 2 or faculty permission

AH/HU 3875**Readings in the Graphic Novel****3cr.**

The graphic novel is an art form that offers the best of both worlds. While gaining legitimacy as a literary/art form, it retains the excitement and unique properties of reading a comic book. Students in this course read, discuss, and analyze graphic novels, as well as engage in critical scholarship on and about the graphic novel form. Looking at graphic novels in genres like mystery, superhero, manga, memoir, history and politics, or works beyond categorization, students examine how these stories are structured: the forms of novel, novella, and short story help differentiate and explain the subtleties of these forms. The class focuses on social, structural, and thematic issues of these specific texts and explores the possibilities of the form itself. Prerequisite: Introduction to Art and Design: History 2 or faculty permission.

AH/HU 4325**Native American Art****3cr.**

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

AH/HU 4722**Asian Art History****3cr.**

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

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

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

AH/HU 4728**African American Art****3cr.**

This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular culture objects and mass media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the

training and education of artists, public and private patronage, and the history of arts criticism and art history. Class sessions include both lectures and discussions. Prerequisite: Introduction to Art and Design: History 2 and any 3000-level AH or HU course or its transferred equivalent, or faculty permission.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

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

Art History/Social Sciences

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

AH/SO 3330

Art and Social Change: Creating New Worlds

3cr.

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

AH/SO 3442

Curating for Artists and Designers

3cr.

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

Art History/Scientific & Quantitative Reasoning

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

AH/SQR 3430

Neuroaesthetics

3cr.

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

AH/SQR 3440

Curation and Conservation: Science in the Gallery

3cr.

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

AH/SQR 3500

Visual Perspectives

3cr.

Visual perspectives are systems for creating space and distance on a flat surface. Different cultures position the viewer in varied ways that condition what they see and the way they see it. Linear perspective is a seminal event in Western art history in which the position of the individual observer became an engine for the development of Modernity. This course focuses on the historical development of various visual perspective systems and their impact on conceptions of space and time. Class sessions are an equal mix of lecture and discussion. Prerequisite: Introduction to Art and Design History 2 (may be taken concurrently) or faculty permission.

AH/SQR 3519

Visual Geometry

3cr.

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

Creative and Professional Writing

CPW 3045

Introduction to Poetry

3cr.

In this hands-on class, students read the work and advice of contemporary poets, along with selected examples from the past, to hone the crafts of sound, the line, metaphor, voice, imagery, and revision in their own poems. Through guided exercises students deepen their understanding of the creative process. By viewing live and videotaped interviews and readings and exploring the publishing process, students gain a sense of the many forms in which contemporary poets appear. Class sessions are discussion-based. Prerequisite: Writing and Inquiry or faculty permission.

CPW 3065

Narrative and Storytelling

3cr.

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

CPW 3905

Writing for Screen and Performance

3cr.

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

CPW 3920

Creative Writing

3cr.

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

CPW 3930

Creative Nonfiction and Memoir Writing

3cr.

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

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

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

CPW 5950**Advanced Poetry Workshop****3cr.**

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

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

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

Creative & Professional Writing/Arts Entrepreneurship

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

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

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

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

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

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

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

Creative & Professional Writing/Humanities

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

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

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

CPW/HU 3915**Science Fiction and Fantasy****3cr.**

This class combines a close study of the works of classic and contemporary fantasy/science fiction writers with a writing workshop component. The primary focus of this class is the creation of altered realities—worlds that present a reality as different, yet connected and meaningful to our own. A series of assigned writing exercises give participants in the class the chance to build their own worlds and begin the process of peopling them with appropriate characters. Class exploration focuses on developing students' own unique logic, questions, interrogations, and approaches to fantasy/science fiction genre writing. Class sessions are discussion-based. Prerequisite: Writing and Inquiry or faculty permission.

Humanities

HU 3220

Media Analysis

3cr.

This course embraces and explores many forms of mass communication, applying theories to see how best to create, use, and understand everything from a news photo to a video game to a TV commercial to a political website. Students apply various media theories to a variety of examples, testing the abstract with the concrete. Prior knowledge of the conventions and traditions of media design, direction, and/or production is useful. Class sessions are a mix of lecture and discussion.

HU 3328

Folk and Fairy Tales

3cr.

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

HU 3420

Philosophy and Art

3cr.

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

HU 3432

World Literature

3cr.

This course introduces literature from a global and historical perspective, from Gilgamesh to Gabriel García Márquez, and from the poetry of classical China to that of Stalinist Russia. In the four thousand years of literary history that this course covers, students read epic and lyric poems, religious tracts, philosophical dialogues, short stories, novels, and plays. Along with a survey of literature of the world, this course introduces students to the methods and concepts of literary studies and analysis. Class sessions are a mixture of lecture, discussion, and group work.

HU 3525

History of Rock and Roll

3cr.

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

nineteenth and early twentieth centuries to its contemporary electronic and global manifestations, this course covers its history and variations including country and western, rhythm and blues, rock of the 1950s, Doo-wop, girl groups, the wall of sound, psychedelic, punk, and rap. Some of the material culture that rock and roll has produced is also examined. Class sessions are a mix of lecture and discussion with one 3D Shop activity. Prerequisite: Foundation: 3D

HU 3540

History of US Popular Culture

3cr.

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

HU 3635

Making Public History

3cr.

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

HU 3918

Children's Literature

3cr.

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

HU 3919

Young Adult Literature

3cr.

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

HU 4511**History of Jazz****3cr.**

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

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

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

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

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

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

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

Humanities/Arts Entrepreneurship

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

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

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

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

Social Sciences

SO 2340

Introduction to General Psychology

3cr.

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

SO 3317

Myth, Ritual, and Symbolism

3cr.

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

SO 3353

Ethnography for Artists and Designers

3cr.

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

SO 3520

Current Events

3cr.

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

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

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

SO 3523**An Ethical Life****3cr.**

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

SO 3530**Teaching Artist: Theory and Methods****3cr.**

The first of a two-course sequence, this course engages undergraduate art and design students in the theory and practice of the teaching artist in schools and community and introduces professional opportunities in the field. Students explore teaching and learning theory in historical and contemporary contexts, applying theory in arts-infused peer presentations, peer teaching, classroom observation, and team teaching in K–12 classrooms. Teaching artists, arts administrators, and leaders in the art education community present models of teacher-artist collaborations, inquiry-based learning, arts-infused curriculum, arts and core content standards, organizational cultures, and teaching-artist residency opportunities. Prerequisite: Foundation-level coursework or faculty permission

Social Sciences/Arts Entrepreneurship

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

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

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

Scientific and Quantitative Reasoning

SQR 3233

Ecological Issues

3cr.

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

SQR 3352

The Five Senses

3cr.

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

SQR 3419

Science and Culture in the Arts

3cr.

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

Scientific & Quantitative Reasoning/Arts Entrepreneurship

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

SQR/ES 3002

Finance for Self-Employment and Running a Business

3cr.

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

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

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

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

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

Liberal Arts Advanced Seminar

HS 5010**Liberal Arts Advanced Seminar****3cr.**

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

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

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

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

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

to appeal to students who are interested in exploring the nature of creativity and creative endeavors, creative writing, performance, and other related fields. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisites: Completion of Cultural Awareness Requirement (4000-level course), Junior standing

HS 5013

Liberal Arts Advanced Seminar: Critique

3cr.

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

HS 5014

Liberal Arts Advanced Seminar: Community

3cr.

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

HS 5015

Liberal Arts Advanced Seminar: Curation

3cr.

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

Cultural Awareness Requirement

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

AH 4731

Art in the Age of Empire (1789-1949)

3cr.

AH/HU 4325

Native American Art

3cr.

AH/HU 4722

Asian Art History

3cr.

AH/HU 4725

Islamic Art

3cr.

AH/HU 4728

African American Art

3cr.

AH/HU 4729

Art and Globalization in the Atlantic World

3cr.

HU 4511

History of Jazz

3cr.

HU 4627

Queer Media

3cr.

HU 4630

Race and Ethnicity in the United States: A History

3cr.

HU 4916

Literature of the Americas

3cr.

Bachelor of Science

Arts Entrepreneurship

Creative Entrepreneurship

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

ADV 2000

Introduction to Advertising

3cr.

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

Prerequisites: Foundation: 2D, Foundation: Media 1

ADV 3000

Integrated Advertising

3cr.

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

ADV 3010

Agency

3cr.

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

Foundation: 2D

ADV 3040

The Future of Advertising

3cr.

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

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

ADV 3060

Advertising for Retail Environments

3cr.

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

ES 1160

Color Marketing and Forecasting

1cr.

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

ES 1601

Human-Centered Service Design

3cr.

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

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

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

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

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

ES 2601**Project Management****3cr.**

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

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

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

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

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

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

ES/SQR 3002

Finance for Self-Employment and Running a Business

3cr.

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

ES/CPW 3003

Funding Creative Ventures: Writing Grants and Project Proposals

3cr.

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

ES/SQR 3357

The Natural World

3cr.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ES 3801

Aesthetics of Sustainability

3cr.

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

ES 3802

Climate Entrepreneurship

3cr.

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

ES 3803

Visualizing Climate Change

3cr.

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

ES 4010

Internship

3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Development or initiated by students. All internships must be pre-approved through the Career Development Office. For an internship to be approved, a

mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities.

ES 4501

Designing Sustainable Futures

3cr.

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

ES 4502

Developing a Professional Portfolio

3cr.

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

ES 4601

Infographics: Visualizing Data

3cr.

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

ES 4701

Launching Creative Projects: Networking, Incubation and Acceleration

3cr.

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

ES 5001**Senior Project: Entrepreneurial Studies****3cr.**

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

Master of Arts

Creative Leadership

CL 6101

Theory and Practice of Creative Leadership

4cr.

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

CL 7102

Relational Leadership

2cr.

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

CL 6203

Design-Informed Approaches to Address Complex Social Challenges

4cr.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Graphic and Web Design

GWD 6405

Design in Context

3cr.

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

GWD 6420

Typography

3cr.

This course incorporates research, ideation, and application within large-scale branding, publications, signage, mapping projects, and identity systems. Students investigate conceptual possibilities utilizing research; knowledge of historical and contemporary perspectives; experimental strategies using hand tools and digital software; and personalized design methodologies. Identification of real-world challenges and typographic solutions are explored through professional experiences with external designers. The assignments challenge students to develop and apply visual sensibilities through original solutions. Projects are designed to advance the understanding of how typography can be used to articulate meaning as it relates to a variety of topics including typographic and language systems, identity, conceptual narratives, and sequential implementation.

GWD 6460

User Experience Design

3cr.

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

GWD 6610

Web Development

3cr.

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

GWD 6620

Programming for the Web

3cr.

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

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

GWD 7410

Web Design

3cr.

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

GWD 7415

Motion Design

3cr.

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

GWD 7630

Experimental Interaction

3cr.

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

GWD 7800

Capstone

3cr.

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

GWD 7810

Design Studio

3cr.

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

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

Sustainable Design

SD 6500

Fundamentals of Sustainability

3cr.

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

SD 6510

Systems Thinking

3cr.

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

SD 6600

Innovation Tools and Techniques

3cr.

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

SD 6610

Biomimetic Design

3cr.

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

SD 6700

Visual Communications for Sustainability

3cr.

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

SD 6750**Creative Leadership****3cr.**

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

SD 6810**Packaging Sustainability****3cr.**

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

SD 7010**Graduate Sustainability Practicum****3cr.**

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

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

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

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

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

SD 7530**Making the Business Case for Sustainability****3cr.**

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

SD 7620**The Practice of Sustainable Design****3cr.**

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

SD 7630**Collaborative Product Design****3cr.**

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

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

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

Master of Fine Arts

Visual Studies

GRLA 7005

Community and Context

1cr.

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

GRLA 7011

Criticism and Theory 1

3cr.

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

GRLA 7012

Criticism and Theory 2

3cr.

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

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

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

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

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

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

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

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

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

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

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

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

The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss

their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7003

Graduate Critique Seminar (Semester Two)

3 cr.

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

GRST 7004

Graduate Critique Seminar (Semester Three)

3 cr.

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

GRST 7019

Thesis Exhibition

1 cr.

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

GRST 7031

Publics and Publication

1cr.

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

GRST GM99**Mentorship Credits****6-9 cr.**

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