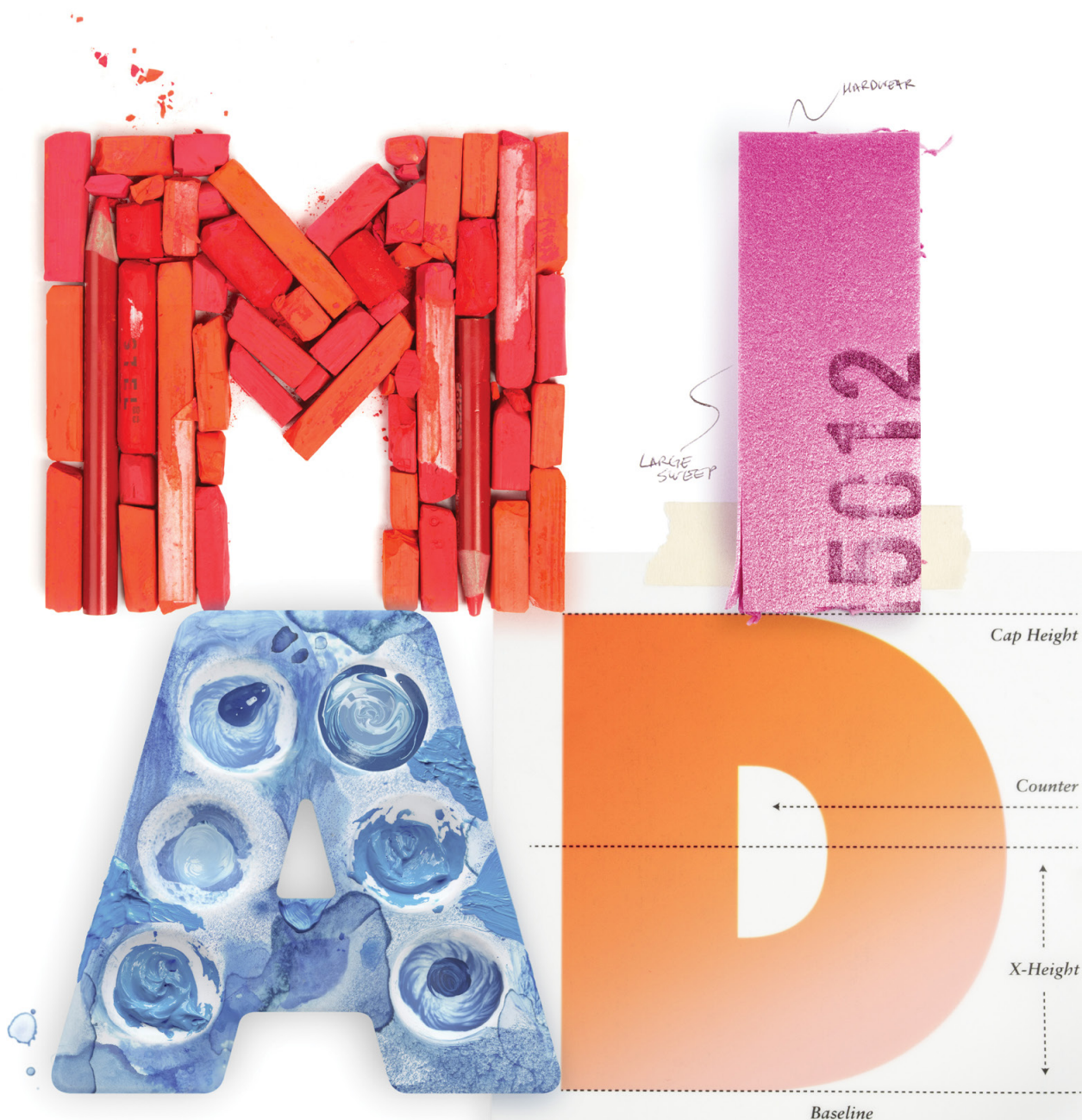


# SCHEDULE OF CLASSES

*spring*  
*2026*



*schedule on-line & updates at:* [miad.edu/spring2026schedule](https://miad.edu/spring2026schedule)

# Academic Calendar: 2025-2026

## Fall Semester: 2025

|                |   |
|----------------|---|
| August 25      | Fall Classes Begin                              |
| August 29      | Open Enrollment Ends; 2:00pm                    |
| September 1    | Labor Day Holiday – No Classes                  |
| October 13-14  | Fall Break – No Classes                         |
| October 31     | Last Day to Withdraw from Fall Classes (2:00pm) |
| November 26-28 | Thanksgiving Break – No Classes                 |
| December 12    | Last Day of Fall Semester                       |
| December 16    | Final Grades Due by 12:00pm                     |

## Spring Semester: 2026

|            |  |
|------------|--|
| January 12 | Spring Classes Begin                     |
| January 16 | Open Enrollment Ends; 2:00pm             |
| March 9-13 | Spring Break – No Classes                |
| March 20   | Last Day to Withdraw from Spring Classes |
| May 1      | Last Day of Spring Semester              |
| May 5      | Final Grades Due by 12:00pm              |
| May 9      | Graduation Ceremony                      |

## Summer Semester: 2026

|          |  |
|----------|--|
| May 11   | Summer Class Sessions Begin                                  |
| May 25   | Memorial Day Holiday – No Classes                            |
| June 19  | Juneteenth National Independence Day – No Classes            |
| July 4   | Independence Day Holiday – No Classes                        |
| July 31  | Last Day of Summer Sessions                                  |
| August 4 | All Final Grades Due (Grades will be due after each session) |

*All dates are subject to change.*

## **Credit Information:**

Full-Time: 12 – 18 credits

3/4 Time: 9 – 11 credits

Part-Time: 6 – 8 credits

Less Than Part-Time: 1 – 5 credits

Most of the time you need to maintain full-time status for several reasons:

- Keeps you on track towards graduation
- Required for Financial Aid and/or Scholarships (contact Financial Aid with questions)
- Insurance
- Other

If you decide not to be full-time, you will not be eligible for, but not limited to, the following:

- Bus Pass
- Digicopy \$25.00 (Digicopy account is still available, but you will have to add your own money)
- Marquette Health & Counseling Services
- MAM membership
- Dean's or President's lists

## **FERPA & Student Right to Know**

An important part of your education is to know your rights as a student. Please take a moment to go to the links below for detailed information.

The Family Educational Rights and Privacy Act (FERPA) affords eligible MIAD students certain rights with respect to their education records. MIAD's FERPA policy is available at: [miad.edu/ferpa](http://miad.edu/ferpa)

Keeping our campus safe and secure is of paramount importance at MIAD, and we collect data on crime statistics each year and report it through the Clery Act. For up-to-date MIAD's statistics, view the MIAD Clery Campus Security report at [miad.edu/clery](http://miad.edu/clery)

If you have not downloaded your copy of the MIAD Student Handbook, please feel free to download it at: <https://miad-student-handbook.helpdocsonline.com/home>

The Student Right-to-Know Act requires all post-secondary schools in the country to disclose their graduation rates. MIAD's six-year graduation rate for first-time freshman who entered MIAD in the Fall of 2019 is 66%. This rate does not include transfer students or students who start in spring. You can find more information at [miad.edu/student-right-to-know](http://miad.edu/student-right-to-know).

# **Spring 2026 Registration**

**Monday, November 10<sup>th</sup> – Seniors (first half)**  
**Monday, November 10<sup>th</sup> – Juniors (second half)**  
**Tuesday, November 11<sup>th</sup> - Sophomores**  
**Wednesday, November 12<sup>th</sup> – First Year**  
**Thursday, November 13<sup>th</sup> – Make-up Day**

**Your registration lottery day & time is listed on your registration planner. You will not be able to register before your assigned day or time.**

- **A \$35.00 late fee will be assessed to anyone who registers after the official registration period.**
- **All First-year courses must be completed before registering for Junior level major courses!**
- **All Sophomore courses must be completed before registering for Senior level major courses!**

**The number of completed credits determines your class (refer to your registration form for # of completed credits). You may be taking junior level major classes but may only have completed enough credits for sophomore standing (unfinished critical studies, first-year, or studio electives will affect class standing).**

**Sr – 89.1+ credits    Jr – 59.1-89 credits    Soph – 29.1-59 credits    Frst Yr – 0-29 credits**

**If you are not able to attend your assigned registration day/time: you may register during any of the other registration times AFTER your assigned day/time. If you are not able to attend any of the registration sessions, you can bring your signed registration planner to RL95A or B to register in person beginning Monday, November 17<sup>th</sup>. Changes to schedules can be made November 17<sup>th</sup> through the end of open enrollment.**

**The Milwaukee Institute of Art & Design reserves the right to cancel a course due to insufficient enrollment or to change scheduled class times and faculty assignments if deemed necessary. You will be notified via email by the Registrar's Office if a course is canceled or if the scheduled days/times for the class change after registration.**

**Due to specific size/equipment limitations in some studio courses, students declared in the major will have the priority registration privileges for these classes. A waiting list will be established for other students wishing to take these courses. If you are on the waiting list and space becomes available in the class, you will be notified by the Registrar's Office via email prior to the start of classes so that you may register for the course.**

**Once a semester begins, the use of the waiting list is terminated. It becomes the responsibility of the student to check with the Registrar's Office to see if space has become available.**

# Course Delivery Definitions

Spring 2026 semester will have a variety of course delivery styles as defined below.

## **In-Person Courses:**

These courses will meet in person. Students are required to be available to attend all classes at the assigned day & time. Room locations will be assigned to these courses closer to the start of the semester and updated schedules will then be emailed to students. Some in-person classes may also be listed at HYBRID. These classes will have some class sessions that meet online. Attendance in all classes is expected.

## **Online Synchronous Courses:**

These courses have an assigned day & time and will meet virtually via Google Meet (or other approved platform). Students are required to be available at the assigned day & time and to attend all virtual class sessions.

## **Online Asynchronous Courses:**

Students ***must*** have consistent access to the internet throughout the semester for asynchronous courses. These courses do not have an assigned day or time and may show in the schedule of classes as: 12:00 MID – 12:00 MID. Students are required to be self-motivating, have excellent time-management skills and remain in communication with the instructor to complete work and meet deadlines as assigned by the instructor. While asynchronous classes do not meet at specific days & times, assignments, discussions, and other deliverables will have deadlines that need to be met. Students will access course activities, materials and assignments and communication with faculty will largely be conducted online, via MIAD's Canvas system.

# Division of Critical Studies Prerequisite Chart

Please refer to this chart for prerequisites when choosing your critical studies courses

|                                 |   |  |   |
|---------------------------------|---|--|---|
| ARTH151                         | Intro to the Practice of Art & Design History<br>No prerequisite                  | WRTG400  | Senior Writing<br>Prerequisites: WRTG300 & Senior Standing                    |
| ARTH212/213/214/A<br>RTH215/217 | History of --- Since 1850 (specific to major)<br>Prerequisites: WRTG120 & ARTH151 | HUMT121  | Intro to Humanities: Culture, Intersectionality & Humanity<br>No prerequisite |
| ARTH318                         | Topics in Art History<br>Prerequisites: 200-level Art History & WRTG200           | HUMT340  | Topics in the Humanities<br>Prerequisites: WRTG200                            |
| WRTG120                         | Processes of Inquiry<br>No prerequisite   | HUMT380*<br><small>*required community service hours</small> | Service Learning<br>Prerequisites: WRTG200 & Junior Standing                  |
| WRTG200                         | Critical Conversations<br>Prerequisite: WRTG120 & HUMT121                         | NASC220  | Patterns in Nature<br>No prerequisite   |
| WRTG300                         | The Creative Professional in Context<br>Prerequisites: WRTG200 & Junior Standing  | NASC320/350/<br>NASC321                                      | Topics in Natural Sciences<br>Prerequisites: NASC220                          |

## Sequence of Critical Studies Requirements

### Writing: 12 credits total

WRTG120 Processes of Inquiry  
WRTG200 Critical Conversations  
WRTG300 The Creative Professional in Context  
WRTG400 Senior Writing

### Art History: 12 credits total

ARTH151 Intro to the Practice of Art & Design History  
ARTH 200-level History of --- Since 1850 (specific to major)  
ARTH318 Topic in Art History (6cr required)

### Humanities and Sciences : 18 credits total

HUMT121 Intro to Humanities: Culture, Intersectionality & Humanity  
NASC220 Patterns in Nature  
NASC320/NASC350/NASC321 Topic in Natural Science Elective  
HUMT380 Topic in Social Science (Service Learning)  
HUMT340 Topic in Humanities Elective (6cr required)

### Equivalents

AH110 & AH111 = AH151  
AH151 = ARTH151  
WR100 = WR120 = WRTG120  
WR110 & WR111 = WR120  
AH217 = ARTH318  
AH = ARTH  
WR = WRTG  
HU = HUMT  
SC = NASC

If you do not meet the prerequisites for a course but feel you have the skills to take the course, you can request permission; Studio Courses - instructor or Chair, Critical Studies - Chair. Registrar's office must be notified before registering for the class, if approved.

# SPRING 2026 SCHEDULE OF CLASSES

| ART HISTORY   |   |                              |                        |     |  |            |
|---|---|------------------------------|------------------------|-----|--|------------|
| <div> <div></div> <i>FYE first-year</i> <div></div> <i>sophomore</i> <div></div> <i>junior</i> <div></div> <i>senior</i> <div></div> <i>elective</i> </div> |   |                              |                        |     |  |            |
| course  |   | day(s)/time                  | instructor             | #cr | prerequisites  | / comments |
| <div></div> ARTH151A  | Intro to the Practice of Art & Design History:<br>in-person course                                | W 3:15PM - 5:45PM            | Grimm, Devlin          | 3.0 | none   |            |
| <div></div> ARTH151B  | Intro to the Practice of Art & Design History:<br>in-person course                                | TU 6:00PM - 8:30PM           | Vespalec, Valerie      | 3.0 | none   |            |
| <div></div> ARTH151C  | Intro to the Practice of Art & Design History:<br>in-person course                                | M 12:30PM - 3:00PM           | Holmes, Robin          | 3.0 | none   |            |
| <div></div> ARTH151D  | Intro to the Practice of Art & Design History:<br>in-person course                                | TH 3:15PM - 5:45PM           | Castelaz, Anna         | 3.0 | none   |            |
| <div></div> ARTH151E  | Intro to the Practice of Art & Design History:<br>in-person course                                | W 6:00PM - 8:30PM            | Vespalec, Valerie      | 3.0 | none   |            |
| <div></div> ARTH151F  | Intro to the Practice of Art & Design History:<br>in-person course                                | M 3:15PM - 5:45PM            | Aschenbrenner, Michael | 3.0 | none   |            |
| <div></div> ARTH151G  | Intro to the Practice of Art & Design History:<br>in-person course                                | F 11:30AM - 2:00PM           | Holmes, Robin          | 3.0 | none   |            |
| <div></div> ARTH151H  | Intro to the Practice of Art & Design History:<br>in-person course                                | TU 12:30PM - 3:00PM          | Johnston, Tamara       | 3.0 | none   |            |
| <div></div> ARTH151J  | Intro to the Practice of Art & Design History:<br>in-person course                                | TU 3:15PM - 5:45PM           | Castelaz, Anna         | 3.0 | none   |            |
| <div></div> ARTH212A  | History of Art Since 1850:<br>in-person course  | M 6:00PM - 8:30PM            | Bohannon, Elaine       | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH214A  | History of Illustration & Communication Design Since 1850:<br>in-person course                    | F 11:30AM - 2:00PM           | Armstrong Check, Abby  | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH214B  | History of Illustration & Communication Design Since 1850:<br>in-person course                    | TH 12:30PM - 3:00PM          | Holton, Chelsea        | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH214C  | History of Illustration & Communication Design Since 1850:<br>in-person course                    | W 12:30PM - 3:00PM           | Holton, Chelsea        | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH215A  | History of Interior Design & Architecture Since 1850:<br>in-person course                         | W 12:30PM - 3:00PM           | Szczesny-Adams, Chris  | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH217A  | History of Global Fashion:<br>in-person course  | TU 12:30PM - 3:00PM          | Novy, Shannon          | 3.0 | WRTG120 and ARTH151  |            |
| <div></div> ARTH318A  | AH Elect: Imaging the Floating World: Japanese Prints from 1600-20th Century:<br>in-person course | TU 12:30PM - 3:00PM          | Holton, Chelsea        | 3.0 | 200-level Art History, WRTG200                                   |            |
| <div></div> ARTH318B  | AH Elect: History of Video Games Since 2005:<br>in-person course                                  | W 3:15PM - 5:45PM            | Szczesny-Adams, Chris  | 3.0 | 200-level Art History & WRTG200 & History of Video Games to 2005 |            |
| <div></div> ARTH318C  | AH Elect: Design, Creativity & Conscience:<br>online - asynchronous course                        | 12:00 MID - 12:00 MID Online | Szczesny-Adams, Chris  | 3.0 | 200-level Art History & WRTG200                                  |            |

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All Sophomore level courses, including critical studies, must be completed before registering for Senior level major courses.

## SPRING 2026 SCHEDULE OF CLASSES
























|          |  |                                 |                       |     |                                 |
|----------|--|---------------------------------|-----------------------|-----|---------------------------------|
| ARTH318D | AH Elect: History of World in 20 Buildings - Architectural Marvels in Prehistory to Present:<br>online - asynchronous course | 12:00 MID - 12:00 MID<br>Online | Armstrong Check, Abby | 3.0 | 200-level Art History & WRTG200 |
| ARTH318E | AH Elect: Intro to Baroque Art & Architecture:<br>online - asynchronous course   | 12:00 MID - 12:00 MID<br>Online | Armstrong Check, Abby | 3.0 | 200-level Art History & WRTG200 |
| ARTH318F | AH Elect: History of Animation:<br>in-person course  | W 12:30PM - 3:00PM              | Grimm, Devlin         | 3.0 | 200-level Art History & WRTG200 |
| ARTH318G | AH Elect: Art NOW:<br>online - asynchronous course   | 12:00 MID - 12:00 MID<br>online | Rhyner, Stephanie     | 3.0 | 200-level Art History & WRTG200 |
| ARTH318H | AH Elect: Preservation & Intellectual Property for Designers & Artists:<br>in-person course                                  | TH 12:30PM - 3:00PM             | Johnston, Tamara      | 3.0 | 200-level Art History & WRTG200 |

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# SPRING 2026 SCHEDULE OF CLASSES

| HUMANITIES  |   |  |   |   |   |            |
|---|---|--|---|---|---|------------|
|   |  <i>FYE first-year</i>               |  <i>sophomore</i> |  <i>junior</i> |  <i>senior</i> |  <i>elective</i> |            |
| course  |   | day(s)/time  | instructor  | #cr   | prerequisites   | / comments |
|  HUMT121A   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | M 8:30AM - 11:00AM   | Enfield, Sean   | 3.0   | none  |            |
|  HUMT121B   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | TH 12:30PM - 3:00PM  | Fedorchuk, Leslie   | 3.0   | none  |            |
|  HUMT121C   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | M 3:15PM - 5:45PM  | Turner, Andy  | 3.0   | none  |            |
|  HUMT121D   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | W 8:30AM - 11:00AM   | Steffey, Joshua   | 3.0   | none  |            |
|  HUMT121E   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | TU 3:15PM - 5:45PM   | Tanzer, Donna   | 3.0   | none  |            |
|  HUMT121F   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | W 3:15PM - 5:45PM  | TBA   | 3.0   | none  |            |
|  HUMT121H   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | TH 3:15PM - 5:45PM   | Von Sturm-Day, Isabelle   | 3.0   | none  |            |
|  HUMT121J   | Intro to Humanities: Culture, Intersectionality & Humanity: in-person course  | TU 3:15PM - 5:45PM   | Sadler, Gregory   | 3.0   | none  |            |
|  HUMT340A | Topic in Humanities: Ethics for Artists and Designers: online - asynchronous course                                   | 12:00 MID - 12:00 MID ONLINE   | Sadler, Gregory   | 3.0   | WRTG200   |            |
|  HUMT340B | Topic in Humanities: Octavia Butler, The Godmother of Afrofuturism: online - synchronous course                       | M 12:30PM - 3:00PM ONLINE  | Coan, Cheryl  | 3.0   | WRTG200   |            |
|  HUMT340C | Topic in Humanities: The Deep Novel: in-person course   | M 8:30AM - 11:00AM   | Lawson, David   | 3.0   | WRTG200   |            |
|  HUMT340D | Topic in Humanities: Strategies for Poetics: in-person course   | TH 3:15PM - 5:45PM   | Scruton, C J  | 3.0   | WRTG200   |            |
|  HUMT340E | Topic in Humanities: Craftivism and Creative Resistance: in-person course   | W 8:30AM - 11:00AM   | Hillary, Anna   | 3.0   | WRTG200: optional co-requisite DS307B   |            |
|  HUMT340F | Topic in Humanities: Life stories: Visual Ethnography, Documentary Photography, and Photojournalism: in-person course | 12:00 MID - 12:00 MID ONLINE   | Brevvaxling, Royal  | 3.0   | WRTG200   |            |
|  HUMT340G | Topic in Humanities: Evolution: in-person course  | TU 12:30PM - 3:00PM  | Murru, Maurizio   | 3.0   | WRTG200 & NASC220   |            |
|  HUMT340H | Topic in Humanities: Defenders of the Environment: in-person course   | F 8:30AM - 11:00AM   | Simmons, Lauren   | 3.0   | WRTG200 & NASC220   |            |
|  HUMT340J | Topic in Humanities: Travel and Identity: in-person course  | TH 8:30AM - 11:00AM  | Blaser, Emily   | 3.0   | WRTG200   |            |
|  HUMT340K | Topic in Humanities: Stitching and Bitching: Subversive to Sustainable: in-person course                              | W 3:15PM - 5:45PM  | Von Sturm-Day, Isabelle   | 3.0   | WRTG200   |            |

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## SPRING 2026 SCHEDULE OF CLASSES

|   |  |                       |                   |     |  |
|---|--|-----------------------|-------------------|-----|--|
|  HUMT340L  | Topic in Humanities: Writing & Making in Uncertain Times:<br>in-person course                | TU TH 3:15PM - 5:45PM | Fedorchuk, Leslie | 3.0 | WRTG200  |
|  HUMT380A | Service Learning: Radical Imagination, Education, and Community Control:<br>in-person course | M 3:15PM - 5:45PM     | Hillary, Anna     | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |
|  HUMT380B | Service Learning: Social Equity:<br>in-person course   | TH 12:30PM - 3:00PM   | Brunson, Alexia   | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |
|  HUMT380C | Service Learning: Theory & Practice of Social Change:<br>in-person course                    | TU 8:30AM - 11:00AM   | Scruton, C J      | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |
|  HUMT380D | Service Learning: We Are Water:<br>in-person course  | M 3:15PM - 5:45PM     | Fedorchuk, Leslie | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |
|  HUMT380E | Service Learning: Radical Imagination, Education, and Community Control:<br>in-person course | M 12:30PM - 3:00PM    | Hillary, Anna     | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |
|  HUMT380F | Service Learning: Social Equity:<br>in-person course   | TU 12:30PM - 3:00PM   | Brunson, Alexia   | 3.0 | WRTG200 & junior standing or consent of the Writing and Humanities Chair |

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# SPRING 2026 SCHEDULE OF CLASSES

| SCIENCES  |   |  |   |   |   |            |
|---|---|--|---|---|---|------------|
|   |  <i>FYE first-year</i> |  <i>sophomore</i> |  <i>junior</i> |  <i>senior</i> |  <i>elective</i> |            |
| course  |   | day(s)/time  | instructor  | #cr   | prerequisites   | / comments |
|  NASC220A   | Patterns in Nature:<br>in-person course   | TU 8:30AM - 11:00AM  | Murru, Maurizio   | 3.0   | none  |            |
|  NASC220B   | Patterns in Nature:<br>in-person course   | TU 6:00PM - 8:30PM   | Engevold, Paul  | 3.0   | none  |            |
|  NASC220C   | Patterns in Nature:<br>in-person course   | M 12:30PM - 3:00PM   | Rittinger, Madison  | 3.0   | none  |            |
|  NASC220D   | Patterns in Nature:<br>in-person course   | F 11:30AM - 2:00PM   | Simmons, Lauren   | 3.0   | none  |            |
|  NASC220E   | Patterns in Nature:<br>in-person course   | M 8:30AM - 11:00AM   | Murru, Maurizio   | 3.0   | none  |            |
|  NASC320A   | Topic in Science: Human Anatomy & Physiology:<br>in-person course                                       | TH 6:00PM - 8:30PM   | Volante, Valeria  | 3.0   | NASC220   |            |
|  NASC320B   | Topic in Science: Critters:<br>in-person course   | TU 3:15PM - 5:45PM   | Engevold, Paul  | 3.0   | NASC220   |            |
|  NASC320C   | Topic in Science: Human Anatomy & Physiology:<br>in-person course                                       | TH 3:15PM - 5:45PM   | Volante, Valeria  | 3.0   | NASC220   |            |
|  NASC321A   | Topic in Science: Field Experiences:<br>Lake & Forest Winter Ecology:<br>in-person course               |  | Murru / Engevold  | 3.0   | Registration by application only  |            |
|  NASC350A   | Seminar in Science: Evolution:<br>in-person course  | TU 12:30PM - 3:00PM  | Murru, Maurizio   | 3.0   | NASC220   |            |
|  NASC350B | Seminar in Science: Defenders of the Environment:<br>in-person course                                   | F 8:30AM - 11:00AM   | Simmons, Lauren   | 3.0   | NASC220   |            |

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# SPRING 2026 SCHEDULE OF CLASSES

| WRITING   |   |                                 |                            |     |  |            |
|---|---|---------------------------------|----------------------------|-----|--|------------|
| <div> <div></div> <i>FYE first-year</i> <div></div> <i>sophomore</i> <div></div> <i>junior</i> <div></div> <i>senior</i> <div></div> <i>elective</i> </div> |   |                                 |                            |     |  |            |
| course  |   | day(s)/time                     | instructor                 | #cr | prerequisites  | / comments |
| <div></div> WRTG120A  | Processes of Inquiry:<br>in-person course   | M 12:30PM - 3:00PM              | Enfield, Sean              | 3.0 | none   |            |
| <div></div> WRTG200A  | Critical Conversations:<br>in-person course   | M 12:30PM - 3:00PM              | Lawson, David              | 3.0 | WRTG120 & HUMT121  |            |
| <div></div> WRTG200B  | Critical Conversations:<br>online - asynchronous course   | 12:00 MID - 12:00 MID<br>ONLINE | Coan, Cheryl               | 3.0 | WRTG120 & HUMT121  |            |
| <div></div> WRTG200C  | Critical Conversations:<br>in-person course   | W 12:30PM - 3:00PM              | Luchinski, Ashley          | 3.0 | WRTG120 & HUMT121  |            |
| <div></div> WRTG200D  | Critical Conversations:<br>in-person course   | TH 3:15PM - 5:45PM              | Brunson, Alexia            | 3.0 | WRTG120 & HUMT121  |            |
| <div></div> WRTG200E  | Critical Conversations:<br>in-person course   | TU 8:30AM - 11:00AM             | Blaser, Emily              | 3.0 | WRTG120 & HUMT121  |            |
| <div></div> WRTG300A  | The Creative Professional in Context:<br>online - asynchronous course                                   | 12:00 MID - 12:00 MID<br>ONLINE | Wrench, Janna              | 3.0 | JR & WRTG200 or Writing Department Chair approval                        |            |
| <div></div> WRTG300B  | The Creative Professional in Context:<br>in-person course   | TH 12:30PM - 3:00PM             | Brevvaxling, Royal         | 3.0 | JR & WRTG200 or Writing Department Chair approval                        |            |
| <div></div> WRTG300C  | The Creative Professional in Context:<br>online - asynchronous course                                   | 12:00 MID - 12:00 MID<br>ONLINE | McLaughlin, Barbara        | 3.0 | JR & WRTG200 or Writing Department Chair approval                        |            |
| <div></div> WRTG300D  | The Creative Professional in Context:<br>in-person course   | W 8:30AM - 11:00AM              | Luchinski, Ashley          | 3.0 | JR & WRTG200 or Writing Department Chair approval                        |            |
| <div></div> WRTG300E  | The Creative Professional in Context:<br>online - asynchronous course                                   | 12:00 MID - 12:00 MID<br>ONLINE | Wrench, Janna              | 3.0 | JR & WRTG200 or Writing Department Chair approval                        |            |
| <div></div> WRTG340B  | WR Elect: Octavia Butler, The<br>Godmother of Afrofuturism:<br>online - synchronous course              | M 12:30PM - 3:00PM online       | Coan, Cheryl               | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG340C  | WR Elect: The Deep Novel:<br>in-person course   | M 8:30AM - 11:00AM              | Lawson, David              | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG340D  | WR Elect: Strategies for Poetics:<br>in-person course   | TH 3:15PM - 5:45PM              | Scruton, C J               | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG340E  | WR Elect: Craftivism & Creative<br>Resistance:<br>in-person course                                      | W 8:30AM - 11:00AM              | Hillary, Anna              | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG340K  | WR Elect: Stitching & Bitching:<br>Subversive to Sustainable:<br>in-person course                       | W 3:15PM - 5:45PM               | Von Sturm-Day,<br>Isabelle | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG340L  | WR Elect: Writing & Making in<br>Uncertain Times:<br>in-person course                                   | TU TH 3:15PM - 5:45PM           | Fedorchuk, Leslie          | 3.0 | WRTG200 & declared writing minor   |            |
| <div></div> WRTG400A  | Senior Writing Seminar: Stories &<br>Pop Culture:<br>in-person course                                   | W 12:30PM - 3:00PM              | Turner, Andy               | 3.0 | WRTG300 & senior standing or consent of the Writing and Humanities Chair |            |
| <div></div> WRTG400B  | Senior Writing Seminar: Once Upon a<br>Time: The Lure of the Fairy Tale:<br>online - synchronous course | W 3:15PM - 5:45PM<br>ONLINE     | Tanzer, Donna              | 3.0 | WRTG300 & senior standing or consent of the Writing and Humanities Chair |            |
| <div></div> WRTG400C  | Senior Writing Seminar: Exploring<br>Diversity through Food + Writing:<br>online - asynchronous course  | 12:00 MID - 12:00 MID<br>ONLINE | McLaughlin, Barbara        | 3.0 | WRTG300 & senior standing or consent of the Writing and Humanities Chair |            |
| <div></div> WRTG400D  | Senior Writing Seminar: Voices in<br>Contemporary Poetry:<br>in-person course                           | M 8:30AM - 11:00AM              | Steffey, Joshua            | 3.0 | WRTG300 & senior standing or consent of the Writing and Humanities Chair |            |

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## SPRING 2026 SCHEDULE OF CLASSES


|  |   |                     |              |     |  |
|--|---|---------------------|--------------|-----|--|
|  WRTG400E | Senior Writing Seminar: Writing Horror:<br>in-person course | TU 12:30PM - 3:00PM | Scruton, C J | 3.0 | WRTG300 & senior standing or consent of the Writing and Humanities Chair |
|--|---|---------------------|--------------|-----|--|


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# SPRING 2026 SCHEDULE OF CLASSES


## FIRST-YEAR EXPERIENCE






















 *FYE first-year*

 *sophomore*

 *junior*

 *senior*

 *elective*

| course   |  | day(s)/time                                     | instructor          | #cr | prerequisites      | / comments |
|--|--|---|---------------------|-----|--------------------|------------|
|  FYE100A   | Systems of Drawing :<br>in-person course                                 | TU TH 3:15PM - 5:45PM                           | Meincke, Robert     | 3.0 | none               |            |
|  FYE110A   | Visual Language: Composition, Color & Content:<br>in-person course       | TU TH 3:15PM - 5:45PM                           | Feraidon, Zuhail    | 3.0 | none               |            |
|  FYE110B   | Visual Language: Composition, Color & Content:<br>in-person course       | M W 6:00PM - 8:30PM                             | TBA                 | 3.0 | none               |            |
|  FYE110C   | Visual Language: Composition, Color & Content:<br>in-person course       | M W 12:30PM - 3:00PM                            | Mussmann, Zina      | 3.0 | none               |            |
|  FYE110D   | Visual Language: Composition, Color & Content:<br>in-person course       | TU TH 8:30AM - 11:00AM                          | Meincke, Robert     | 3.0 | none               |            |
|  FYE110E   | Visual Language: Composition, Color & Content:<br>in-person course       | TU TH 6:00PM - 8:30PM                           | Feraidon, Zuhail    | 3.0 | none               |            |
|  FYE110F   | Visual Language: Composition, Color & Content:<br>in-person course       | M W 3:15PM - 5:45PM                             | Mussmann, Zina      | 3.0 | none               |            |
|  FYE121A   | RPC: Photography: The Constructed Image:<br>in-person course             | M W 3:15PM - 5:45PM                             | Shersty, Naomi      | 3.0 | none               |            |
|  FYE121B  | RPC: Modeling and Mold Making:<br>in-person course                       | M W 3:15PM - 5:45PM                             | Rychner, Mira       | 3.0 | none               |            |
|  FYE121C | RPC: The Edge of Nature:<br>in-person course                             | TU TH 8:30AM - 11:00AM                          | Karbowski, Kayle    | 3.0 | none               |            |
|  FYE121D | RPC: Curious Connections & Obsessive Investigations:<br>in-person course | TU TH 3:15PM - 5:45PM                           | Kaempf, Kevin       | 3.0 | none               |            |
|  FYE121E | RPC: Journey through Deep Time:<br>in-person course                      | M W 12:30PM - 3:00PM                            | Lee, Matthew        | 3.0 | none               |            |
|  FYE121F | RPC: Drawing Systems in Design:<br>in-person course                      | M W 8:30AM - 11:00AM                            | Lee, Matthew        | 3.0 | none               |            |
|  FYE130A | Fabrication: Form, Light & Content:<br>in-person course                  | M W 8:30AM - 11:00AM                            | Franczyk, Christian | 3.0 | none               |            |
|  FYE130B | Fabrication: Form, Light & Content:<br>in-person course                  | F 8:30AM - 2:00PM                               | Schaffer, Kate      | 3.0 | none               |            |
|  FYE130C | Fabrication: Form, Light & Content:<br>in-person course                  | M W 6:00PM - 8:30PM                             | Dorn, Melissa       | 3.0 | none               |            |
|  FYE130D | Fabrication: Form, Light & Content:<br>in-person course                  | TU TH 3:15PM - 5:45PM                           | Schaffer, Kate      | 3.0 | none               |            |
|  FYE130E | Fabrication: Form, Light & Content:<br>in-person course                  | TU TH 6:00PM - 8:30PM                           | Kaempf, Kevin       | 3.0 | none               |            |
|  FYE130F | Fabrication: Form, Light & Content:<br>in-person course                  | TU TH 12:30PM - 3:00PM                          | Kaempf, Kevin       | 3.0 | none               |            |
|  FYE132A | Advanced 3D Lab Certification:<br>in-person course                       | F 8:30AM - 11:00AM First<br>5-Weeks of Semester |                     | 0.0 | FYE130 in transfer |            |
|  FYE150A | Digital 2D:<br>in-person course  | TU TH 12:30PM - 3:00PM                          | Berens, Emily       | 3.0 | none               |            |
|  FYE151A | Digital 4D:<br>in-person course  | M W 12:30PM - 3:00PM                            | Barany, James       | 3.0 | none               |            |

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## SPRING 2026 SCHEDULE OF CLASSES

|  |                                 |                        |                   |     |      |
|--|---------------------------------|------------------------|-------------------|-----|------|
|  FYE151B  | Digital 4D:<br>in-person course | M W 3:15PM - 5:45PM    | Barany, James     | 3.0 | none |
|  FYE151C | Digital 4D:<br>in-person course | M W 3:15PM - 5:45PM    | Townsend, Jeffrey | 3.0 | none |
|  FYE151D | Digital 4D:<br>in-person course | TU TH 8:30AM - 11:00AM | Berens, Emily     | 3.0 | none |
|  FYE151E | Digital 4D:<br>in-person course | TU TH 12:30PM - 3:00PM | Bouldes, Morgan   | 3.0 | none |
|  FYE151F | Digital 4D:<br>in-person course | TU TH 6:00PM - 8:30PM  | Bouldes, Morgan   | 3.0 | none |
|  FYE151G | Digital 4D:<br>in-person course | F 8:30AM - 2:00PM      | Mussmann, Zina    | 3.0 | none |
|  FYE151H | Digital 4D:<br>in-person course | M W 6:00PM - 8:30PM    | Townsend, Jeffrey | 3.0 | none |
|  FYE151J | Digital 4D:<br>in-person course | TU TH 3:15PM - 5:45PM  | Berens, Emily     | 3.0 | none |
|  FYE151L | Digital 4D:<br>in-person course | M W 8:30AM - 11:00AM   | Barany, James     | 3.0 | none |
|  FYE151M | Digital 4D:<br>in-person course | TU TH 3:15PM - 5:45PM  | Bouldes, Morgan   | 3.0 | none |

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# SPRING 2026 SCHEDULE OF CLASSES

## COMMUNICATION DESIGN

FYE first-year
sophomore
junior
senior
elective

| course  |  | day(s)/time            | instructor            | #cr | prerequisites / comments                |
|---|--|------------------------|-----------------------|-----|---|
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD200A</span> | CD1: Form in Communication :<br>in-person course                   | TU TH 12:30PM - 3:00PM | Farahzad Mayer, Laura | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD200B</span> | CD1: Form in Communication:<br>in-person course                    | M W 3:15PM - 5:45PM    | TBA                   | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD201A</span> | CD2: Concept in Communication :<br>in-person course                | TU TH 8:30AM - 11:00AM | Shidler, Dale         | 3.0 | CD200                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD201B</span> | CD2: Concept in Communication :<br>in-person course                | M W 12:30PM - 3:00PM   | Farahzad Mayer, Laura | 3.0 | CD200                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD202A</span> | Typography I:<br>in-person course                                  | M W 6:00PM - 8:30PM    | Propper, Cera         | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD202B</span> | Typography I:<br>in-person course                                  | M W 8:30AM - 11:00AM   | Brojde, JJ            | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD202C</span> | Typography I:<br>in-person course                                  | M W 3:15PM - 5:45PM    | Quinn, Jennie         | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD202D</span> | Typography I:<br>in-person course                                  | TU TH 8:30AM - 11:00AM | Brojde, JJ            | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151 |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD203A</span> | Typography II:<br>in-person course                                 | M W 8:30AM - 11:00AM   | Hauch, Nicole         | 3.0 | CD202                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD203B</span> | Typography II:<br>in-person course                                 | TU TH 8:30AM - 11:00AM | Hauch, Nicole         | 3.0 | CD202                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD203C</span> | Typography II:<br>in-person course                                 | M W 12:30PM - 3:00PM   | Brojde, JJ            | 3.0 | CD202                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD231A</span> | Advanced Digital 4D:<br>in-person course                           | TU TH 3:15PM - 5:45PM  | McFarlane, Phillip    | 3.0 | DS230                                   |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">CD231B</span> | Advanced Digital 4D:<br>in-person course                           | M W 12:30PM - 3:00PM   | Campbell, Jody        | 3.0 | DS230                                   |
| <span style="background-color: #ffcc99; border: 1px solid black; padding: 2px;">CD303A</span> | Portfolio & Professional Practice:<br>in-person course             | TU TH 8:30AM - 11:00AM | Bowles, Brian         | 3.0 | JR, CD201, CD203 & DS230                |
| <span style="background-color: #ffcc99; border: 1px solid black; padding: 2px;">CD303B</span> | Portfolio & Professional Practice:<br>in-person course             | TU TH 12:30PM - 3:00PM | Bowles, Brian         | 3.0 | JR, CD201, CD203 & DS230                |
| <span style="background-color: #ffcc99; border: 1px solid black; padding: 2px;">CD305A</span> | Advertising Design:<br>in-person course                            | M W 6:00PM - 8:30PM    | Chiappetta, Tim       | 3.0 | JR, CD300                               |
| <span style="background-color: #ffcc99; border: 1px solid black; padding: 2px;">CD305B</span> | Advertising Design:<br>in-person course                            | M W 6:00PM - 8:30PM    | Conners, Maggie       | 3.0 | JR, CD300                               |
| <span style="background-color: #ffcc99; border: 1px solid black; padding: 2px;">CD306A</span> | 3D CD Elect: Packaging Design:<br>in-person course                 | M W 8:30AM - 11:00AM   | Bowles, Brian         | 3.0 | CD300, CD203, JR Standing               |
| <span style="background-color: #ff99cc; border: 1px solid black; padding: 2px;">CD307A</span> | 4D CD Elect: Adv. Photoshop Skills:<br>in-person course            | TU TH 12:30PM - 3:00PM | Campbell, Jody        | 3.0 | DS230                                   |
| <span style="background-color: #ff99cc; border: 1px solid black; padding: 2px;">CD307B</span> | 4D CD Elect: Creative Coding for<br>Deisgners:<br>in-person course | TU TH 6:00PM - 8:30PM  | McFarlane, Phillip    | 3.0 | DS230                                   |
| <span style="background-color: #ccffcc; border: 1px solid black; padding: 2px;">CD401A</span> | Communication Design Thesis:<br>in-person course                   | TU TH 12:30PM - 3:00PM | Setala, Adam          | 3.0 | Senior standing, CD402                  |
| <span style="background-color: #ccffcc; border: 1px solid black; padding: 2px;">CD401B</span> | Communication Design Thesis:<br>in-person course                   | TU TH 12:30PM - 3:00PM | Hauch, Nicole         | 3.0 | Senior standing, CD402                  |
| <span style="background-color: #c6e0b4; border: 1px solid black; padding: 2px;">DS230A</span> | Advanced Digital 2D:<br>in-person course                           | TU TH 8:30AM - 11:00AM | Campbell, Jody        | 3.0 | FYE100, FYE110, FYE150 & FYE151         |

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## SPRING 2026 SCHEDULE OF CLASSES

### FASHION AND APPAREL DESIGN

*FYE first-year*
 *sophomore*
 *junior*
 *senior*
 *elective*

| course  |  | day(s)/time            | instructor      | #cr | prerequisites / comments |
|---|--|------------------------|-----------------|-----|--------------------------|
| <span style="background-color: yellow;">FAD199A</span>  | IAS: FAD: Beginning Sewing:<br>in-person course                                      | TU TH 8:30AM - 11:00AM | Novy, Shannon   | 3.0 | FYE100, FYE130 & FYE150  |
| <span style="background-color: #ADD8E6;">FAD261A</span> | Patternmaking & Construction II:<br>in-person course                                 | M W 8:30AM - 11:00AM   | Acevedo, Iris   | 3.0 | FAD260                   |
| <span style="background-color: #ADD8E6;">FAD263A</span> | Digital Apparel Design:<br>in-person course  | M W 3:15PM - 5:45PM    | Smith, Katie    | 3.0 | FAD260                   |
| <span style="background-color: #ADD8E6;">FAD265A</span> | Process of Apparel Industry:<br>in-person course                                     | TU TH 8:30AM - 11:00AM | Chandek, Bonnie | 3.0 | FAD262 & FAD264          |
| <span style="background-color: pink;">FAD307A</span>    | FAD Elect: Sewing with Stretch<br>Fabrics I & II:<br>in-person course                | TU TH 3:15PM - 5:45PM  | Chandek, Bonnie | 3.0 | IAS: Beginning Sewing    |
| <span style="background-color: pink;">FAD307B</span>    | FAD Elect: Approaches to Fashion<br>Photography Lighting Studio:<br>in-person course | TU TH 6:00PM - 8:30PM  | Bogart, Tara    | 3.0 | FAD360, FAD362, FAD364   |
| <span style="background-color: orange;">FAD363A</span>  | Apparel Design Studio II:<br>in-person course  | TU TH 12:30PM - 3:00PM | Eichhorn, Sarah | 3.0 | FAD362                   |
| <span style="background-color: orange;">FAD365A</span>  | Junior Apparel Seminar:<br>in-person course  | M W 12:30PM - 3:00PM   | Acevedo, Iris   | 3.0 | FAD362                   |
| <span style="background-color: green;">FAD461A</span>   | Apparel Design Thesis II:<br>in-person course  | M W 6:00PM - 8:30PM    | Wolter, Rainer  | 3.0 | FAD460                   |

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# SPRING 2026 SCHEDULE OF CLASSES

## FINE ARTS / NEW STUDIO PRACTICE

FYE first-year
sophomore
junior
senior
elective

| course   |  | day(s)/time            | instructor        | #cr | prerequisites / comments                     |
|--|--|------------------------|-------------------|-----|--|
| <span style="background-color: yellow; border: 1px solid black; padding: 2px;">NSP199A</span>  | IAS: NSP:<br>in-person course  | F 9:00AM - 2:00PM      | Shersty, Naomi    | 3.0 | FYE100, FYE130 & FYE150                      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207A</span> | Studio Principles: Darkroom:<br>in-person course   | TU TH 3:15PM - 5:45PM  | Horvath, Jon      | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207B</span> | Studio Principles: Printmaking:<br>in-person course                                      | M W 3:15PM - 5:45PM    | Manuel, Ariadne   | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207C</span> | Studio Principles: Drawing:<br>in-person course  | F 9:00AM - 2:00PM      | Feraidon, Zuhail  | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207D</span> | Studio Principles: Video:<br>in-person course  | M W 8:30AM - 11:00AM   | Currie, Jamal     | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207E</span> | Studio Principles: Ceramics:<br>in-person course   | TU TH 6:00PM - 8:30PM  | Krohmer, Brittany | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207F</span> | Studio Principles: Indirect Painting:<br>in-person course                                | TU TH 8:30AM - 11:00AM | Vaeth, Ariana     | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207G</span> | Studio Principles: The Body in Action:<br>in-person course                               | M W 12:30PM - 3:00PM   | Miller, Kimberly  | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP207H</span> | Studio Principles: Metal:<br>in-person course  | TU TH 12:30PM - 3:00PM | Pergl, Will       | 3.0 | FYE100, FYE110, FYE130, FYE150, FYE151       |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP221A</span> | Approaches to Making: Grit As Form,<br>Process, Practice:<br>in-person course            | F 9:00AM - 2:00PM      | Gill, Grant       | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP221B</span> | Approaches to Making: Diaspora:<br>in-person course                                      | TU TH 12:30PM - 3:00PM | Currie, Jamal     | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP221C</span> | Approaches to Making: Cultivating<br>Curiosity in the Natural World:<br>in-person course | TU TH 3:15PM - 5:45PM  | Sanders, Rachel   | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP221D</span> | Approaches to Making: Space &<br>Installation:<br>in-person course                       | TU TH 12:30PM - 3:00PM | Yi, Jason         | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP221E</span> | Approaches to Making: Phenomena<br>of Wonder:<br>in-person course                        | TU TH 8:30AM - 11:00AM | Yi, Jason         | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: #ADD8E6; border: 1px solid black; padding: 2px;">NSP250A</span> | Professional Practice I/Art &<br>Community:<br>in-person course                          | W 6:00PM - 8:30PM      | TBA               | 3.0 | FYE100, FYE110, FYE130, FYE150 & FYE151      |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP301A</span>  | Junior Project:<br>in-person course  | TU TH 8:30AM - 11:00AM | Horvath, Jon      | 3.0 | NSP300                                       |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP301B</span>  | Junior Project:<br>in-person course  | TU TH 12:30PM - 3:00PM | Horvath, Jon      | 3.0 | NSP300                                       |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP301C</span>  | Junior Project:<br>in-person course  | TU TH 3:15PM - 5:45PM  | Yi, Jason         | 3.0 | NSP300                                       |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP307A</span>  | Open Studio II: Intermediate<br>Photography Lighting Studio:<br>in-person course         | M W 12:30PM - 3:00PM   | TBA               | 3.0 | NSP306: Photography or instructor permission |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP307B</span>  | Open Studio II Intermediate<br>Sculpture:<br>in-person course                            | TU TH 3:15PM - 5:45PM  | Pergl, Will       | 3.0 | NSP306: Sculpture or instructor permission   |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP307C</span>  | Open Studio II Intermediate Painting:<br>in-person course                                | TU TH 6:00PM - 8:30PM  | TBA               | 3.0 | NSP306: Painting or instructor permission    |
| <span style="background-color: orange; border: 1px solid black; padding: 2px;">NSP307D</span>  | Open Studio II Intermediate<br>Printmaking:<br>in-person course                          | TU TH 3:15PM - 5:45PM  | Manuel, Ariadne   | 3.0 | NSP306: Printmaking or instructor permission |

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## SPRING 2026 SCHEDULE OF CLASSES





























|  |   |                       |                  |     |   |
|--|---|-----------------------|------------------|-----|---|
|  NSP307E  | Open Studio II Intermediate Intuition & Planning:<br>in-person course | M W 3:15PM - 5:45PM   | Miller, Kimberly | 3.0 | NSP306  |
|  NSP407A | Adv. Photography Lighting Studio :<br>in-person course                | M W 12:30PM - 3:00PM  | TBA              | 3.0 | NSP406 or instructor permission               |
|  NSP407B | Adv. Sculpture:<br>in-person course                                   | TU TH 3:15PM - 5:45PM | Pergl, Will      | 3.0 | NSP406 or instructor permission               |
|  NSP407C | Adv. Painting:<br>in-person course                                    | TU TH 6:00PM - 8:30PM | TBA              | 3.0 | NSP406 or instructor permission               |
|  NSP407D | Adv. Printmaking:<br>in-person course                                 | TU TH 3:15PM - 5:45PM | Manuel, Ariadne  | 3.0 | NSP406 or instructor permission               |
|  NSP407E | Adv. Intuition & Planning:<br>in-person course                        | M W 3:15PM - 5:45PM   | Miller, Kimberly | 3.0 | NSP406 or instructor permission               |
|  NSP441A | Multidisciplinary Thesis:<br>in-person course                         | F 9:00AM - 2:00PM     | Miller, Kimberly | 3.0 | NSP400 & NSP440                               |
|  NSP441B | Multidisciplinary Thesis:<br>in-person course                         | F 9:00AM - 2:00PM     | Peter, Ryan      | 3.0 | NSP400 & NSP440                               |
|  NSP441C | Multidisciplinary Thesis:<br>in-person course                         | F 9:00AM - 2:00PM     | Pergl, Will      | 3.0 | NSP400 & NSP440                               |
|  NSP450A | Professional Practice II/Art & Entrepreneurship:<br>in-person course  | F 2:00PM - 4:00PM     | Hill, Vedale     | 3.0 | NSP250 & concurrent with senior major classes |

**\*\*Sophomore level NSP classes will be reserved for declared NSP sophomore students to ensure they are able to get into the classes required for the sophomore year. Juniors & Seniors - please add yourself to the waitlist if you want to take an NSP sophomore level class. Wait listed students will be moved into classes if space is available.**

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# SPRING 2026 SCHEDULE OF CLASSES

| ILLUSTRATION  |   |  |   |   |   |            |
|---|---|--|---|---|---|------------|
|   |  <i>FYE first-year</i> |  <i>sophomore</i> |  <i>junior</i> |  <i>senior</i> |  <i>elective</i> |            |
| course  |   | day(s)/time  | instructor  | #cr   | prerequisites   | / comments |
|  IL199A   | IAS: Visual Development & Storytelling:<br>in-person course   | M W 12:30PM - 3:00PM   | Beetow, Christine   | 3.0   | FYE100 & FYE150   |            |
|  IL199B   | IAS: Visual Development & Storytelling:<br>in-person course   | TU TH 8:30AM - 11:00AM   | Beetow, Christine   | 3.0   | FYE100 & FYE150   |            |
|  IL199C   | IAS: Visual Development & Storytelling:<br>in-person course   | M W 3:15PM - 5:45PM  | Beetow, Christine   | 3.0   | FYE100 & FYE150   |            |
|  IL199D   | IAS: Visual Development & Storytelling:<br>in-person course   | M W 8:30AM - 11:00AM   | Bernier, Andrew   | 3.0   | FYE100 & FYE150   |            |
|  IL199E   | IAS: Visual Development & Storytelling:<br>in-person course   | TU TH 12:30PM - 3:00PM   | Koslowski, Rich   | 3.0   | FYE100 & FYE150   |            |
|  IL199F   | IAS: Visual Development & Storytelling:<br>in-person course   | TU TH 12:30PM - 3:00PM   | Maxwell, Drew   | 3.0   | FYE100 & FYE150   |            |
|  IL202A   | Typography I:<br>in-person course   | M W 6:00PM - 8:30PM  | Propper, Cera   | 3.0   | FYE100, FYE110, FYE130, FYE150 & FYE151   |            |
|  IL202B   | Typography I:<br>in-person course   | M W 8:30AM - 11:00AM   | Brojde, JJ  | 3.0   | FYE100, FYE110, FYE130, FYE150 & FYE151   |            |
|  IL202C   | Typography I:<br>in-person course   | M W 3:15PM - 5:45PM  | Quinn, Jennie   | 3.0   | FYE100, FYE110, FYE130, FYE150 & FYE151   |            |
|  IL202D | Typography I:<br>in-person course   | TU TH 8:30AM - 11:00AM   | Brojde, JJ  | 3.0   | FYE100, FYE110, FYE130, FYE150 & FYE151   |            |
|  IL211A | Illustration II:<br>in-person course  | M W 3:15PM - 5:45PM  | Krause, Ethan   | 3.0   | IL210   |            |
|  IL211B | Illustration II:<br>in-person course  | TU TH 12:30PM - 3:00PM   | Rash, Andy  | 3.0   | IL210   |            |
|  IL211C | Illustration II:<br>in-person course  | TU TH 6:00PM - 8:30PM  | Mason, Francesca  | 3.0   | IL210   |            |
|  IL211D | Illustration II:<br>in-person course  | TU TH 8:30AM - 11:00AM   | Rash, Andy  | 3.0   | IL210   |            |
|  IL211E | Illustration II:<br>in-person course  | M W 8:30AM - 11:00AM   | Gemmel, Anneabel  | 3.0   | IL210   |            |
|  IL211F | Illustration II:<br>in-person course  | M W 12:30PM - 3:00PM   | Gemmel, Anneabel  | 3.0   | IL210   |            |
|  IL215A | Adv Fig Drawing for Illustrators:<br>in-person course   | M W 3:15PM - 5:45PM  | Beyer, David  | 3.0   | IL214   |            |
|  IL215B | Adv Fig Drawing for Illustrators:<br>in-person course   | M W 12:30PM - 3:00PM   | Pilarski, Andy  | 3.0   | IL214   |            |
|  IL215C | Adv Fig Drawing for Illustrators:<br>in-person course   | TU TH 12:30PM - 3:00PM   | Chipana, Leeanna  | 3.0   | IL214   |            |
|  IL215D | Adv Fig Drawing for Illustrators:<br>in-person course   | TU TH 3:15PM - 5:45PM  | Chipana, Leeanna  | 3.0   | IL214   |            |
|  IL215E | Adv Fig Drawing for Illustrators:<br>in-person course   | M W 6:00PM - 8:30PM  | Guthrie, Abrahm   | 3.0   | IL214   |            |
|  IL215F | Adv Fig Drawing for Illustrators:<br>in-person course   | TU TH 8:30AM - 11:00AM   | Pilarski, Andy  | 3.0   | IL214   |            |
|  IL215H | Adv Fig Drawing for Illustrators:<br>in-person course   | M W 8:30AM - 11:00AM   | Pilarski, Andy  | 3.0   | IL214   |            |

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## SPRING 2026 SCHEDULE OF CLASSES

|   |  |                        |                     |     |                   |
|---|--|------------------------|---------------------|-----|-------------------|
|  IL311A  | Illustration IV:<br>in-person course         | M W 3:15PM - 5:45PM    | Zhou, Yuanyuan      | 3.0 | JR, IL310         |
|  IL311B | Illustration IV:<br>in-person course         | TU TH 12:30PM - 3:00PM | Grauert, Christiane | 3.0 | JR, IL310         |
|  IL311D | Illustration IV:<br>in-person course         | TU TH 3:15PM - 5:45PM  | Grauert, Christiane | 3.0 | JR, IL310         |
|  IL411A | Illustration Thesis:<br>in-person course     | F 9:00AM - 3:00PM      | Grauert, Christiane | 3.0 | SR, IL410 & IL412 |
|  IL411B | Illustration Thesis:<br>in-person course     | F 9:00AM - 3:00PM      | Osgood, Adam        | 3.0 | SR, IL410 & IL412 |
|  IL411C | Illustration Thesis:<br>in-person course     | F 9:00AM - 3:00PM      | Bernier, Andrew     | 3.0 | SR, IL410 & IL412 |
|  IL411D | Illustration Thesis:<br>in-person course     | F 9:00AM - 3:00PM      | Zhou, Yuanyuan      | 3.0 | SR, IL410 & IL412 |
|  IL413A | Illustration Seminar II:<br>in-person course | M W 6:00PM - 8:30PM    | Matson, John        | 3.0 | SR, IL410 & IL412 |
|  IL413B | Illustration Seminar II:<br>in-person course | M W 6:00PM - 8:30PM    | Main, Kelly         | 3.0 | SR, IL410 & IL412 |
|  IL413C | Illustration Seminar II:<br>in-person course | M W 6:00PM - 8:30PM    | Krause, Ethan       | 3.0 | SR, IL410 & IL412 |
|  IL413D | Illustration Seminar II:<br>in-person course | TU TH 6:00PM - 8:30PM  | Stultz, Ric         | 3.0 | SR, IL410 & IL412 |
|  IL413E | Illustration Seminar II:<br>in-person course | TU TH 6:00PM - 8:30PM  | Utech, James        | 3.0 | SR, IL410 & IL412 |
|  IL413F | Illustration Seminar II:<br>in-person course | TU TH 6:00PM - 8:30PM  | Haga, Kelly         | 3.0 | SR, IL410 & IL412 |
|  IL413G | Illustration Seminar II:<br>in-person course | M W 3:15PM - 5:45PM    | Matson, John        | 3.0 | SR, IL410 & IL412 |

DS230: Advanced Digital 2D is listed under Communication Design

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## SPRING 2026 SCHEDULE OF CLASSES

### ILLUSTRATION - ANIMATION TRACK

*FYE first-year*
 *sophomore*
 *junior*
 *senior*
 *elective*

| course  |  | day(s)/time            | instructor       | #cr | prerequisites / comments                       |
|---|--|------------------------|------------------|-----|--|
| <span style="background-color: pink; width: 15px; height: 15px; display: inline-block;"></span> IMAT207A      | 2D Motion Fundamentals:<br>in-person course          | F 9:00AM - 2:00PM      | Bialis, Margaret | 3.0 | FYE100, FYE110, FYE121, FYE130, FYE150, FYE151 |
| <span style="background-color: lightblue; width: 15px; height: 15px; display: inline-block;"></span> IMAT209A | 3D Modeling & Animation:<br>in-person course         | M W 12:30PM - 3:00PM   | Lile, Darrin     | 3.0 | FYE199/IL210: Illustration I                   |
| <span style="background-color: lightblue; width: 15px; height: 15px; display: inline-block;"></span> IMAT213A | Interactive & New Media:<br>in-person course         | TU TH 8:30AM - 11:00AM | Lile, Darrin     | 3.0 | FYE199/IL210: Illustration I                   |
| <span style="background-color: orange; width: 15px; height: 15px; display: inline-block;"></span> IMAT313B    | Animation Professional Practice:<br>in-person course | TU TH 3:15PM - 5:45PM  | Osgood, Adam     | 3.0 | IMAT junior, 9cr IMAT207/209/213 completed     |
| <span style="background-color: green; width: 15px; height: 15px; display: inline-block;"></span> IMAT415A     | Animation Thesis: Production:<br>in-person course    | M W 3:15PM - 5:45PM    | Morton, Lou      | 3.0 | IMAT414: Preproduction                         |
| <span style="background-color: green; width: 15px; height: 15px; display: inline-block;"></span> IMAT415B     | Animation Thesis: Production:<br>in-person course    | M W 12:30PM - 3:00PM   | Morton, Lou      | 3.0 | IMAT414: Preproduction                         |
| <span style="background-color: green; width: 15px; height: 15px; display: inline-block;"></span> IMAT415C     | Animation Thesis: Production:<br>in-person course    | TU TH 12:30PM - 3:00PM | Osgood, Adam     | 3.0 | IMAT414: Preproduction                         |

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## SPRING 2026 SCHEDULE OF CLASSES

### INTERIOR ARCHITECTURE + DESIGN















*FYE first-year*
 *sophomore*
 *junior*
 *senior*
 *elective*

| course  |  | day(s)/time            | instructor        | #cr | prerequisites / comments           |
|---|--|------------------------|-------------------|-----|------------------------------------|
| <span style="background-color: yellow;">IAD199A</span>  | IAS: Interior Architecture + Design:<br>in-person course                 | TU TH 8:30AM - 11:00AM | Hansen, Sarah     | 3.0 | FYE100, FYE130 & FYE150            |
| <span style="background-color: #ADD8E6;">IAD221A</span> | IAD Studio 2:<br>in-person course  | TU TH 12:30PM - 3:00PM | Meneghini, Krista | 3.0 | Sophomore, IAD220, IAD222 & IAD224 |
| <span style="background-color: #ADD8E6;">IAD223A</span> | IAD CAD 2:<br>in-person course   | TU TH 6:00PM - 8:30PM  | Slabe, Jenna      | 3.0 | Sophomore, IAD220, IAD222 & IAD224 |
| <span style="background-color: orange;">IAD321A</span>  | IAD Studio 4:<br>in-person course  | TU TH 3:15PM - 5:45PM  | Meneghini, Krista | 3.0 | JR, IAD320, IAD322                 |
| <span style="background-color: orange;">IAD323A</span>  | Building Systems 2:<br>in-person course                                  | TU TH 6:00PM - 8:30PM  | Gebhardt, Jessica | 3.0 | JR, IAD320, IAD322                 |
| <span style="background-color: orange;">IAD325A</span>  | Interior Design Lighting:<br>in-person course                            | TU TH 8:30AM - 11:00AM | Meneghini, Krista | 3.0 | Sophomore, IAD220 & IAD224         |
| <span style="background-color: green;">IAD421A</span>   | IAD Studio 6: Senior Thesis - Design<br>Development:<br>in-person course | M W 6:00PM - 8:30PM    | Wilson, Samantha  | 3.0 | SR, IAD420, IAD422, IAD424         |
| <span style="background-color: green;">IAD423A</span>   | IAD Thesis Presentation:<br>in-person course                             | TU TH 12:30PM - 3:00PM | TBA               | 3.0 | SR, IAD420, IAD422, IAD424         |
| <span style="background-color: green;">IAD425A</span>   | Interiors Practice: Details & Working<br>Drawings:<br>in-person course   | TU TH 6:00PM - 8:30PM  | Gebhardt, Eric    | 3.0 | SR, IAD420, IAD422, IAD424         |

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## SPRING 2026 SCHEDULE OF CLASSES





















| PRODUCT DESIGN   |   |  |   |   |   |            |
|--|---|--|---|---|---|------------|
|  |  <i>FYE first-year</i> |  <i>sophomore</i> |  <i>junior</i> |  <i>senior</i> |  <i>elective</i> |            |
| course   |   | day(s)/time  | instructor  | #cr   | prerequisites   | / comments |
|  PD199A  | IAS: Product Design & Design Thinking:<br>in-person course  | TU TH 8:30AM - 11:00AM   | Caruso, John  | 3.0   | FYE100, FYE130 & FYE150   |            |
|  PD241A  | Adv. Design Fabrication: Softgoods, Mechanisms & Clay Surfacing:<br>in-person course                    | TU TH 6:00PM - 8:30PM  | Butts, Ryan   | 3.0   | PD240, PD250, PD252   |            |
|  PD251A  | Human-Centered Problem Solving in Product Design:<br>in-person course                                   | M W 8:30AM - 11:00AM   | Savage, Frank   | 3.0   | PD240, PD250, PD252   |            |
|  PD255A  | Communication Design for Product Designers:<br>in-person course   | TU TH 8:30AM - 11:00AM   | TBA   | 3.0   | PD240, PD250, PD252   |            |
|  PD341A  | Collaborative Design-Usability Studies, Human Factors:<br>in-person course                              | TU TH 12:30PM - 3:00PM   | Savage, Frank   | 3.0   | PD340, PD342, PD344, PD346 & PD352  |            |
|  PD345A  | Advanced Digital Modeling:<br>in-person course  | TU TH 3:15PM - 5:45PM  | Savage, Frank   | 3.0   | PD340, PD342, PD344, PD346 & PD352  |            |
|  PD359A  | Storytelling: Compelling Narrative of the Design Process:<br>in-person course                           | TU TH 8:30AM - 11:00AM   | Caruso, John  | 3.0   | PD340, PD342, PD344, PD346 & PD352  |            |
|  PD441A  | Senior Project: Capstone Initiative:<br>in-person course  | TU TH 3:15PM - 5:45PM  | Caruso, John  | 3.0   | SR, PD440 & PD442   |            |
|  PD451A | Display & Exhibition Design:<br>in-person course  | W 3:15PM - 8:30PM  | Wiemer, Jim   | 3.0   | SR, PD440 & PD442   |            |

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# SPRING 2026 SCHEDULE OF CLASSES

| DESIGN DIVISION   |  |                        |                       |     |  |            |
|---|--|------------------------|-----------------------|-----|--|------------|
| <div> <div></div> <i>FYE first-year</i> <div></div> <i>sophomore</i> <div></div> <i>junior</i> <div></div> <i>senior</i> <div></div> <i>elective</i> </div> |  |                        |                       |     |  |            |
| course  |  | day(s)/time            | instructor            | #cr | prerequisites  | / comments |
|  DS207A   | DS Elect: Intro to Furniture Making: Designing with Wood:<br>in-person course      | M W 3:15PM - 5:45PM    | Yacavone, Ben         | 3.0 | FYE130: 3D lab certification level 1   |            |
|  DS307A   | DS Elect: Letterpress & Risograph x CD:<br>in-person course                        | M W 8:30AM - 11:00AM   | Farahzad Mayer, Laura | 3.0 | DS230  |            |
|  DS307B   | DS Elect: Textile Design for Craftivism & Creative Resistance:<br>in-person course | M W 12:30PM - 3:00PM   | Eichhorn, Sarah       | 3.0 | FYE100, FYE110, FYE130, FYE150, FYE151                                       |            |
|  DS307C   | DS Elect: Branding & Design for Sports:<br>in-person course                        | M W 12:30PM - 3:00PM   | Setala, Adam          | 3.0 | CD300, CD302   |            |
|  DS307D   | DS Elect: Writing and Making in Uncertain Times:<br>in-person course               | TU TH 3:15PM - 5:45PM  | Fedorchuk, Leslie     | 3.0 | none   |            |
|  DS307E   | DS Elect: Leather Construction: Design Through the Ages:<br>in-person course       | M W 3:15PM - 5:45PM    | Molter, Shannon       | 3.0 | FYE100, FYE110, FYE130, FYE150, FYE151                                       |            |
|  DS307F   | DS Elect: Materials and Specifications for Interiors II:<br>in-person course       | M W 6:00PM - 8:30PM    | Miller, Julie         | 3.0 | IAD224   |            |
|  DS307H   | DS Elect: Advanced Furniture Studio-Casework/Cabinetry:<br>in-person course        | M W 6:00PM - 8:30PM    | Yacavone, Ben         | 3.0 | DS207: Joinery & Fabrication & Designing with Wood; or instructor permission |            |
|  DS307J   | DS Elect: Advanced Furniture Studio-Seating:<br>in-person course                   | M W 6:00PM - 8:30PM    | Yacavone, Ben         | 3.0 | DS207: Joinery & Fabrication & Designing with Wood; or instructor permission |            |
|  DS307K   | DS Elect: Intro to Comics:<br>in-person course                                     | M W 12:30PM - 3:00PM   | Beyer, David          | 3.0 | Vis. Development & Storytelling or IL210                                     |            |
|  DS307L   | DS Elect: Concept Art: Portfolio Building:<br>online - synchronous course          | TU TH 8:30AM - 11:00AM | Calloway, Joshua      | 3.0 | IL210  |            |
|  DS307M   | DS Elect: Concept Art: World Building:<br>online - synchronous course              | TU TH 12:30PM - 3:00PM | Calloway, Joshua      | 3.0 | IL210  |            |
|  DS307N   | DS Elect: Printmaking for Illustrators:<br>in-person course                        | M W 8:30AM - 11:00AM   | Darling, Zoe          | 3.0 | IL210  |            |
|  DS307P   | DS Elect: Digital Sculpting for Video Games & Animation:<br>in-person course       | M W 8:30AM - 11:00AM   | Lile, Darrin          | 3.0 | Visual Development & Storytelling or IL210                                   |            |
|  DS307Q   | DS Elect: Animating Music with After Effects:<br>in-person course                  | TU TH 12:30PM - 3:00PM | Morton, Lou           | 3.0 | FYE151 (IMAT207 preferred)   |            |
|  DS307R   | DS Elect: Picture Book Illustration:<br>in-person course                           | M W 3:15PM - 5:45PM    | Rash, Andy            | 3.0 | IL211  |            |
|  DS307S   | DS Elect: Hand Rendered Type:<br>in-person course                                  | TU TH 3:15PM - 5:45PM  | Stultz, Ric           | 3.0 | IL210 or IL/CD202  |            |
|  DS307T   | DS Elect: Food Illustration:<br>in-person course                                   | M W 6:00PM - 8:30PM    | Zhou, Yuanyuan        | 3.0 | IL210  |            |
|  DS307U   | DS Elect: Fantasy Art:<br>in-person course   | M W 12:30PM - 3:00PM   | Matson, John          | 3.0 | IL211  |            |
|  DS307W   | DS Elect: Traditional Storyboarding:<br>in-person course                           | TU TH 8:30AM - 11:00AM | Koslowski, Rich       | 3.0 | Vis. Development & Storytelling  |            |

*All FYE courses must be completed before registering for Junior level major courses.*

*All Sophomore level courses, including critical studies, must be completed before registering for Senior level major courses.*

## SPRING 2026 SCHEDULE OF CLASSES

|  |  |                     |                 |     |                                 |
|--|--|---------------------|-----------------|-----|---------------------------------|
|  DS307Y | DS Elect: Cartooning for Creative<br>Nonfiction:<br>in-person course | M W 3:15PM - 5:45PM | Guthrie, Abrahm | 3.0 | Vis. Development & Storytelling |
|--|--|---------------------|-----------------|-----|---------------------------------|

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*All FYE courses must be completed before registering for Junior level major courses.*

*All Sophomore level courses, including critical studies, must be completed before registering for Senior level major courses.*

# Independent Study, Internship & Off Campus Courses

Independent studies and Internships will be added to your schedule once the paperwork is received with all signatures.

## Independent Study:

1. Students must consult with the instructor who will supervise the independent study well before registering. Work on the independent study proposal should begin at least one semester before the intended semester of the independent study. Faculty may reject an independent study if it is not in a timely manner. As part of the consultation, the student will write the independent study proposal. The proposal must be attached to the Independent Study Form, which is available in the Registrar's Office. The instructor, and the Chair of the department must sign this form before turning the form in to the Registrar's office.
2. Students may not register for an independent study after open enrollment. This is consistent with the policy on all other schedule changes.
3. Students may not register for an independent study solely as a means of reconciling schedule conflicts or to make up a missed class in one's program.
4. Independent studies cannot be used as a substitute for a required major class.

## Internships:

An internship is a learning experience usually occurring off-campus that provides students with the opportunity to apply knowledge, skills, techniques, and theories learned in the classroom in the working environment. Internship credits are studio elective credits. Professional experiences are most often applied as design or fine arts studio elective credit. It is rare for professional experiences to qualify for art history, writing, humanities, or science credit. There are additional requirements and often-additional assignments to qualify for liberal studies credit.

To formally receive credit for an internship, the student must have a completed and approved MIAD Internship Proposal/Agreement form and an Evaluation form on file in the Career Services Office in conjunction with the Registrar's Office. Students approved for internships are usually junior or senior standing. For more information about internships, to determine eligibility, and to start the approval process, please contact the MIAD Career Services Office: Duane Seidensticker or Jason Orozco.

## Off-Campus Courses/Study:

### Marquette Cross-Registration:

- MIAD students can take undergraduate courses at Marquette as part of the cross-registration agreement. Courses may be taken in four minor areas, Business, Advertising, Copywriting, Games & Interactive Media and/or Psychology, or in any other area in which the prerequisites are met. Courses must be pre-approved by the Registrar and/or the Chair of the department in which you would like the Marquette course to apply. Not all Marquette classes will apply towards MIAD's programs of study. You may also take courses for personal enrichment, including band, choir, language classes, etc. **YOU MUST SELECT A CLASS FROM THE MARQUETTE SHCHEDULE OF CLASSES** and complete the Marquette registration form (attached & available in the Registrar's Office) and turn the form in at registration.
- Students will register for a placeholder (MARQ) until Marquette approves registrations.

### Study Abroad Program/AICAD Exchange Program:

- You must contact the Registrar if you are interested in participating in a semester study abroad program or AICAD exchange program. You must be accepted into the program before you may register to study abroad. Contact Jean Weimer.

## SPRING 2026 COURSE DESCRIPTIONS

**ARTH151A Intro to the Practice of Art & Design History**  
W 3:15PM - 5:45PM | 3 credits

Grimm, Devlin

**Prerequisites:** none

**Comments:** Course Description is same for all sections of ARTH151

In this course, students will explore key works and moments of art and design across culture and time, while learning proper terminology and methodology for analyzing visual images, objects, and structures within the study of the discipline. Students will contextualize and interpret works recognizing that different interpretive frameworks can be used to analyze works of art and design. As a broad approach to the discipline, the course encourages inquiry, critical evaluation, and curiosity about the richness of art and design history. Students will acquire the analytical skills to navigate, translate, diagram, and express the complexities of visual culture and production.

**ARTH212A History of Art Since 1850**

M 6:00PM - 8:30PM | 3 credits

Bohannon, Elaine

**Prerequisites:** WRTG120 and ARTH151

**Comments:** Course Description is same for all sections of ARTH212

In this in-depth course, students will explore key works of art from 1850 to the present, while using proper terminology and methodology for analyzing works within the study of the field. Students will contextualize and interpret works recognizing that different interpretive and cultural frameworks can be used to analyze works of art. As a focused approach to the discipline, the course is designed to encourage inquiry, critical evaluation, and curiosity about modern and contemporary art. Through selected readings and discussions, students will broaden their awareness of the history of modern and contemporary art and demonstrate their understanding through critical writing, research, and presentation.

**ARTH214A History of Illustration & Communication Design Since 1850**

F 11:30AM - 2:00PM | 3 credits

Armstrong Check, Abby

**Prerequisites:** WRTG120 and ARTH151

**Comments:** Course Description is same for all sections of ARTH214

In this in-depth course, students will explore key works of illustration and communication design from 1850 to the present, while using proper terminology and methodology for analyzing works within the study of these disciplines. Students will contextualize and interpret two-dimensional design recognizing that different interpretive and cultural frameworks can be used to analyze works of illustration and communication design. As a focused approach to the disciplines, the course encourages inquiry, critical evaluation, and curiosity about illustration and communication design history. Through selected readings and discussions, students will broaden their awareness of illustration and communication design history and demonstrate their understanding through critical writing, research, and presentation.

**ARTH215A History of Interior Design & Architecture Since 1850**

W 12:30PM - 3:00PM | 3 credits

Szczesny-Adams, Chris

**Prerequisites:** WRTG120 and ARTH151

**Comments:**

In this in-depth course, students will explore key works of interior design and architecture from 1850 to the present, while using proper terminology and methodology for analyzing works within the study of the discipline. Students will contextualize and interpret works recognizing that different interpretive and cultural frameworks can be used to analyze works of interior design and architecture. As a focused approach to the discipline, the course encourages inquiry, critical evaluation, and curiosity about interior design and architectural history. Through selected readings and discussions, students will broaden their awareness of interior design and architectural history and demonstrate their understanding through critical writing, research, and presentation.

**ARTH217A History of Global Fashion**

TU 12:30PM - 3:00PM | 3 credits

Novy, Shannon

**Prerequisites:** WRTG120 and ARTH151

**Comments:**

The study of the history of fashion from the global perspective. The evolution of apparel and the textile industry, the history of textile technology, and the ever changing relationship between the individual dress and societal mores as it reflects past cultures and influences present day fashions will be studied. Contemporary designs and their historical influences will be researched. Cultural influences and understanding cultural appropriation will be an ongoing conversation throughout the semester.

**ARTH318A AH Elect: Imaging the Floating World: Japanese Prints from 1600-20th Century**

TU 12:30PM - 3:00PM | 3 credits

Holton, Chelsea

**Prerequisites:** 200-level Art History, WRTG200

**Comments:**

The seemingly endless array of printed images from Japan's Edo Period (1615-1868) continues to inspire, delight, and inform contemporary audiences today. Known as ukiyo-e, or "pictures of the floating world," these prints capture the rapid urbanization of Edo Japan, the creativity of print designers, and the technical mastery of skilled artisans. Subjects ranged from kabuki actors and courtesans to legendary heroes, landscapes, and scenes of everyday life. While figures such as Katsushika Hokusai, Utagawa Hiroshige, and Kitagawa Utamaro have achieved lasting international fame, they represent only a fraction of the creatives who shaped this dynamic cultural landscape. This course traces the evolution of Japanese print culture from the 17th to the 20th century. Students will learn how woodblock prints were produced, from monochrome images to hand-colored designs and eventually full-color masterpieces. Through thematic explorations, we will consider the intersections of image, culture, and society, asking why ukiyo-e was—and remains—so popular and culturally significant both in Japan and around the world.

**ARTH318B AH Elect: History of Video Games Since 2005**

W 3:15PM - 5:45PM | 3 credits

Szczesny-Adams, Chris

**Prerequisites:** 200-level Art History & WRTG200 & History of Video Games to 2005

**Comments:**

As of 2022, there were approximately 3.2 billion gamers in the world approximately 40% of the world's population who were interacting with thousands of games and generating extensive revenue (est. \$196.8 billion). It is an artistic, creative, technological, and interactive industry that continues to expand each year. Although video games have not yet achieved a consensus of academic merit, their cultural influence is not disputed. This innovative upper-level art history elective will address the art and design history of video games from the year 2005 to the present day. The course will examine the expansion of the industry in the 21st century into a global phenomenon addressing new platforms and games, mobile technology, eSports, and increasing accessibility. Through readings, lectures, and discussions, students will broaden their awareness of this topic and demonstrate their understanding through critical writing, research, and presentation.

## SPRING 2026 COURSE DESCRIPTIONS

**ARTH318C AH Elect: Design, Creativity & Conscience**  
12:00 MID - 12:00 MID Online | 3 credits

Szczesny-Adams, Chris

**Prerequisites:** 200-level Art History & WRTG200

**Comments:** Course taught fully online. Students are expected to self-direct and engage with online materials to meet proper deadlines and to check email regularly.

Applies towards Sustainability minor

This upper-level art history seminar will address contemporary issues and theories in architectural and design history. Using key concerns such as social responsibility, consumerism, new technologies, design safety and accessibility, circular design practices, green architecture, and sustainability, this seminar will explore principles and theoretical issues that impact contemporary design in three dimensions focusing on the built environment and the objects in it. Through course materials, students will engage with the challenges and opportunities of design in the 21st century. Students will broaden their awareness of these critical topics and demonstrate that understanding through research, critical writing, and presentation. This course is best suited for IAD and PD students although other majors are welcome to join. This course can also be applied to the Sustainability Minor.

**ARTH318D AH Elect: History of World in 20 Buildings - Architectural Marvels in Prehistory to Present**  
12:00 MID - 12:00 MID Online | 3 credits

Armstrong Check, Abby

**Prerequisites:** 200-level Art History & WRTG200

**Comments:** Course taught fully online. Students are expected to self-direct and engage with online materials to meet proper deadlines and to check email regularly.

This course explores the history of architecture around the world through an examination of its great buildings. Rather than offering a comprehensive survey of architecture, this course offers a case study or thematic-based, cross-cultural approach to the study of architecture. In doing so, we will learn to appreciate the interaction between culture, history, and architectural form across time and space. Major works and significant developments from a global perspective are emphasized.

**ARTH318E AH Elect: Intro to Baroque Art & Architecture**  
12:00 MID - 12:00 MID Online | 3 credits

Armstrong Check, Abby

**Prerequisites:** 200-level Art History & WRTG200

**Comments:** Course taught fully online. Students are expected to self-direct and engage with online materials to meet proper deadlines and to check email regularly.

This course serves as an introduction to painting, sculpture, architecture, and the graphic arts between 1600 and 1750. Course will emphasize the aesthetic values of these cultures to understand the historic, social, political, religious and other meanings behind the creation of works of art. Major works and significant developments from a global perspective are emphasized.

**ARTH318F AH Elect: History of Animation**  
W 12:30PM - 3:00PM | 3 credits

Grimm, Devlin

**Prerequisites:** 200-level Art History & WRTG200

**Comments:**

Surveying the global history of fine art and commercial animation, this class will provide students with a greater understanding of animation as an art form. This course will cover animated films using traditional 2D cel animation, 3D computer animation, stop motion, motion capture, and other experimental techniques. This course will also give context to the time and place these films were produced for.

**ARTH318G AH Elect: Art NOW**  
12:00 MID - 12:00 MID online | 3 credits

Rhyner, Stephanie

**Prerequisites:** 200-level Art History & WRTG200

**Comments:** Course taught fully online. Students are expected to self-direct and engage with online materials to meet proper deadlines and to check email regularly.

While contemporary art is typically defined as any art after the 1970s, this period keeps expanding and theorists ask, how do we define this period of contemporary art? What are the themes and ideas surrounding this period of almost 50 years? How can we contain and discuss art as we move forward? For this class, we will interrogate numerous images and artists popular in the current art scene and their impact upon the contemporary world. We will look at themes that are considered part of the "contemporary" jargon, and how we can re-phrase and re-interrogate these ideas. This critique and conversation is being made as we speak, so how can we then participate?

**ARTH318H AH Elect: Preservation & Intellectual Property for Designers & Artists**  
TH 12:30PM - 3:00PM | 3 credits

Johnston, Tamara

**Prerequisites:** 200-level Art History & WRTG200

**Comments:**

This course is for designers and artists to gain an understanding of intellectual and physical preservation of their artwork, as well as the legal issues surrounding the creation of a work of art, using contemporary and historical examples. We will explore the life of an artwork, both in physical manifestation and digital media, and the legal ramifications for different types of work. Relevant intellectual property laws such as patents, trademark, and copyright will be examined at length.

**CD200A CD1: Form in Communication**  
TU TH 12:30PM - 3:00PM | 3 credits

Farahzad Mayer, Laura

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

**Comments:** Course description is the same for both sections of CD200

This course introduces students to the fundamentals of communication design with theoretical and applied studies in graphic design, problem solving, communication and presentation. Students receive an overview and experiences in the process of creative problem solving related to communication design, and introduced to the relationship of typography to image and how this relationship solves communication problems through visual means. Emphasis is on tools and their proper use, organization of elements, use of typography, and oral and visual presentation.

**CD201A CD2: Concept in Communication**  
TU TH 8:30AM - 11:00AM | 3 credits

Shidler, Dale

**Prerequisites:** CD200

**Comments:** Course description is the same for all sections of CD201

Concept in Communication is a continuation of the study of the basic elements and principles of communication design, while considering effective concept and reference within a context of the history of graphic design. This course enables students to further develop critical thought and aesthetic response, while continuing to explore the tools of visual communication. Students review and research historical influences and movements in the field of visual communication through a series of in-depth studio projects, presentations, demonstrations, critiques and lectures.

**CD202A Typography I**  
M W 6:00PM - 8:30PM | 3 credits

Propper, Cera

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

**Comments:** Course description is the same for all sections of CD202

Typography I is an exercise-based studio course, introducing the history and practice of using typography in design. Type as a communicative and creative element is investigated through a combination of readings, research, lectures, workshops, and critique. Students explore typographic form and the expressive potential of type through both hand-rendered and digital based exercises. The course also familiarizes the student with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

## SPRING 2026 COURSE DESCRIPTIONS

### CD203A Typography II

M W 8:30AM - 11:00AM | 3 credits

Hauch, Nicole

Prerequisites: CD202

**Comments:** Course description is the same for all sections of CD203

Typography II is a project-based studio course, providing students with an understanding of the integral use of typography in the overall design concept. Building off lessons learned in Typography I, students continue to explore typographic form and the expressive potential of type, as well as develop effective compositions of text, information, and visuals to enhance concept. This course offers an advanced understanding of how typographic variables and principles of legibility and readability affect visual communication. The logistical issues of planning and organizing paginated systems, information systems and type in motion are also presented.

### CD231A Advanced Digital 4D

TU TH 3:15PM - 5:45PM | 3 credits

McFarlane, Phillip

Prerequisites: DS230

**Comments:** Course description is the same for all sections of CD231

Advanced Digital 4D furthers student understanding of UX/UI solutions through the creation of websites built to meet the needs of distinct audiences. Students draw upon existing technology skill sets and learn new tools and methods used by professional web designers to provide unique and memorable user experiences. Students are introduced to tools such as Adobe's Animate, Greensock and GIT, and gain in-depth understanding of HTML, CSS, JavaScript and SVG. This course covers the complete process of site creation; from idea generation to finished product while adhering to human-centered design principles.

### CD303A Portfolio & Professional Practice

TU TH 8:30AM - 11:00AM | 3 credits

Bowles, Brian

Prerequisites: JR, CD201, CD203 & DS230

**Comments:** Course description is the same for all sections of CD303

This course gives students the opportunity to assemble their work into a professional presentation format for review by prospective employers, clients, and graduate school admissions committees. Students create an engaging and professional portfolio design and system to best display their work in both physical and digital formats. A study of anticipated career paths, and the transition from student to working professional are also explored. The course will help students to finesse presentation skills, as well as address employment opportunities and search methods.

### CD305A Advertising Design

M W 6:00PM - 8:30PM | 3 credits

Chiappetta, Tim

Prerequisites: JR, CD300

**Comments:** Course description is the same for all sections of CD305

Advertising Design familiarizes students with the profession and necessary skills of Art Direction within an advertising agency or design firm environment. Students learn the fundamentals of advertising from a historical perspective and in respect to marketing, media options, research, account service, copywriting, illustration, photography and self-promotion. Course work develops students' readiness for advanced study of the advertising design process with a focus on effectively brainstorming concepts while visualizing and verbalizing appropriate strategies for both print and broadcast executions. Advertising trends in print advertising, web, outdoor, transit, broadcast, internet and new media will be covered, as well as partnerships in the creative process.

### CD306A 3D CD Elect: Packaging Design

M W 8:30AM - 11:00AM | 3 credits

Bowles, Brian

Prerequisites: CD300, CD203, JR Standing

**Comments:**

In this CD 3D elective, students are introduced to the process of designing three-dimensional packages, individually or as systems for the mutual benefit of the end-user and the manufacturer. Emphasis is placed on symbols, shape, color, illustration, and typography and how they relate to three-dimensional problems utilizing information graphics.

### CD307A 4D CD Elect: Adv. Photoshop Skills

TU TH 12:30PM - 3:00PM | 3 credits

Campbell, Jody

Prerequisites: DS230

**Comments:**

This course will expand student mastery of Adobe Photoshop skills. Students will learn advanced methods for increasing productivity, producing higher quality results and smart, non-destructive workflows. Professional techniques in retouching, layering, special effects and texture mapping will be presented to produce story-telling imagery. Students can revisit past projects, polishing file management and production skills while building portfolio-quality work.

### CD307B 4D CD Elect: Creative Coding for Designers

TU TH 6:00PM - 8:30PM | 3 credits

McFarlane, Phillip

Prerequisites: DS230

**Comments:**

Embark on a journey of dynamic and interactive design with programming through a critical, creative, and conceptual engagement. In this 4D CD elective you will be introduced to the fundamentals of creative coding as a form of visual and physical expression, in an accessible and welcoming way. Together we will discover the known knowns of these tools' current impact on art and design, and chart our own paths into the unknown of how these tools could be applied to our transdisciplinary practices

Working together, we will use creative code to explore experimental and speculative web-based platforms and interactions. Integrating generative, procedural and conditional design as frameworks, we will create 2D and 3D platforms that incorporate motion, simulation, and elements that interface with our physical world.

\*No prior experience with coding required.

### CD401A Communication Design Thesis

TU TH 12:30PM - 3:00PM | 3 credits

Setala, Adam

Prerequisites: Senior standing, CD402

**Comments:** Course description same for all sections of CD401

This course builds on students' individual thesis concept exploration and research started in CD400. As students revise and complete their solutions, they design an exhibit space that engages viewers and reveals the results of their investigation. Students document and reflect upon their design process in a process book that makes visible the path from topic of investigation to concept and realization, including a written explanation of their process and assessment of the project's success.

### DS230A Advanced Digital 2D

TU TH 8:30AM - 11:00AM | 3 credits

Campbell, Jody

Prerequisites: FYE100, FYE110, FYE150 & FYE151

**Comments:**

Advanced Digital 2D furthers students' understanding of essential software and hardware commonly used by designers and artists through intensive and thorough exploration. By means of instructor lead demonstration and student explorations, students expand upon existing skill sets using programs largely from Adobe's Creative Cloud applications. An understanding of the technical aspects within a design project's lifecycle as well the distinction between digital and print output requirements are covered.

## SPRING 2026 COURSE DESCRIPTIONS

**DS207A DS Elect: Intro to Furniture Making: Designing with Wood**

**M W 3:15PM - 5:45PM | 3 credits**

**Yacavone, Ben**

**Prerequisites:** FYE130: 3D lab certification level 1

**Comments:**

This course is designed as an introduction to woodworking and an opportunity for students to explore many aspects of designing and working with wood. Students learn to understand the role of precedent in relation to form, function and content as related to contemporary object design and sculpture. Students also acquire the knowledge and experience for using appropriate tools in a variety of woodworking operations, including basic joinery methods. In addition, this course develops an appreciation for wood and its capabilities as applied to object making, furniture, and sculpture.

**DS307A DS Elect: Letterpress & Risograph x CD**

**M W 8:30AM - 11:00AM | 3 credits**

**Farahzad Mayer, Laura**

**Prerequisites:** DS230

**Comments:**

Join CD faculty member Laura Farahzad Mayer in this hands-on design elective, where students will explore letterpress and risography printing techniques through several engaging and challenging design assignments. Students will work on the Risograph printer and Vandercook press as well as work in other alternative print methods. Students will apply multiple print techniques, sometimes simultaneously, to create their projects and learn to approach both form and print method as conceptual considerations.

**DS307B DS Elect: Textile Design for Craftivism & Creative Resistance**

**M W 12:30PM - 3:00PM | 3 credits**

**Eichhorn, Sarah**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150, FYE151

**Comments:** Applies towards FAD307 elective & SoftGoods minor

HUMT340 and DS307 form a 6-credit coupled course. It is recommended, but not required that students enroll in both the 3-credit humanities/writing elective course (HUMT340) and the 3-credit studio elective course at the same time (DS307). In DS307 students will be learning techniques in the textiles lab and creating craftivist pieces that coincide with the curriculum of the HUMT340 course.

Students in DS307 will learn techniques for hand sewing, visible mending, embroidery, patchwork, and DIY on denim. They will design and create quilt blocks using techniques learned throughout the semester to make a community quilt that will form part of a gallery exhibition in Spring/Summer 2026. As in WRTG/HUMT340, students in DS307 will explore the use of craft in protest or to enact social change in both historical and contemporary settings, albeit through the design and production of their own craftivist pieces.

Taking inspiration from protest banners to the history and evolution of DIY as a form of creative resistance, students will learn about topics such as fast fashion, punk culture, cross-stitch, community craft spaces and social justice sewing.

**DS307C DS Elect: Branding & Design for Sports**

**M W 12:30PM - 3:00PM | 3 credits**

**Setala, Adam**

**Prerequisites:** CD300, CD302

**Comments:**

In this high-paced Design Elective, students will explore the world of sports branding & design. Through research, conceptual ideation, and visual making, students will create identity systems and visual marketing solutions for sports teams, and events, that will consider history, market, fan base, visibility, viability, community, story, and more. Students will make a variety of different types of sports related work across the 2D (identity/marketing materials), 3D (environmental/ uni, kit, & apparel), and 4D (motion graphics) spectrum, and will leave the class with several sports based/ related portfolio pieces. Students will also interact with designers currently working in this exciting field.

\*Please note, students will be asked to create motion designs/ animations and must be willing and ready to work independently via 4D creation methods.

**DS307D DS Elect: Writing and Making in Uncertain Times**

**TU TH 3:15PM - 5:45PM | 3 credits**

**Fedorchuk, Leslie**

**Prerequisites:** none

**Comments:** Applies towards Book Art minor

We are living in uncertain times. How can we use writing and making to show us ways of seeing and living that offer possibility and hope? How can we, as Rilke writes, "live the questions now." In this course we will write often. We will make paper, and print our words and the words of others on it. This is a hybrid course. Students are required to attend two weekend sessions. Dates to be determined by class consensus at the beginning of the term. (Papermaking requires more time than a class session will allow.)

This is a cross-listed course and can be taken as either a studio elective (DS307), or humanities (HUMT340) or towards the writing minor (WRTG340).

**DS307E DS Elect: Leather Construction: Design Through the Ages**

**M W 3:15PM - 5:45PM | 3 credits**

**Molter, Shannon**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150, FYE151

**Comments:** Applies towards FAD307 elective & SoftGood minor  
Leather is a legacy material with technically specific requirements and long lasting beauty.

As one of our oldest construction materials, charged with strength and value, learning to build with leather can inform both flat and dimensional design practices, for countless applications. Leather Construction: Design Through the Ages will offer students an exploration of the material that has evolved alongside us since prehistory, while imagining future forms. Experience designing, patterning and sewing functional objects informed by historical eras, industrialization and personal voice. We will study basic footwear construction, medieval and Victorian accessories, and couture fashion.

**DS307F DS Elect: Materials and Specifications for Interiors II**

**M W 6:00PM - 8:30PM | 3 credits**

**Miller, Julie**

**Prerequisites:** IAD224

**Comments:**

This course in Materials and Specifications for Interiors II will expand upon the core knowledge taught in IAD224A Materials and Specifications for Interiors I. The focus of this class will be on commercial design and material requirements to meet those specifications. This will include a deeper dive on the many components of commercial furniture, such as wood species and figuring, textiles, and countertops. Furthermore, students will learn how to choose materials for a scalable concept, gaining an understanding of supply chains and designing within varying budgets. As with Materials and Specifications I, there will be a strong emphasis on sustainability woven throughout the course with a portion focused on how certain material specifications can contribute to achieving LEED certification on a design. Rounding out the course will be a section on outdoor materials and how their unique requirements differ from interior materials and vary based on climate and geographic location.

## SPRING 2026 COURSE DESCRIPTIONS

**DS307H DS Elect: Advanced Furniture Studio- Casework/Cabinetry**

**M W 6:00PM - 8:30PM | 3 credits**

**Yacavone, Ben**

**Prerequisites:** DS207: Joinery & Fabrication & Designing with Wood; or instructor permission  
**Comments:**

This course will build upon the casework and cabinet making skills acquired in DS207: Joinery and Fabrication, and DS207: Designing with Wood. In this course, students will explore the realm of cabinetry and containment-based furniture. Students will explore solid wood vs manufactured wood construction, fabrication techniques such as advanced joinery and hardware, and use of fabrication technology, including CNC manufacturing. Emphasis will be put on intentional design, build planning, material selection, and functionality. The use of the MIAD fabrication labs to incorporate non-wood-based materials and/or elements, such as textiles, metals, and/or surface treatments will be required. Advanced student lab stewardship will be required in this course, through studio space management and small-scale tool upkeep.

**DS307J DS Elect: Advanced Furniture Studio- Seating**  
**M W 6:00PM - 8:30PM | 3 credits**

**Yacavone, Ben**

**Prerequisites:** DS207: Joinery & Fabrication & Designing with Wood; or instructor permission  
**Comments:**

This course will build upon the seating project making skills acquired in DS207: Joinery and Fabrication, and DS207: Designing with Wood. In this course, students will explore the realm of load-bearing furniture, specifically focused on seating. Students may choose to explore stools, benchwork, or beginner level chair design. Students will research seating and load bearing furniture, with emphasis placed upon historic design inspiration, construction, and design for the individual. Students will construct prototypes to explore design ideas, and work with faculty on high grade material selection for final construction. Emphasis on joinery, craft, and finish work will be paramount. The use of the MIAD fabrication labs to incorporate non-wood-based materials and/or elements, such as textiles, metals, and/or surface treatments will be required. Advanced student lab stewardship will be required in this course, through studio space management and small-scale tool upkeep.

**DS307K DS Elect: Intro to Comics**

**M W 12:30PM - 3:00PM | 3 credits**

**Beyer, David**

**Prerequisites:** Vis. Development & Storytelling or IL210

**Comments:**

An exploration of comics as a medium of storytelling through the language of word and image and everything in between. The course will return to the basics of sequential art by reading and analyzing structure in a variety of different kinds of comics, zines, and graphic novels. Coursework will focus on mostly short projects and exercises with experimentation in sequence, layout, framing, clarity, and word choice.

**DS307L DS Elect: Concept Art: Portfolio Building**  
**TU TH 8:30AM - 11:00AM | 3 credits**

**Calloway, Joshua**

**Prerequisites:** IL210

**Comments:**

This course delves into advanced techniques for creating concept art within the entertainment industry. Students will refine their existing design skills by focusing on in-depth exploration of props, environments, and characters. The emphasis shifts from fundamental shape and value design to advanced visual storytelling through these elements. Students will be challenged to develop unique and cohesive concepts based on minimal direction, pushing the boundaries of their creativity. Additionally, the course will explore professional workflows and industry-specific techniques for creating polished and presentable concept art pieces.

**DS307M DS Elect: Concept Art: World Building**

**TU TH 12:30PM - 3:00PM | 3 credits**

**Calloway, Joshua**

**Prerequisites:** IL210

**Comments:**

This introductory course is your gateway into the world of concept art, with a specific focus on building rich and immersive environments for games and other entertainment media. Through hands-on exercises and engaging lectures, you'll gain the fundamental skills needed to translate your ideas into visually stunning concept art.

**DS307N DS Elect: Printmaking for Illustrators**

**M W 8:30AM - 11:00AM | 3 credits**

**Darling, Zoe**

**Prerequisites:** IL210

**Comments:**

This course is designed to reconnect illustration students with printmaking processes that demand a physical investment in the studio - increasing the visual richness of their personal style and studio practice. The field of illustration began with direct interaction with a piece of paper and chosen image making media. Now however, most illustrations and sequential narrative works are planned, created and delivered to audiences in a digital format. Contemporary illustrators must have the latest technology at their fingertips, but in Printmaking For Illustrators, students will be reminded that an intensely unique style can emerge when one combines the old with the new, the physical with the digital. Printmaking techniques to be covered include monotype, drypoint, chine collé and multi-color linocuts.

**DS307P DS Elect: Digital Sculpting for Video Games & Animation**

**M W 8:30AM - 11:00AM | 3 credits**

**Lile, Darrin**

**Prerequisites:** Visual Development & Storytelling or IL210

**Comments:** Applies towards Animation minor

This course explores digital sculpting techniques through the creation of 3D props, environments, and creatures. Tools for retopology, texture painting, and texture baking will be introduced so that students understand how to prepare their sculptures for video game and animation production.

**DS307Q DS Elect: Animating Music with After Effects**  
**TU TH 12:30PM - 3:00PM | 3 credits**

**Morton, Lou**

**Prerequisites:** FYE151 (IMAT207 preferred)

**Comments:** Applies towards Animation minor

For decades the music video has been an exciting outlet for animation artists to experiment and innovate new approaches to the medium. But its roots go much further back to the early days of animation itself and the 'visual music' abstract films of the 1910s. Rooted in this rich history, this course will teach students various techniques for creating music driven animation.

**DS307R DS Elect: Picture Book Illustration**

**M W 3:15PM - 5:45PM | 3 credits**

**Rash, Andy**

**Prerequisites:** IL211

**Comments:**

This course focuses on visual storytelling in book form and working professionally in publishing. The majority of the semester will be dedicated to a single illustrated book project.

**DS307S DS Elect: Hand Rendered Type**

**TU TH 3:15PM - 5:45PM | 3 credits**

**Stultz, Ric**

**Prerequisites:** IL210

**Comments:**

This course will focus on the current trend of hand rendered type. Students will be required to research and locate hand-rendered typography within popular culture. Using Illustrator and Photoshop, students will create a number of unique alphabets which will then be combined to generate poster designs, logo designs and unique printed layouts.

**DS307T DS Elect: Food Illustration**

**M W 6:00PM - 8:30PM | 3 credits**

**Zhou, Yuanyuan**

**Prerequisites:** IL210

**Comments:**

Food is the (possibly) one-and-only universal topic that can unite all mankind. This class explores how illustration applies to the food market: different aspects of food from ingredient origins to food presentation as well as the profound influences it brings to our culture and heritage and how it impacts our health, economics and society. Through projects aimed at various food-related markets, students develop skills to create water-wearing illustrations, capture the colors, texture and the emotions of the food that speaks the senses.



## SPRING 2026 COURSE DESCRIPTIONS

**DS307U DS Elect: Fantasy Art**  
**M W 12:30PM - 3:00PM | 3 credits**  
**Matson, John**  
**Prerequisites: IL211**  
**Comments:**

No longer excluded from any polite conversations pertaining to compelling, challenging, and relevant art, the Fantasy genre is currently enjoying a high level of interest and appreciation. Following a brief exploration of a history of fantastic art, students will chart a course towards producing technically sound and conceptually creative work depicting things that never were and likely never will be. Students in this course will be charged with making the unbelievable believable and the unreal, real by applying a high level of design and research. The industries and markets using fantasy work are numerous in the current marketplace, but so is the competition for jobs to produce the art they need. This course is designed for students who want to stand out from their peers and are willing to put in the necessary work to do it.

**DS307Y DS Elect: Cartooning for Creative Nonfiction**  
**M W 3:15PM - 5:45PM | 3 credits**  
**Guthrie, Abraham**  
**Prerequisites: Intro to Comics**  
**Comments:**

In this class Students engage in creative activities that mine their own experience to evoke memories, nostalgia and deep acts of playfulness. These activities lead to picture making and storytelling with a specific focus on poetics, visual language, and memoir. Students will learn to creatively mine their own experiences as well as shared experiences to create expressive, meaningful sequential narratives.

**FAD199A IAS: FAD: Beginning Sewing**  
**TU TH 8:30AM - 11:00AM | 3 credits**  
**Novy, Shannon**  
**Prerequisites: FYE100, FYE130 & FYE150**  
**Comments:** Applies towards SoftGoods minor

This beginning course focuses on sewing machine techniques using woven fabrics. Decision-making, such as threading, tension adjustments, and other methods of machine troubleshooting will be emphasized. Additional equipment and supplies critical to the sewing process will be demonstrated. Students will also have a brief introduction to sergers and industrial sewing machines. Students will be sewing a simple garment to better understand basic sewing construction techniques.

**FAD261A Patternmaking & Construction II**  
**M W 8:30AM - 11:00AM | 3 credits**  
**Acevedo, Iris**  
**Prerequisites: FAD260**  
**Comments:**

A continuation of Patternmaking and Construction I. Students will continue to use their basic block set from the previous course to manipulate patterns through flat patternmaking techniques. Draping techniques using bias, fullness and contour fit will be explored. New patterns made will be sewn into mock ups for fitting on live models. Students will continue to build apparel construction skills through creating sewing technique samples.

**FAD263A Digital Apparel Design**  
**M W 3:15PM - 5:45PM | 3 credits**  
**Smith, Katie**  
**Prerequisites: FAD260**  
**Comments:**

Development of digital croquis and the importance of developing specification packets for industry will be taught. Print and pattern repeats for various target markets will be developed per industry standards. Students will gain an understanding for professional presentations and visual communication will also be developed in the course. Industry feedback on projects will be emphasized.

**FAD265A Process of Apparel Industry**  
**TU TH 8:30AM - 11:00AM | 3 credits**  
**Chandek, Bonnie**  
**Prerequisites: FAD262 & FAD264**  
**Comments:**

In this course students will be introduced to the business, process and standards of the apparel industry. Discussions with industry professionals will be integrated into the course. Students will experience the entire process of creating a garment, creating specification packs, selling to buyers, and bringing the garments into stores for retail sale. Students will also engage in discussions about sustainability, human rights and industry operations. Group projects will be frequent in this course.

**DS307W DS Elect: Traditional Storyboarding**  
**TU TH 8:30AM - 11:00AM / 3 credits**  
**Koslowski, Rich**  
**Prerequisites: Vis. Development & Storytelling**

Traditional Storyboarding is a comprehensive exploration of techniques, disciplines and proper terminology and their application to the process of effective Storyboarding. Emphasis is placed on the development of technical skills and the creative concepts related to traditional and emerging Storyboarding techniques. Students gain the ability to analyze applications, media and techniques, assess and develop a working process that will produce the desired effect and be able to execute the selected technique to successfully solve the original problem.

**FAD307A FAD Elect: Sewing with Stretch Fabrics I & II**  
**TU TH 3:15PM - 5:45PM | 3 credits**  
**Chandek, Bonnie**  
**Prerequisites: IAS: Beginning Sewing**  
**Comments:**

This dual-track course will focus on introducing intermediate-level students to the concepts and techniques for sewing with knits, and support for advanced students to build a knit-exclusive collection. Through the use of knit-specific slopers, all students will create patterns for garments specifically for knit fabrics. By considering the fabric's characteristics and stretch ratio, they will learn how to determine how fabric choice impacts design and fit. All students regardless of track will have the opportunity for furthering their sketching, design and research skills, and creating works for their portfolios, and beyond.

**Sewing with Stretch Fabrics I (Intermediate):** This track is designed for students who would like to continue their journey of sewing and patternmaking. Knit fabrics are designed, patterned and sewn differently than wovens, and this course will introduce students to this process, from concept to finished product. Students will learn how to develop stretch-specific slopers, how to sew knits using the serger and coverstitch machines and how to design with stretch in mind.  
**Pre-req: IAS Beginning Sewing, Pattern and Construction I**

**Sewing with Stretch Fabrics II (Advanced):** This track is intended for students who have established knowledge of how to pattern and sew with knits, and will provide students with a studio experience in designing an all-knit collection. Through thoughtful research and intentional design, students will develop a micro collection that utilizes the qualities inherent in knit fabrics. Students will pattern their designs, create mock ups and construct their garments in final fabrics, all in one semester. Final garments will be presented for critique on models, along with the student's process of design and collection development.  
**Pre-req: Sewing with stretch fabrics I**

## SPRING 2026 COURSE DESCRIPTIONS

**FAD307B FAD Elect: Approaches to Fashion Photography Lighting Studio**  
TU TH 6:00PM - 8:30PM | 3 credits  
Bogart, Tara  
Prerequisites: FAD360, FAD362, FAD364  
Comments:

In this course, Approaches to Fashion Photography, we explore both the history and practice of the medium. Drawing inspiration from iconic figures such as Richard Avedon, Irving Penn, Deborah Tuberville, and contemporary voices in the field, we will examine how fashion photography has shaped the way we see style, identity, and culture.

You will engage in the creative process from concept to final image, learning how attention to detail—light, composition, styling, and setting—can transform the way garments and accessories are perceived. Post-production will be treated as an extension of this process, where editing choices refine and amplify a visual narrative.

While grounded in photography, this course ultimately focuses on empowering you to craft expressive representations of fashion, whether through your own lens or in collaboration with professionals. By the end, you will not only understand the craft but also be able to develop a distinct, thoughtful approach to representing collections in their best light.

**FAD363A Apparel Design Studio II**  
TU TH 12:30PM - 3:00PM | 3 credits  
Eichhorn, Sarah  
Prerequisites: FAD362  
Comments:

Using the designs developed in Apparel Design Studio I, students will begin constructing garments in final fabrics. Clothing construction techniques and professional finishes will be demonstrated and utilized. Critiques on fit and construction will be scheduled throughout the semester. Final garments will be shown on models alongside the student's research and design development.

**FAD365A Junior Apparel Seminar**  
M W 12:30PM - 3:00PM | 3 credits  
Acevedo, Iris  
Prerequisites: FAD362  
Comments:

This course prepares students to enter the industry as apparel designers. Students will learn to further define themselves as apparel designers while beginning to build a website, resume, and designer statement. Students will acquire greater understanding of industry trends and career opportunities. Guest speakers will impart significant and varied perspectives about entrepreneurship and the fashion industry. The work produced in Apparel Design Studio will be an integral part of this course in constructing a framework for showcasing student work as well as building concepts for Apparel Design Thesis.

**FAD461A Apparel Design Thesis II**  
M W 6:00PM - 8:30PM | 3 credits  
Wolter, Rainer  
Prerequisites: FAD460  
Comments:

Apparel Design Thesis II is a continuation of Apparel Design Thesis I, where students will refine their concepts and patterns and complete their final thesis collection. Students will spend time improving their construction techniques and finishes in final fabrics. Peer and industry feedback will be a critical part of this course as students present their final garments. Students will produce a document of their process showcasing their design research and final collection. Garments created in this course can be juried and showcased in the school fashion show.

**NSP199A IAS: NSP**  
F 9:00AM - 2:00PM | 3 credits  
Shersty, Naomi  
Prerequisites: FYE100, FYE130 & FYE150  
Comments:

IAS: NSP asks two questions: "What does it mean to be an artist in the 21st century?" and "What is the artist's role in relation to community, culture and one's self?" This course offers students a variety of avenues to explore these questions. Through various workshops in 2D, 3D, and 4D processes, students investigate specific forms as well as what lies outside a specific form. An understanding of context, cultural awareness and critical thinking support projects and class discussion.

IAS: NSP introduces students to the interdisciplinary study of the New Studio Practice major. Through a variety of approaches students are provided an overview of how concept and process work together in the making of art. Students engage in a process of ideation, experimentation, creation and critique to gain a working understanding of New Studio Practice as a course of artistic study.

**NSP207A Studio Principles: Darkroom**  
TU TH 3:15PM - 5:45PM | 3 credits  
Horvath, Jon  
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151  
Comments:

This course provides students with the foundational knowledge and skills of darkroom photography while working simultaneously within a 21st century hybrid mindset. Studio Principles Darkroom is a course that examines the nature of still analog photographic processes and the role of the creator, while welcoming in new and non-traditional materials and techniques to expand the possibilities of the darkroom. This course will focus equally on thinking and making, with an emphasis on understanding and implementing appropriate and effective visual languages and material choices. Our efforts will concentrate on establishing a thorough understanding of technical and aesthetic choices in order to effectively communicate each student's individual creative ideas.

**NSP207B Studio Principles: Printmaking**  
M W 3:15PM - 5:45PM | 3 credits  
Manuel, Ariadne  
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151  
Comments:

This introductory course will cover a wide range of printmaking processes including stone lithography, relief printing and screenprinting. Students will be acquainted with proper usage of tools, presses and materials. A wide range of visual concepts that pertain to particular characteristics of different printmaking techniques will be addressed. Students will be encouraged to discover their personal voice while learning the principles of printmaking

**NSP207C Studio Principles: Drawing**  
F 9:00AM - 2:00PM | 3 credits  
Feraidon, Zuhail  
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151  
Comments:

This course provides students with the foundational knowledge and skills within expanded drawing. Emphasis on tools, materials, techniques and formal visual principles structure a sequence of assignments and exercises. Students will engage in a process of creation, construction and experimentation. Awareness of traditional and contemporary precedents promotes development of skills, personal vision and distinct expression. Through analysis and critique of their own and each other's work, the class will establish the language of analytic and intuitive problem-solving.

## SPRING 2026 COURSE DESCRIPTIONS

**NSP207D Studio Principles: Video**  
M W 8:30AM - 11:00AM | 3 credits

Currie, Jamal

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

Studio Principles: Video introduces students to both the technical foundations and expansive creative possibilities of working with time-based media. Students will gain core skills in video production, including camera operation, sound, editing, and screenwriting, while also experimenting with more open-ended and conceptual approaches to the moving image. From narrative and documentary traditions to experimental and non-linear forms, the course encourages students to see video not only as a tool for storytelling but as a medium for installation, interaction, projection mapping, and multi-channel environments.

Studio Principles: Video is about exploring what moving images can do. In this course, you'll build a foundation in video production—camera, sound, editing, and screenwriting—while also stretching beyond traditional approaches. We'll work with narrative and documentary forms, but also push into experimental, non-linear, and installation-based practices, including projection mapping, interaction, and multi-channel environments. The goal is for you to see video not just as a way to tell stories, but as a flexible material for creating immersive and critical experiences.

We'll also look at how video circulates in the world. You'll learn about traditional channels like film festivals and screenings alongside contemporary approaches such as online platforms, social media, and site-specific installations. Throughout the semester, we'll connect your work to historical and contemporary artists who have expanded what video can be. By the end of the course, you'll have a strong mix of technical skills and creative strategies to help you develop your own voice with the moving image.

**NSP207E Studio Principles: Ceramics**  
TU TH 6:00PM - 8:30PM | 3 credits

Krohmer, Brittany

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

Are you drawn to the tactile, transformative nature of clay? Do you want to explore traditional ceramics while pushing the boundaries of material and technique? This course provides students with foundational skills in clay and ceramics, offering the opportunity to experiment with both conventional and alternative clays.

Through hands-on projects, students will engage in shaping, firing, and glazing processes, with an emphasis on exploring the intersections of ancient techniques and contemporary artistic practices.

You'll be encouraged to push the material's boundaries, integrating personal themes and broader cultural narratives into your work. The course stresses the relationship between form, material, and process, allowing for a balance of technical proficiency and conceptual exploration. By the end of the course, students will have developed a body of work that reflects both craftsmanship and creative expression, preparing them for further exploration in sculpture, installation, and beyond.

**NSP207F Studio Principles: Indirect Painting**  
TU TH 8:30AM - 11:00AM | 3 credits

Vaeth, Ariana

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

This course introduces students to the practice of indirect painting, a layered approach where color, value, and form are built gradually through successive applications of translucent and opaque paint. Students will practice technique through life observation with the opportunity to expand their references source material. Rooted in historical traditions yet open to contemporary experimentation, indirect painting emphasizes process, patience, and technical precision as pathways to expressive intent. Students will explore glazing, underpainting, and surface preparation while connecting these methods to conceptual concerns such as authenticity, aura, reproduction, and the relationship between material process and meaning. The course encourages students to balance craft with inquiry, building a vocabulary of painterly strategies that extend across both traditional and experimental studio contexts.

**NSP207G Studio Principles: The Body in Action**  
M W 12:30PM - 3:00PM | 3 credits

Miller, Kimberly

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

In this studio course, students will explore the body as both material and subject in contemporary art practice. Students will explore how the body can be used to create meaning, tell stories, evoke emotion, and activate space. Time, movement, narrative, and presence are some of the tools students will work with.

Class activities will include live action, site-specific installation, movement research, and performance-based work, encouraging students to push the boundaries of traditional studio practice. Emphasis will be placed on process, experimentation, and embodied thinking as we consider how the body can generate and transform artistic ideas. This course is ideal for students interested in performance, installation, conceptual art, and cross-disciplinary approaches to making.

**NSP207H Studio Principles: Metal**  
TU TH 12:30PM - 3:00PM | 3 credits

Pergl, Will

Prerequisites: FYE100, FYE110, FYE130, FYE150, FYE151

Comments:

This course is structured to provide students with a fundamental understanding of the process of casting metal, welding, and direct metal fabrication. The material transformation that takes place in the foundry during the process of casting metal contrasts and complements the methods of welding and direct metal fabrication. Metal fabrication and foundry work share many of the same tools and techniques however each of these traditions of making ask artists to think in completely different ways. Appropriate use of the inherent qualities of materials and process is stressed. As choice of material and methods are ideological decisions students will be encouraged to develop a knowledge for the expressive power of techniques and material choice. Consideration of the interrelationships among form, material, technique and content will hone students' ability to analyze their own work and work of others in critiques.

## SPRING 2026 COURSE DESCRIPTIONS

### **NSP221A Approaches to Making: Grit As Form, Process, Practice**

**F 9:00AM - 2:00PM | 3 credits**

**Gill, Grant**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

What does it mean to stay with a practice when it stops being easy? In this course, students will investigate the academic and artistic concept of grit—defined as sustained commitment, resilience, and passion over time—as both a philosophical inquiry and a physical, embodied practice. We will examine grit not as a means to an end, but as a space of continual becoming, where process is prioritized over product, and failure is welcomed as an integral part of growth.

Through guided studio sessions, individual research, peer critique, and readings from psychology, labor studies, and art theory, students will design and carry out self-determined projects that demand persistence and craft. Emphasis will be placed on developing a working rhythm, refining technical skill through repetition, and documenting one's evolving relationship to practice. Alongside independent work, students will engage in structured group exercises that investigate the rituals and rhythms of creative labor, including strategies for sustaining momentum, navigating creative doubt, and cultivating personal discipline. This class is less about what you make and more about how—and why—you continue to make it. It is an invitation to dwell in the long haul, to embrace the slow burn, and to explore endurance.

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### **NSP221B Approaches to Making: Diaspora**

**TU TH 12:30PM - 3:00PM | 3 credits**

**Currie, Jamal**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

A Diaspora is the movement of a people from their original homeland. Most often associated with the displacement and dispersion of African slaves and Jewish people during WWII, artists have long sought to expand upon this definition to describe the psychological aspects of Diaspora as a universal human condition and to account for its expression in the visual arts. Approaches To Making: The Diaspora provides an artist's practical guide to 'thinking globally and acting locally' through a process of self-directed, self-historical research projects with the goal of generating and refining material that will form the basis of their own body of studio work. Students will explore what it is to make art and a place when living within and between distinct communities, parsing their own personal histories for thematic connections to larger cultural, social and political movements, ideas and actions.

### **NSP221C Approaches to Making: Cultivating Curiosity in the Natural World**

**TU TH 3:15PM - 5:45PM | 3 credits**

**Sanders, Rachel**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

What happens when we slow down enough to really notice the world around us? Cultivating Curiosity in the Natural World invites students to step away from screens and return their attention to the immediate, sensorial environment—to look, listen, and feel with renewed presence. This course explores how art can emerge from acts of sustained observation, patience, and wonder. Through guided exercises in "slow looking," field journaling, and direct encounters with natural spaces, students will learn to engage the environment as both subject and collaborator. Emphasis will be placed on attention as a creative act and on cultivating awareness of how one's body and perception respond to place, sound, texture, and light.

Students will develop projects in the medium of their choice—drawing, writing, sound, photography, sculpture, or hybrid practice—that translate sensory encounters into artistic form. Readings, outdoor sessions, and discussions will deepen their understanding of ecological art, attention as process, and the ethics of observation. This class is less about representing nature and more about being with it—rediscovering curiosity, presence, and the quiet transformation that occurs when we take time to truly see and listen.

### **NSP221D Approaches to Making: Space & Installation**

**TU TH 12:30PM - 3:00PM | 3 credits**

**Yi, Jason**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

Installation art encompasses various genres and resists specific definitions. In this course, students will study the transformation of spaces (whether indoor or outdoor) to impact the viewer's imagination and perception. Space & Installation course projects can be of students creating an immersive environment, spatial intervention through two-dimensional work, site-specificity, performance/video, and digital technology. Through historical research and contemporary material/media investigations, students will gain an insightful understanding of the space and environment the artwork occupies.

This course will also explore unpredictable ways of presentation and encourage innovation in material and media usage.

Through in-depth research, practical installation demos/workshops, and hands-on experience of exhibiting work, the students will learn to problem-solve the challenges of considering space as a critical component in conceptualizing and successfully executing a project.

### **NSP221E Approaches to Making: Phenomena of Wonder**

**TU TH 8:30AM - 11:00AM | 3 credits**

**Yi, Jason**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

The title of this course is drawn from an exhibition of the same name presented at the Massachusetts Museum of Contemporary Art (MASS MoCA), setting the stage for an inquiry into how artists cultivate curiosity and wonder through visual means. Students will examine how visual language can evoke complex emotions, conjuring sensations and experiences that are difficult to articulate in words. Through this lens, the course emphasizes the pursuit of mystery, awe, poignancy, spiritual resonance, and beauty as central concerns in contemporary art practice.

Students will be asked to deeply investigate their own aesthetic sensibilities, developing projects that prioritize phenomenological experiences and the pleasures of seeing, always guided by intentionality of form and meaning. This process will involve experimentation, reflection, and critical discussion, enabling students to sharpen both their technical approaches and conceptual depth.

Throughout the semester, we will consider the practices of a wide range of contemporary artists (Anish Kapoor, El Anatsui, Teresita Fernández, Lee Bul, Fred Tomaselli, Sarah Sze, Pierre Huyghe, among others) as points of reference and departure. Their work will serve as inspiration for students as they chart their own trajectories, cultivating a studio practice that is attuned to both sensory engagement and conceptual depth.

### **NSP250A Professional Practice I/Art & Community**

**W 6:00PM - 8:30PM | 3 credits**

**TBA**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

#### **Comments:**

This course imparts perspectives of the art world beyond the classroom by preparing the student to engage with a variety of communities through the role of practicing artist. Students will build and refine their understanding of what community means, while reaching beyond MIAD to explore and strengthen community. Learning to further define one's goals and make well considered choices in courses, internships, community service and/or exhibitions while beginning to build a resumé are pertinent to preparing for the senior year. Defining what constitutes your studio practice, advancing your research strategies, developing time management and budget skills to support that practice are essential components examined through interviewing professional artists. An understanding of how to keep abreast of current issues in your field will be fostered. Field trips, guest speakers, and visiting artists provide various perspectives on cultural production.

## SPRING 2026 COURSE DESCRIPTIONS

### NSP301A Junior Project

TU TH 8:30AM - 11:00AM | 3 credits

Horvath, Jon

Prerequisites: NSP300

Comments: Course description is the same for all sections of NSP301

Junior Project is a studio-based class that builds upon the work of Connections, while also bringing together experiences from both Open Studio and Junior Seminar. This course lays further groundwork for the student to define their cultural landscape, and engage with the professional world. Students are expected to complete a refined body of work by the end of the semester.

### NSP307A Open Studio II: Intermediate Photography Lighting Studio

M W 12:30PM - 3:00PM | 3 credits

TBA

Prerequisites: NSP306: Photography or instructor permission

Comments:

This course introduces students to a broad spectrum of lighting concepts and applications, from basic observational and DIY strategies to advanced production techniques utilizing MIAD's photography studio and strobe lighting equipment. Emphasis will be placed on understanding how to recognize and analyze light first, and then how to manipulate lighting tools to produce a desired outcome appropriate to the student's line of inquiry. Students will develop a full lighting vocabulary that will allow them to produce effective results for both commercial and fine art applications. Students can expect to work on numerous projects, participate in discussions about how lighting concepts have been used within historical and contemporary works of art and design, visit offsite fine art and commercial studios, and engage in critical dialogue about the strategies they are employing in their individual area of investigation. Prior experience with digital camera capture, Camera Raw and Adobe Photoshop required

### NSP307B Open Studio II Intermediate Sculpture

TU TH 3:15PM - 5:45PM | 3 credits

Pergl, Will

Prerequisites: NSP306: Sculpture or instructor permission

Comments:

In this course students refine their personal artistic direction and increase their understanding of the relationships between formal, conceptual and contextual aspects of sculpture. Examining their own working process in relation to current options allows students to expand their thinking and their perspective while developing their work. Students will learn to craft a well-considered written proposal for a semester-long investigation.

### NSP307C Open Studio II Intermediate Painting

TU TH 6:00PM - 8:30PM | 3 credits

TBA

Prerequisites: NSP306: Painting or instructor permission

Comments:

In this semester-long painting laboratory, we are working within the student's choice of painting media including oil, acrylic etc. This course guides students to refine their personal artistic inquiry through a series of self-defined painting projects. Students will be challenged to further develop their painting ideas and technique through research, experimentation and by committing to a disciplined work ethic. Through the rigorous self-examination stemming from group critique, students will refine a sense of their place within artistic practice. By the end of this course, students are well positioned to engage with challenging, self-defined artistic inquiry. The prerequisite for this class is Studio Principles Painting - students who enroll in this class do not need to have taken Intermediate & Advanced Painting I.

### NSP307D Open Studio II Intermediate Printmaking

TU TH 3:15PM - 5:45PM | 3 credits

Manuel, Ariadne

Prerequisites: NSP306: Printmaking or instructor permission

Comments:

This is an Intermediate/advance level Studio course that offers students the opportunity to explore a particular mode or media with sustained focus, depth and vigor. This course emphasizes the development of visual and conceptual ideas through various printmaking processes. Techniques such as intaglio, relief print, screenprint, and lithography are the basis for this course. Students will work towards refining skills while expanding their visual language and conceptual development. Through analysis and critique of their own and each other's work, the class will further the language of analytic and intuitive problem-solving.

### NSP307E Open Studio II Intermediate Intuition & Planning

M W 3:15PM - 5:45PM | 3 credits

Miller, Kimberly

Prerequisites: NSP306

Comments:

Do you work intuitively? How do you plan for inspiration? What about sticking to the plan? In this class, you will develop your own studio projects and practices, framed by strategies for both intuition and planful-ness.

This course allows students to refine their personal artistic inquiry by building on their Open Studio experience. Through the rigorous self-examination stemming from critique, by further committing to a disciplined work ethic, by a willingness to experiment and by refining a sense of their place in artistic practice, students will begin creating work in their own voices. By the end of Open Studio II, students will be well positioned to engage with challenging, self-defined artistic inquiry. Artistic inquiry will be guided through readings, critiques, in-class activities and through frequent meetings with the instructor and with other students.

### NSP441A Multidisciplinary Thesis

F 9:00AM - 2:00PM | 3 credits

Miller, Kimberly

Prerequisites: NSP400 & NSP440

Comments:

This course is the second semester of a two-semester course in which NSP seniors focus exclusively on the development of an individually distinct body of work. This course provides for the resolution of critical, technical and philosophical skills essential for establishing a successful practice as an artist, or as a basis for continued post-baccalaureate study. Each student is required to demonstrate appropriate competence within an individually described program of study. This program will evidence competence: artistic, cultural and scholastic; culminating in a required thesis exhibition.

### NSP450A Professional Practice II/Art & Entrepreneurship

F 2:00PM - 4:00PM | 3 credits

Hill, Vedale

Prerequisites: NSP250 & concurrent with senior major classes

Comments:

This course is a forum for addressing and engaging post MIAD possibilities and issues including entrepreneurship, graduate school, community opportunities, business skills, self-presentation, and other matters important to Fine Arts students who are about to graduate. Taught in concert with Multidisciplinary Thesis, it is also a forum for students to discuss and determine what and how entrepreneurship relates to their practice, goals, and an audience beyond MIAD. Application of learned principles and skills via hands-on experiences allows students to take steps toward a professional practice as a fine artist upon graduation. Students are expected to add two new accomplishments to their resume, provide a cultural opportunity for others, and produce an entrepreneurship plan based upon their practice. Because we shape and are shaped by the context of our time, culture and experience, the Seminar/Thesis combined experience will examine contemporary art issues through multiple opportunities: field trips, visiting artists, readings, films, lectures, discussions and exercises to impart significant perspectives on the art world beyond the classroom. Thesis will focus on a primary studio practice, while the course rounds out the student's skills with applied professional practices and exposure to established professionals working in the creative fields.

## SPRING 2026 COURSE DESCRIPTIONS

### FYE100A Systems of Drawing

TU TH 3:15PM - 5:45PM | 3 credits

Meincke, Robert

Prerequisites: none

Comments:

Drawing is a primary strategy for creative activities in art, language, communications, engineering and design. In this course, students are introduced to various forms of knowing through seeing and drawing. Different drawing systems are investigated both in the field and classroom, and are aligned with areas of study of creative practice today. Each drawing system will be explored as both a foundational skill set and a tactical approach to success in later creative endeavors.

### FYE110A Visual Language: Composition, Color & Content

TU TH 3:15PM - 5:45PM | 3 credits

Feraidon, Zuhail

Prerequisites: none

Comments: Course description is the same for all sections of FYE110

This course is an introduction to composition and color theory. Students will learn and apply the elements and principles of art and design in a variety of assignments through a variety of traditional and digital tools and media. Assignments will focus on how ideation techniques are fundamental to creative problem solving. Students will gain a clear understanding of how 2D elements and compositional theory are employed to create clear and effective visual communication, aid personal expression, and help comprise a personal aesthetic. Students will also learn to identify how 2D fundamentals are employed in contemporary, professional, and historical work.

### FYE121A RPC: Photography: The Constructed Image

MW 3:15PM - 5:45PM | 3 credits

Shersty, Naomi

Prerequisites: none

Comments:

From collage to set design, in this course students delve into the art of creating compelling and thought-provoking photographs. This course challenges students to move beyond traditional photographic techniques and embrace the power of visual choreography and storytelling through carefully constructed images. With a focus on fabricated photography, we will utilize Photoshop, the lighting studio, the print lab, the library, and more to realize photography's ability to not only reproduce but also to be a source for something new!

### FYE121B RPC: Modeling and Mold Making

MW 3:15PM - 5:45PM | 3 credits

Rychner, Mira

Prerequisites: none

Comments:

This course is an exploration of modeling for mold making techniques in multiple media. By investigating the nature of our materials we will develop an understanding of how they relate to our environment and one another. From a production slip casting mold to the timelessness of lost wax casting, we will look at how different materials can redefine the meaning and function of an object by looking at casting processes across disciplines and time. We will use sculpting and reproduction as a means of storytelling, representation and design.

### FYE121C RPC: The Edge of Nature

TU TH 8:30AM - 11:00AM | 3 credits

Karbowsky, Kayle

Prerequisites: none

Comments:

In this class, we will attempt to redefine the concept of Nature in the 21st century. In modern western culture, "Nature" has been defined as the world outside of, other from, and in opposition to humans. Post-natural studies reintroduces the more-than-human world through a blurry lens, seeking a more holistic approach to understanding what is "Intelligent", "Sentient", "Feeling", or otherwise Alive. Through this class, students will be invited to explore topics related to redefining what is natural within their own practice. Focusing on material we will go through a series of exercises to become more in touch with the processes and materials we use in our practices to get to know our sensitivities towards Things. This class will explore these topics in both fine art and design and is open to all ways of working while being highly attuned to how we choose what we choose to work with and in.

### FYE121D RPC: Curious Connections & Obsessive Investigations

TU TH 3:15PM - 5:45PM | 3 credits

Kaempfer, Kevin

Prerequisites: none

Comments:

This course will explore making starting with improvisation, brainstorming, and play with the opportunity to research, test, and experiment chosen topics with new and familiar media. Students will find, define, and dive into what sparks their curiosity and will engage in obsessive, idiosyncratic research of subjects of their own choosing and generate speculative sketches, diagrams, other types of drawing and handwritten commentary. Potential topics for investigation could relate to the personal, popular culture, the everyday, politics, and/or the world but must be approached with a particular point-of-view, or several. Students will experiment with presentation, narration and degrees of omniscience, objectivity and reliability. Students will undertake various types of process-based embodied research activities. Projects will help students recognize their work habits, biases, strengths, and connections between their interests and various methods and models of self-reflection and critique will be used.

### FYE121E RPC: Journey through Deep Time

MW 12:30PM - 3:00PM | 3 credits

Lee, Matthew

Prerequisites: none

Comments:

Use previous course description."The concept of deep time, the Earth's 4.5 billion year history, can be hard to get one's head around. The astronomer Carl Sagan came up with a novel method; express the history of Earth as a single year with the planet's formation on January 1st and the present day as new years eve. In this model the dinosaurs would have shown up on Christmas, and human beings wouldn't have appeared until December 31st at 11:59pm. This course is an immersive artistic journey through the history of the universe. Seven assignments each lasting two weeks will be administered that flow chronologically through deep time. We will begin with the big bang and end with the distant future, with incremental stops at major events in between (Dinosaurs! Mass extinctions! Cavemen!). Each assignment begins in the library gathering research materials and ends in the classroom with a critique of finished illustrations.

### FYE121F RPC: Drawing Systems in Design

MW 8:30AM - 11:00AM | 3 credits

Lee, Matthew

Prerequisites: none

Comments:

*Drawing Systems in Design* advances students' design drawing skills at each step of the Design Process: Diagramming, Conceptual Visualization, Drafting, Orthographic and Isometric Engineering Graphics, Perspective, and Graphic development. Drawing offers unique cognitive opportunities to see and understand the world. Students will work on a variety of projects that develop individual skills needed in different design disciplines. Design drawing and modeling of ideas are practiced to aid the thinking process and problems-solving aspects of creativity within the requirements and constraints of a design brief.

### FYE130A Fabrication: Form, Light & Content

MW 8:30AM - 11:00AM | 3 credits

Franczyk, Christian

Prerequisites: none

Comments: Course description is the same for all sections of FYE130

The focus of this course is form, light, and content. Students will learn to imbue three-dimensional form with meaning and also investigate how light can affect perceptions of form and space. Research strategies, fabrication, and digital and material techniques are advanced through hands-on experiments, projects, and in-depth discussion. Students are introduced to basic hand tool use, technology, and various material processes.

## SPRING 2026 COURSE DESCRIPTIONS

### FYE132A Advanced 3D Lab Certification

F 8:30AM - 11:00AM First 5-Weeks of Semester | 0 credits

Prerequisites: FYE130 in transfer

Comments:

The 3D Lab Transfer Student Tutorial covers both the Intro and Advanced 3D Lab Certification processes. Through lecture, demonstration and hand-on practice, students will be introduced to composite and solid wood materials, along with safety guidelines for basic hand and machine-powered processes and skills for shaping, forming and fabricating. It is designed to provide transfer students with a basic set of skills, providing students the greatest degree of flexibility for engaging in studies college-wide.

### FYE150A Digital 2D

TU TH 12:30PM - 3:00PM | 3 credits

Berens, Emily

Prerequisites: none

Comments: Course description is the same for all sections of FYE150

In Digital 2D, students are introduced to image/content creation, manipulation, editing, and management through Adobe Suite programs. Students will learn proper file management and workflow techniques, along with proper digital documentation and presentation of work. Students will also employ digital terminology across a wide range of disciplines and practices while also recognizing the cultural implications of digital creation, appropriation, and distribution. By the end of the course, students will have built a solid foundation of digital knowledge and skills that will benefit them as visual creators and communicators.

### FYE151A Digital 4D

M W 12:30PM - 3:00PM | 3 credits

Barany, James

Prerequisites: none

Comments: Course descriptions are the same for all sections of FYE151.

Digital 4D considers how image, text, and sound unfold over time and across various distribution models. Students will learn and reinforce proper file management and workflow techniques along with proper digital documentation and presentation of work. Students are introduced to video editing, basic animation, and audio tools. They will gain experience in using a variety of software and hardware, while considering their role as cultural producers. Onscreen image-as-experience will be introduced. By the end of this course, students will make a series of projects culminating in a self-determined final project that incorporates a design or fine arts focus and demonstrates an understanding of basic 4D principles.

### HUMT121A Intro to Humanities: Culture,

Intersectionality & Humanity

M 8:30AM - 11:00AM | 3 credits

Enfield, Sean

Prerequisites: none

Comments: Course description the same for all sections of HUMT121

Humanities is the study of what it means to be human through cultural inquiry and analysis. In this introductory course, students explore texts, artifacts, and situations to broaden their perspective and understanding of the human condition. Frames of inquiry will be influenced by history, culture, economics, political power and other social circumstances. The course takes an intersectional approach to analysis, examining the interconnected nature of societal categories such as race, class, and gender. In this class, research and dialogue are the fundamental modes of learning.

### HUMT340A Topic in Humanities: Ethics for Artists and Designers

12:00 MID - 12:00 MID ONLINE | 3 credits

Sadler, Gregory

Prerequisites: WRTG200

Comments:

This course introduces students to a range of key ideas, issues, and approaches in the field of Ethics, with particular emphasis set upon issues and challenges germane to the disciplines, practices, and professions of Art and Design. The moral theories covered in the class include (but are not limited to): egoism, utilitarianism, deontology, virtue ethics, and feminist ethics/ethics of care. The class will also emphasize ways to identify ethically problematic issues and situations, practical decision-making, addressing challenges and temptations, examining ethical issues and problems from multiple perspectives, determining what factors are ethically salient, and articulating moral judgements and arguments. We will also be discussing the nature of the good life, human happiness, means-ends reasoning, the range of goods, and moral responsibility, human freedom and commitment, developing autonomy, and the role of the emotions in moral theory.

### HUMT340B Topic in Humanities: Octavia Butler, The Godmother of Afrofuturism

M 12:30PM - 3:00PM ONLINE | 3 credits

Coan, Cheryl

Prerequisites: WRTG200

Comments:

"Embrace diversity. / Unite— / Or be divided, / robbed, / ruled, / killed / By those who see you as prey. / Embrace diversity / Or be destroyed." – Octavia Butler, Parable of the Sower

A writer who imagined the dark future we have chosen for ourselves in book after book, OCTAVIA E. BUTLER (1947–2006) is recognized as among the bravest and smartest of late twentieth-century fiction writers. ... A 1995 MacArthur Genius Award winner, Butler transcended the science fiction category even as she was awarded that community's top prizes, including the Nebula and Hugo Awards. Not merely a prophet of dystopia, Butler also wrote of the ways human beings might subvert their dismal destiny. Seven Stories Press Black women science fiction, or speculative fiction writers, were few when Octavia Butler was writing. She broke barriers by writing about race and gender in her works. Her courage and talent earned her several awards including the Hugo and Nebula awards, the two most prestigious wards in speculative fiction.

In this class, students will read three of her novels and discover how character, plot, setting, and conflict are brought to life in speculative fiction. We will examine the social, cultural, and ecological issues in her books, her writing techniques, and the relevance of her writing to our world today. The main project for the class will be a short speculative fiction piece written by the student examining an issue in the world today.

### HUMT340C Topic in Humanities: The Deep Novel

M 8:30AM - 11:00AM | 3 credits

Lawson, David

Prerequisites: WRTG200

Comments:

This course is about deeply reading a single, substantial novel. As our world becomes more fast-paced and we are asked to do things faster and faster, both our free time and our capacity for deep reading are reduced. Students will each choose a novel they have not read before and slowly read it over the course of the semester, averaging no more than 30 pages per week. This pace will provide an opportunity to practice deep reading, wherein students immerse themselves in text in a way rarely asked or provided for. Through guided reading, journals, discussions, presentations, and essays, students will build literary empathy and reflect on the experience of deep reading as a means for learning and for appreciating the language arts.

## SPRING 2026 COURSE DESCRIPTIONS

**HUMT340D Topic in Humanities: Strategies for Poetics**  
TH 3:15PM - 5:45PM | 3 credits

Scruton, C J

Prerequisites: WRTG200

Comments:

Expressing ourselves in language is a huge part of what makes us human, so how do we craft our words well with intention? How do we use words to express what we're thinking and feeling and also open up new, innovative ideas and possibilities we hadn't even considered?

In this class, we'll take a deep dive into poetic techniques to understand how language really works, from image to sound and rhythm, from form and structure to performance, and much more. While acquiring a base knowledge of how language-craft functions through reading, analyzing, and discussing poetry, students will have opportunities to experiment and explore in their own writing what attention to detail and language can offer for our artistic practice.

This class will provide a solid foundation for understanding the essential elements of poetry and all forms of language-craft in writing, which can prove useful for work in studio art, design and branding, dialogue and narration in story-writing, and other pursuits engaged with innovative use of language.

**HUMT340E Topic in Humanities: Craftivism and Creative Resistance**

W 8:30AM - 11:00AM | 3 credits

Hillary, Anna

Prerequisites: WRTG200; optional co-requisite DS307B

Comments: HUMT/WRTG340E and DS307B form a 6-credit coupled course. It is recommended, but not required that students enroll in both the 3-credit humanities/writing elective course (HUMT340) and the 3-credit studio elective course at the same time (DS307). In DS307 students will be learning techniques in the textiles lab and creating craftivist pieces that coincide with the curriculum of the HUMT340 course.

HUMT340 and DS307 form a 6-credit coupled course. It is recommended, but not required that students enroll in both the 3-credit humanities/writing elective course (HUMT340) and the 3-credit studio elective course at the same time (DS307). In DS307 students will be learning techniques in the textiles lab and creating craftivist pieces that coincide with the curriculum of the HUMT340 course.

In HUMT340: Craftivism and Creative Resistance, we will study craft, and the handmade in a variety of forms, as an aid to activism and a form of activism in itself. Through interdisciplinary readings, documentary film, independent and collaborative research, students will explore the use of craft in protest or to enact social change in both historical and contemporary settings. Students will engage with examples from around the world, as well as locally in Milwaukee, and will be encouraged to think deeply about their own use of craft and the handmade for protesting or supporting the social issues they are most committed to. Those enrolled in DS307 will be concurrently designing and creating their own craft pieces alongside their research and inquiry in HUMT340. From protest banners to the history and evolution of DIY as a form of creative resistance, students will choose topics of interest to investigate such as fast fashion, punk culture, cross-stitch, community craft spaces, social justice sewing, handmade costumes (e.g., drag, burlesque, cosplay, Rhinestone Cabaret, Pussy Riot, Guerrilla Girls, etc.). The course will culminate with a unit on community quilting, focusing on the AIDS Memorial Quilt and Welcome Blanket as key case studies. Students in DS307 will learn techniques for hand sewing, visible mending, embroidery, patchwork, and DIY on denim. They will design and create quilt blocks using techniques learned throughout the semester to make a community quilt that will form part of a gallery exhibition in Spring/Summer 2026.

**HUMT340F Topic in Humanities: Life stories: Visual Ethnography, Documentary Photography, and Photojournalism**

12:00 MID - 12:00 MID ONLINE | 3 credits

Brevvaxling, Royal

Prerequisites: WRTG200

Comments:

In this iteration of HUMT340, participants are asked to explore the unique intersections of popular, professional, and academic approaches to using photography, writing and video in documenting the human experience – in telling the stories of our lives. Different ways of seeing lead to different ways of knowing: participants in HUMT340 will study and then adopt different methodologies for visual storytelling and apply that work in a variety of written, visual and performative projects.

MIAD's labs and available tools and human resources will be used to complete all the course projects. Participants should be prepared to explore their surroundings, taking up a participant-observer role in documenting life's stories. Also, participants must be willing to talk to people, new people, strange people, wonderful people: strategies for approaching potential subjects will be covered in class.

**HUMT340G Topic in Humanities: Evolution**

TU 12:30PM - 3:00PM | 3 credits

Murru, Maurizio

Prerequisites: WRTG200 & NASC220

Comments:

This course concentrates on the scientific principles of evolutionary biology and on the historical and sociological implications of the theory of evolution. Evolution engages students in a dynamic and fruitful learning environment where active discussion, critical thinking and independent inquiry are predominant. The course can be taken either as natural sciences or as humanities elective, and it runs as a seminar, where the students become active participants in discussions, presentations, and lecturing.

The course can be taken as EITHER natural sciences credits OR humanities elective credits. Register accordingly.



## SPRING 2026 COURSE DESCRIPTIONS

### **HUMT340H Topic in Humanities: Defenders of the Environment**

**F 8:30AM - 11:00AM | 3 credits**

**Simmons, Lauren**

**Prerequisites:** WRTG200 & NASC220

#### **Comments:**

Our interactions with the environment leave an indelible mark on the world we live in today, tomorrow and the future. The impacts of today's interactions may be felt for generations to come, but perhaps we can learn from our predecessors and be proactive rather than reactive in our actions, improving the environment one step at a time. Through both scientific and historical lenses, we will explore periods of environmental revolution and how we have come to defend the environment today. Through lecture, discussion and readings, attention will be paid to environmental regulations and defenders of the environment that have led the charge to a brighter environmental future. Students will engage with materials through direct inquiry of scientific evidence and awareness of cultural and societal perspectives, which will lead to a more comprehensive understanding of and appreciation for environmental regulation and protection.

### **HUMT340J Topic in Humanities: Travel and Identity**

**TH 8:30AM - 11:00AM | 3 credits**

**Blaser, Emily**

**Prerequisites:** WRTG200

#### **Comments:**

Who are we when we are on the road? And how are we someone new when we return home again? How does travel affect who we think we are? In a foreign city or in the wilderness, how is the traveler freer than at home? And why is the homecoming sometimes a culture shock? Travel can be disorienting and dangerous. Of course, travel can also be thrilling and revelatory. In this class, we will study travel texts written in English from the eighteenth to the twenty-first centuries to explore the ways in which the traveler's identity is complicated by the travel experience. We will consider how travel has been gendered at different times, while also tracing the significance of ideas about race and class in the historical contexts of these travel narratives. We will also interpret travel texts with an interest in what these texts reveal about making meaning out of complex memories. Through close readings of travel narratives that take us to almost every earthly landscape and through myriad different cultures, we will study how travel and travel writing change the mind of the traveler.

While the required course text contains many narratives written during the nineteenth century, we will also examine some contemporary texts, including graphic travel memoirs, and films related to the themes of travel and homecoming. Additionally, we will examine several works of fine art from the Victorian period to the present, to enrich our discussions of travel.

### **HUMT340K Topic in Humanities: Stitching and Bitching: Subversive to Sustainable**

**W 3:15PM - 5:45PM | 3 credits**

**Von Sturm-Day, Isabelle**

**Prerequisites:** WRTG200

#### **Comments:**

Scientists and Anthropologists estimate the complex world of stitching with needle and thread began an estimated 500,000 years ago. The early stitches made by our ancestors used a bone needle and plant matter to construct animal hides for clothing. The 19th Century writer Olive Schriener asks, "Has the pen or pencil dipped so deep in the blood of the human race as the needle?" As our ancestors evolved so did needle and thread to create stitches; often mirroring the current political and social climate of the time. In this course we will examine some of the historical and cultural implications of the art of stitch work, and how they have created, community, storytelling, safe havens, subversion, magick, and sustainability. This course requires reading, observing, hands on stitching, research and writing culminating in three projects: a Stitch Journal of physical stitches and text, a student choice research project about sustainability, and student's choice story for an upcycled piece of clothing using stitchwork and Indigo dying learned in class. We will be using our heads, hands, and hearts to accomplish these tasks throughout the course.

### **HUMT340L Topic in Humanities: Writing & Making in Uncertain Times**

**TU TH 3:15PM - 5:45PM | 3 credits**

**Fedorchuk, Leslie**

**Prerequisites:** WRTG200

#### **Comments:** Applies toward Book Art

This is a hybrid course. Students are required to attend two weekend sessions. Dates to be determined by class consensus at the beginning of the term. (Papermaking requires more time than a class session will allow.)

We are living in uncertain times. How can we use writing and making to show us ways of seeing and living that offer possibility and hope? How can we, as Rilke writes, "live the questions now." In this course we will write often. We will make paper, and print our words and the words of others on it.

This is a hybrid course. Students are required to attend two weekend sessions. Dates to be determined by class consensus at the beginning of the term. (Papermaking requires more time than a class session will allow.)

This is a cross-listed course and can be taken as either a studio elective (DS307), or humanities (HUMT340) or towards the writing minor (WRTG340).

### **HUMT380A Service Learning: Radical Imagination, Education, and Community Control**

**M 3:15PM - 5:45PM | 3 credits**

**Hillary, Anna**

**Prerequisites:** WRTG200 & junior standing or consent of the Writing and Humanities Chair

#### **Comments:** HUMT380 has a 35-hour service requirement.

Students complete their volunteer hours at a MKE area nonprofit organization.

Course description for HUMT380A & HUMT380E

Radical imagination is a concept that challenges us to envision new ways of structuring our lives and society. In this class we will study how the concept of radical imagination, together with community-led actions, can impact the philosophy and organization of education. Students will look at the promises and shortcomings of schools in both a historical and contemporary context. By studying the history of public education and the rise of charter schools and private K-12 institutions in the U.S., we will analyze what education has achieved and what it decidedly has not. Part of the course will focus on learning about radical education experiments that have been organized to place control of schools into the hands of local communities. Theory from Robin D. G. Kelley, Eve Ewing, Gloria Anzaldúa, Angela Davis, and Michel Foucault will help us unpack the role education holds in socializing youth into society and developing young people as human beings. Through case studies such as the Mississippi Freedom Schools of 1964, The Black Panthers' Oakland Community School, Brooklyn's El Puente Community School, Harvey Milk High School in NYC, and the School at Standing Rock, we will think deeply about how education impacts society and vice versa. Education does not only take place in schools, and we will be looking at the learning that happens in communities and in life itself, while asking, What is the purpose of education? What can education potentially achieve? How have the objectives of education and the needs of individuals and society changed over time? How can we collaborate within and among communities to foster schools that support students' backgrounds, cultural beliefs, and values?

## SPRING 2026 COURSE DESCRIPTIONS

### **HUMT380B Service Learning: Social Equity**

**TH 12:30PM - 3:00PM | 3 credits**

**Brunson, Alexia**

**Prerequisites:** WRTG200 & junior standing or consent of the Writing and Humanities Chair

**Comments:** HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.

Course description the same for HUMT380B and HUMT380F

An individual's understanding of society is a direct correlation of their placement in that society, what they have been exposed to, the knowledge they have obtained, and their relationship with the power structures that exist within it. This creates various levels of social consciousness; or awareness of important social issues. This vastness of social consciousness challenges a collective understanding of Social Equity and how it can impact, disenfranchise, or privilege distinct communities.

In this course we will define Social Equity as impartiality, fairness, and justice for all people in terms of social policy, taking into account systemic inequalities that may change how a community accesses the same opportunities and outcomes. Equity, here, acknowledges that inequalities exist, rather an individual is aware of them or not.

We will further explore how these themes appear in the context of creative industry, ideas of professionalism, institutional policies, and socioeconomic trajectory. Students will be asked to research, analyze, and challenge historical systems of power, political policies, social hierarchy, and cultural constructs that divorce equity as a right to all human beings. This includes active discussion on the plight of disenfranchised communities, position of privilege, and cultural practices. Students will apply their knowledge to both their service placement through ethnographic research and equitable practice.

### **HUMT380C Service Learning: Theory & Practice of Social Change**

**TU 8:30AM - 11:00AM | 3 credits**

**Scruton, C J**

**Prerequisites:** WRTG200 & junior standing or consent of the Writing and Humanities Chair

**Comments:** HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.

Have you ever wanted to change the world but looked around and found the prospect daunting, or even impossible? How do we figure out our responsibilities in the always-complicated moment we live in? How do we understand the many social forces that structure the world as we know it? And even if we know what's going on, what are we supposed to do about it?

In this course, we will have the chance to explore both the theory and practice of social movements from the past and present (and perhaps the future). We will explore how conceptual work to understand social realities has long been instrumental to concrete change, as well as the ways that real-world action is often the necessary next step to build on this theorizing. These explorations into history and cultural theory will help us learn more about the concrete impacts we are having on our communities at our service placements, as well as understand the bigger-picture questions of why this service work is important to our communities at all.

### **HUMT380D Service Learning: We Are Water**

**M 3:15PM - 5:45PM | 3 credits**

**Fedorchuk, Leslie**

**Prerequisites:** WRTG200 & junior standing or consent of the Writing and Humanities Chair

**Comments:** HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.

Beginning with an examination of the various definitions of "community" and the processes by which we seek to understand the structure and characteristics of different types of communities. Appreciating community similarities and differences is necessary to deter a belief in one-size-fits-all interventions. We will learn to recognize that no matter how outsiders may view a community as poor or neglected, we can always find strengths and capacities for improvement. Identifying community capacities and resources is the first step in facilitating community change. We will examine the concept of participation to see how different levels of involvement may affect the sustainability of community change efforts. Students will apply this knowledge to their service placement through research and practice.

### **IL199A IAS: Visual Development & Storytelling**

**M W 12:30PM - 3:00PM | 3 credits**

**Beetow, Christine**

**Prerequisites:** FYE100 & FYE150

**Comments:** Course description the same for all sections of IL199: Visual Development & Storytelling

This course introduces foundational visual development and visual storytelling skills for both illustrators and animators. Projects and exercises will walk students through processes to develop successful concepts, sequence images to tell clear stories, design believable visual worlds, and create illustrations with professional techniques. Students will explore how formal design principles can be applied to character, prop, and environment design to create cohesive illustrated worlds. Emphasis will be placed on using lighting, color theory, and cohesive design to suggest mood, theme, time, and place to the viewer.

### **IL202A Typography I**

**M W 6:00PM - 8:30PM | 3 credits**

**Propper, Cera**

**Prerequisites:** FYE100, FYE110, FYE130, FYE150 & FYE151

**Comments:** Course description is the same for all sections of IL202

Typography I is an exercise-based studio course, introducing the history and practice of using typography in design. Type as a communicative and creative element is investigated through a combination of readings, research, lectures, workshops, and critique. Students explore typographic form and the expressive potential of type through both hand-rendered and digital based exercises. The course also familiarizes the student with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

### **IL211A Illustration II**

**M W 3:15PM - 5:45PM | 3 credits**

**Krause, Ethan**

**Prerequisites:** IL210

**Comments:** Course description the same for all sections of IL211

In this course, students start to streamline and refine their work ethic using the working processes in Illustration I. Drawing and other visual skills continue to be defined and refined through deeper exploration of various media and style solutions. Visual solutions will emphasize appropriate and inventive application of formal elements. Professional presentation of work will be emphasized.

### **IL215A Adv Fig Drawing for Illustrators**

**M W 3:15PM - 5:45PM | 3 credits**

**Beyer, David**

**Prerequisites:** IL214

**Comments:** Course description the same for all sections of IL215

Advanced Figure Drawing for Illustrators is an in depth study of the figure and its relationship and application in contemporary Illustration. Course work and assignments will focus on a thorough understanding of anatomy through observation, personal expression, and practical application to Illustration. Traditional and non-traditional drawing methods will serve as the vehicle for exploration.

### **IL311A Illustration IV**

**M W 3:15PM - 5:45PM | 3 credits**

**Zhou, Yuanyuan**

**Prerequisites:** JR, IL310

**Comments:** Course description the same for all sections of IL311

Illustration IV expands on the skills learned in Illustration I-III while stressing the importance of the professional working process. Students in this course refine individual approaches to problem-solving and visualization, bridging the gap between student and professional illustrator.

### **IL411A Illustration Thesis**

**F 9:00AM - 3:00PM | 3 credits**

**Grauert, Christiane**

**Prerequisites:** SR, IL410 & IL412

**Comments:** Course description the same for all sections of IL411

This is the final course of study in the Illustration program at MIAD. Students are required to submit a written proposal and timeline for an Illustration thesis project reflecting the primary interests and career goals of the illustrator. The thesis proposal encompasses a specific project utilizing the student's skills and knowledge with the intention of fully exploring the student's abilities within a specific field of illustration. Course work and assignments focus on the execution and completion of the thesis project, a portfolio of the student's illustrations for professional presentation, and a final review at the Senior Exhibition.

## SPRING 2026 COURSE DESCRIPTIONS

### IL413A Illustration Seminar II

M W 6:00PM - 8:30PM | 3 credits

Matson, John

Prerequisites: SR, IL410 & IL412

Comments: Course description is the same for all sections of IL413

This course offers an overview of the illustration field. Each semester consists of a series of seminars presented by practicing professionals representing a cross-section of the field. Specific deadlines, one-on-one interaction and an evaluation of performance by outside professionals prepare the student for entry into the illustration field.

### IMAT207A 2D Motion Fundamentals

F 9:00AM - 2:00PM | 3 credits

Bialis, Margaret

Prerequisites: FYE100, FYE110, FYE121, FYE130, FYE150, FYE151

Comments:

Explore 2D digital animation toolsets, while practicing how animation principles, timing, and sound design can create believable, relatable, innovative, and evocative short films and spots. Students will be exposed to digital 2D animation processes that can be applied to motion graphics, character animation, and special effects. Students will continue applying ideation and visualization techniques learned in Visual Development & Storytelling to create engaging and clear sequential narratives.

### IMAT209A 3D Modeling & Animation

M W 12:30PM - 3:00PM | 3 credits

Lile, Darrin

Prerequisites: FYE199/IL210: Illustration I

Comments:

Practice techniques for modeling, surfacing, lighting, animation, rendering, and 3D printing. Students will be exposed to 3D toolsets with applications in animated films, interactive games, printed toys, and more. Emphasis will be placed on designing appealing objects and characters with strong silhouettes that hold visual interest from all angles. Students will continue applying ideation and visualization techniques learned in Visual Development & Storytelling to create engaging and clear designs for use in 3D.

### IMAT213A Interactive & New Media

TU TH 8:30AM - 11:00AM | 3 credits

Lile, Darrin

Prerequisites: FYE199/IL210: Illustration I

Comments:

Innovate with new media tools to create dynamic, interactive, dimensional, and experiential animation projects. Through workshops and projects, students will explore how new media such as virtual reality, projection mapping, motion capture, and programming can be applied to commercial assignments within advertising and entertainment markets. This foundational technical knowledge and hands-on experience will allow students to develop innovative projects that do not fit within the traditional animation paradigm. Topics in this course will be updated annually to reflect cutting-edge technologies and trends within the animation industry.

### IMAT313B Animation Professional Practice

TU TH 3:15PM - 5:45PM | 3 credits

Osgood, Adam

Prerequisites: IMAT junior, 9cr IMAT207/209/213

completed

Comments:

Prepare for the professional animation opportunities by evaluating personal strengths and interests, researching areas of commercial opportunity, and creating a package of promotional materials to engage with the marketplace. During this course students will establish portfolio websites, develop social media networks, learn best practices for putting together a reel, assemble a list of potential clients/internships/job opportunities, and create professional documents like resumes and cover letters. Lectures will outline different animation markets, business practices, and self-promotion. This course is placed within the junior year so that students may use these materials when applying for opportunities and internships during the summer before their senior year.

### IMAT415A Animation Thesis: Production

M W 3:15PM - 5:45PM | 3 credits

Morton, Lou

Prerequisites: IMAT414: Preproduction

Comments:

Animation Thesis Production is the second of a two-part fourth-year experience where students will produce high-quality animation projects in preparation for MIAD's Thesis Exhibition. With the support of a faculty mentor, students will follow the plans created during Animation Thesis Pre-Production. Students may choose to work alone or in teams.

### IAD199A IAS: Interior Architecture + Design

TU TH 8:30AM - 11:00AM | 3 credits

Hansen, Sarah

Prerequisites: FYE100, FYE130 & FYE150

Comments:

Students in this class will initiate the process of learning how to become interior architects by offering design responses to a small-scale interior design and architecture project. Students learn to communicate and advance their designs in a variety of media including sketches, traditional and digital drawings, and scale models.

### IAD221A IAD Studio 2

TU TH 12:30PM - 3:00PM | 3 credits

Meneghini, Krista

Prerequisites: Sophomore, IAD220, IAD222 & IAD224

Comments:

IAD221 is an intermediate course in the study and application of Commercial spatial composition and design communication fundamentals. This course addresses human spatial needs in the multi-person interactive and collaborative environment often associated with business. Materials, finishes, and product selection for interior commercial environments are documented with special attention to safety and workflow needs.

### IAD223A IAD CAD 2

TU TH 6:00PM - 8:30PM | 3 credits

Slabe, Jenna

Prerequisites: Sophomore, IAD220, IAD222 & IAD224

Comments:

CAD 2 builds on IAD222 with a focus on design development and documentation using AutoCAD and an introduction to Revit for Building Information Modeling, the industry-standard for digital representation of an interior space. In addition to presentation techniques, students will begin the process of preparing working drawings according to professional practice.

### IAD321A IAD Studio 4

TU TH 3:15PM - 5:45PM | 3 credits

Meneghini, Krista

Prerequisites: JR, IAD320, IAD322

Comments:

IAD Studio 4 is an advanced Interior Design course. Emphasis is placed on the experience of people in various health care environments. This course addresses the challenges of designing commercial Interior spaces with regulatory constraints, building codes, safety and health concerns.

### IAD323A Building Systems 2

TU TH 6:00PM - 8:30PM | 3 credits

Gebhardt, Jessica

Prerequisites: JR, IAD320, IAD322

Comments:

This course introduces students to interior building systems with emphasis on interior construction – including partitions, doors, stairs, and architectural woodwork. The students will also be introduced to structural, mechanical, electrical systems, and acoustics. Revit will be used for managing and communicating building information.

### IAD325A Interior Design Lighting

TU TH 8:30AM - 11:00AM | 3 credits

Meneghini, Krista

Prerequisites: Sophomore, IAD220 & IAD224

Comments:

Lighting in Design focuses on the integration of natural lighting, supplemental lighting, and spatial design. Basic principles of lighting dynamics and associated terminology are studied. Practices for lighting specifications, calculations, and product sources are tested and communicated through models and drawings.

## SPRING 2026 COURSE DESCRIPTIONS

### IAD421A IAD Studio 6: Senior Thesis - Design Development

M W 6:00PM - 8:30PM | 3 credits

Wilson, Samantha

Prerequisites: SR, IAD420, IAD422, IAD424

#### Comments:

The IAD Senior Thesis – Design Development is the second course in this yearlong two-course sequence. The Spring Semester is comprised of the Design Development phase of the project. Students engage in extensive design development, design detailing, and exploration, identification and selection of materials, finishes, furnishings, fixtures, and equipment resulting in a comprehensively designed interior environment.

### IAD423A IAD Thesis Presentation

TU TH 12:30PM - 3:00PM | 3 credits

TBA

Prerequisites: SR, IAD420, IAD422, IAD424

#### Comments:

This course is an in-depth investigation into advanced digital communication and architectural presentation. Students learn how communication design tools (Adobe Creative Suite) can enhance interior design and architecture. Students learn how to create a professional portfolio in a variety of forms. This course addresses aspects of identity design for the students' personal business identity and a variety of applications. Adobe Creative Suite will be utilized, with work primarily done in Illustrator, In-Design and Photoshop. We will explore fundamentals of typography, production methods, design color theory, identity and environmental graphics.

### IAD425A Interiors Practice: Details & Working Drawings

TU TH 6:00PM - 8:30PM | 3 credits

Gebhardt, Eric

Prerequisites: SR, IAD420, IAD422, IAD424

#### Comments:

As the follow-up to the Fall Semester Green Studio, this course explores sustainable design components resulting in the generation of a detailed and comprehensive set of Schematic Design documents. Students undertake an in-depth investigation of green design details and construction techniques, gaining a clear understanding of the underlying systems that go into the design of a sustainable building.

### PD199A IAS: Product Design & Design Thinking

TU TH 8:30AM - 11:00AM | 3 credits

Caruso, John

Prerequisites: FYE100, FYE130 & FYE150

#### Comments:

This course provides students with a foundation for learning the discipline of Product Design. Design Thinking is a human-centered endeavor beginning with empathy research of the user, followed by problem framing, ideation, prototyping and testing. Feedback from the concept testing provides information for successful design revision. Design Thinking is a core essential to the Product Design process and can be applied to any problem-solving challenge. In this course students learn to distinguish between a design problem and project objective, how to research a problem broadly and in detail, and how the research helps express the problem to solve and offers opportunities for solutions.

### PD241A Adv. Design Fabrication: Softgoods, Mechanisms & Clay Surfacing

TU TH 6:00PM - 8:30PM | 3 credits

Butts, Ryan

Prerequisites: PD240, PD250, PD252

#### Comments:

This course introduces students to complex problem-solving in pattern-making, sewing, mechanism systems, and surfacing design for hydrodynamic or other types of vehicles. Each project encourages independent decision-making as design challenges become more complex. Sequenced to the learning outcomes of the first semester class PD240, this course augments making skills with new methodologies for visualizing solutions. Coursework and project outcomes prepare students for industry opportunities.

### PD251A Human-Centered Problem Solving in Product Design

M W 8:30AM - 11:00AM | 3 credits

Savage, Frank

Prerequisites: PD240, PD250, PD252

#### Comments:

This course deepens students' understanding of user research and how this research impacts product design. Students investigate comprehensive design problems by using purposeful research methodologies to collate data into a matrix of objectives. Design Thinking is utilized to frame the information and reveal a set of prioritized problems and objectives. Final deliverables include appearance models and 3D CAD renderings from digital files. Students learn about ratios of aesthetics, function and value in the success of product forms. The course also introduces students to portfolio structure and narrative in preparation for developing a unique and individual voice towards attaining an internship.

### PD255A Communication Design for Product Designers

TU TH 8:30AM - 11:00AM | 3 credits

TBA

Prerequisites: PD240, PD250, PD252

Comments: This course will now replace PD253 in the program of study.

This class is an opportunity for students to engage in, and learn about a range of fundamentals communication design principles and apply those things to their work in product design. All of the projects are targeted specifically for PD sophomores to assist them in visually communicating in effective ways about their research and design work. Adobe Creative Suite will be utilized, with work primarily done in Illustrator, In-Design and Photoshop. We will explore fundamentals of typography and graphic communication in a range of applications. The goal of this class is that all students will have an increased understanding of communication design and understand the ways in which the tools of this discipline have direct application for their work in product design.

### PD341A Collaborative Design-Usability Studies, Human Factors

TU TH 12:30PM - 3:00PM | 3 credits

Savage, Frank

Prerequisites: PD340, PD342, PD344, PD346 & PD352

#### Comments:

Team-based projects with ergonomic challenges are solved using optimal data calculated from documented subject groups. Students will gain insights from human cognition, physical and behavioral limitations observed in user interaction with the environment. User feedback provides essential direction for design refinement and resolution. Design programs will require increased attention to solving problems collaboratively with teammates, research user groups, the client, and other parties involved in the design development.

### PD345A Advanced Digital Modeling

TU TH 3:15PM - 5:45PM | 3 credits

Savage, Frank

Prerequisites: PD340, PD342, PD344, PD346 & PD352

#### Comments:

Advanced Design Modeling focuses on 3D CAD modeling protocol for product part construction in preparation for manufacturing design requirements. Students will see and understand the development structure and sequence for accommodating the requirements of all parties in the development group – human factors, mechanical engineering, part design and manufacturing, among others – and the responsibilities of the designer to collaborate effectively. Visualization considerations for product renderings include texture mapping, exploded views, and animation.

## SPRING 2026 COURSE DESCRIPTIONS

### **PD359A Storytelling: Compelling Narrative of the Design Process**

TU TH 8:30AM - 11:00AM | 3 credits

Caruso, John

Prerequisites: PD340, PD342, PD344, PD346 & PD352

#### **Comments:**

Convincing both client and users of a design's value requires use of classic narrative structure and fluent visualization skills. Designers must prepare for their work to be properly understood with or without their presence. This course will present design challenges solved by 2d analog and digital processes. Traditional drawing and sketching skills developed during the Sophomore and Junior year are the foundation for this class where learning outcomes culminate in compelling storytelling techniques that captivate an audience during both synchronous/live and asynchronous/digital presentations.

### **PD441A Senior Project: Capstone Initiative**

TU TH 3:15PM - 5:45PM | 3 credits

Caruso, John

Prerequisites: SR, PD440 & PD442

#### **Comments:**

This is the final course in the Industrial Design studio sequence. Students undertake a 12- week final project that provides opportunities to develop and document advanced skills in problem-solving and technical areas. The primary goal of this course is to provide the framework and guidance for students to undertake a self-directed project, approved by faculty, to identify, research, explore and solve with an original and visually compelling concept benefitting the identified users or demographic. The project is intended to be the most significant accomplishment in the student portfolio, the latter submitted in entirety as a course deliverable.

### **PD451A Display & Exhibition Design**

W 3:15PM - 8:30PM | 3 credits

Wiemer, Jim

Prerequisites: SR, PD440 & PD442

#### **Comments:**

This course focuses primarily on trade shows and point-of-purchase systems; building students' working awareness of exhibit design and exhibit systems, of display design, and POP (Point of Purchase) design processes. Emphasis is given to practical applications, processes and budgeting. This course is meant to be an introduction to product display, branding, shopper behavior and story-telling in retail spaces.

### **NASC220A Patterns in Nature**

TU 8:30AM - 11:00AM | 3 credits

Murru, Maurizio

Prerequisites: none

Comments: Course description is the same for all sections of NASC220

The Introduction to NS is based upon first hand investigations and discoveries in the field on Natural Sciences. In this course students will deepen the nature of the scientific method, its theoretical challenges and pursue a series of empirical applications in the lab and in the field. This practical knowledge will be broadened through intensive reading, discussions, critiques and oral assignments in general. This is an intensive, practical approach that uses the scientific method as a tool for investigation, problem solving and critical thinking. Challenging and demanding, but rewarding. Excellence in analytical and critical thinking skills are of utmost importance.

### **NASC320A Topic in Science: Human Anatomy & Physiology**

TH 6:00PM - 8:30PM | 3 credits

Volante, Valeria

Prerequisites: NASC220

#### **Comments:**

This course provides a comprehensive study of the anatomy and physiology of the human body. Students examine 10 major biological systems that carry out specific functions necessary for everyday living. Topics include body organization, homeostasis, histology, skeletal, muscular, nervous, respiratory, reproductive, circulatory, excretory, lymphatic, endocrine and digestive systems. Laboratory activities coincide with lectures to enhance understanding of each topic by providing visual and hands-on experiments for the concepts learned in lectures. Laboratory work includes the examination of various tissue types under the microscope, DNA extraction, urinalysis, testing your own lung capacity, and much more.

### **NASC320B Topic in Science: Critters**

TU 3:15PM - 5:45PM | 3 credits

Engevoid, Paul

Prerequisites: NASC220

#### **Comments:**

In this course you will learn to relate form and function throughout the animal phylogeny by observation of animal behaviors, dissections, and through sharing information gathered by you and your classmates. The objectives of the course are organized along four major themes that are fundamental to zoology (1) to provide you with a basic understanding of animal diversity; (2) to stimulate an appreciation of animals and their remarkable evolutionary innovations; (3) to introduce you to how animals are organized into basic anatomical systems, how they work in terms of design constraints determined by natural selection and the applications of physical principles; and (4) to provide you with a solid foundation in the field of zoology, so that you can make informed decisions regarding environmental/conservation policy, biomedical research and public education programs. All of the information acquired during the first half of the course will be applied to an independent research project during the second half.

### **NASC320C Topic in Science: Human Anatomy & Physiology**

TH 3:15PM - 5:45PM | 3 credits

Volante, Valeria

Prerequisites: NASC220

#### **Comments:**

This course provides a comprehensive study of the anatomy and physiology of the human body. Students examine 10 major biological systems that carry out specific functions necessary for everyday living. Topics include body organization, homeostasis, histology, skeletal, muscular, nervous, respiratory, reproductive, circulatory, excretory, lymphatic, endocrine and digestive systems. Laboratory activities coincide with lectures to enhance understanding of each topic by providing visual and hands-on experiments for the concepts learned in lectures. Laboratory work includes the examination of various tissue types under the microscope, DNA extraction, urinalysis, testing your own lung capacity, and much more.

## SPRING 2026 COURSE DESCRIPTIONS

### NASC321A Topic in Science: Field Experiences: Lake & Forest Winter Ecology

I 3 credits

Murru / Engevoid

Prerequisites: Registration by application only

Comments: January 3 - January 11, 2026 at Kemp Natural Resources Station

Winter and ice and snow-covered lakes and forests are often seen as dormant systems, frozen in time in their seasonal wait for warmer days. A closer look under the solid and thick blanket of crystalized water reveals a very different world where the struggle for survival takes many facets.

Biodiversity, interactions and dynamics are waiting for you to investigate and explore as part of an independent research, observational or advanced experimental experience. We will be your guides on this intimate journey of discovery. This course will supply you with 3 upper level Natural Sciences credits towards your graduation requirements or as a component for your Natural Sciences minor.

This winter course SC321 has two sides: Lakes and Forests. You will be exploring specific ecological concepts in either of the two, or both when comparing the two systems to explore similarities and differences between water and land. This course will supply you with 3 upper level Natural Sciences credits towards your graduation requirements or as a component for your Natural Sciences minor.

Students will apply in the field the theoretical knowledge gained by a literature review, with direct inquiry and hands-on activities and investigations. This course relies heavily on field work, direct inquiry and self-directed independent research culminating with a peer-reviewed oral examination. The course will be based at the Kemp Natural Resources Station, in Woodruff, WI (<http://www.kemp.wisc.edu/>).

A series of mandatory meetings will start right after fall break. These meeting are necessary for your learning process and to get the background knowledge of the systems you will be working on, to narrow down research topics, work out detailed experimental designs and to get ready for the field.

### NASC350A Seminar in Science: Evolution

TU 12:30PM - 3:00PM I 3 credits

Murru, Maurizio

Prerequisites: NASC220

Comments:

This course concentrates on the scientific principles of evolutionary biology and on the historical and sociological implications of the theory of evolution. Evolution engages students in a dynamic and fruitful learning environment where active discussion, critical thinking and independent inquiry are predominant. The course can be taken either as natural sciences or as humanities elective, and it runs as a seminar, where the students become active participants in discussions, presentations, and lecturing.

The course can be taken as EITHER natural sciences credits OR humanities elective credits. Register accordingly.

### NASC350B Seminar in Science: Defenders of the Environment

F 8:30AM - 11:00AM I 3 credits

Simmons, Lauren

Prerequisites: NASC220

Comments:

Our interactions with the environment leave an indelible mark on the world we live in today, tomorrow and the future. The impacts of today's interactions may be felt for generations to come, but perhaps we can learn from our predecessors and be proactive rather than reactive in our actions, improving the environment one step at a time. Through both scientific and historical lenses, we will explore periods of environmental revolution and how we have come to defend the environment today. Through lecture, discussion and readings, attention will be paid to environmental regulations and defenders of the environment that have led the charge to a brighter environmental future. Students will engage with materials through direct inquiry of scientific evidence and awareness of cultural and societal perspectives, which will lead to a more comprehensive understanding of and appreciation for environmental regulation and protection.

### WRTG120A Processes of Inquiry

M 12:30PM - 3:00PM I 3 credits

Enfield, Sean

Prerequisites: none

Comments:

The first-year writing seminar will emphasize the significance of inquiry. Students will experience writing as an intellectual, creative and meaning-making act. Practicing writing as inquiry will enable students to learn the skills, strategies, and conceptual frameworks that will transfer to every new learning context and situation. The course serves as a writing-based first year seminar in which students integrate their learning across all of their courses.

### WRTG200A Critical Conversations

M 12:30PM - 3:00PM I 3 credits

Lawson, David

Prerequisites: WRTG120 & HUMT121

Comments: Course Description is same for all sections of WRTG200

WR200 is a course in which students use writing and research to engage in critical conversations about topics that matter. You will compose and communicate in a variety of forms as you hone your awareness of the relationship between audience, context, and purpose in a variety of rhetorical situations. This course emphasizes writing- in-process, and you will be challenged to take responsibility for all phases of the process: from journaling through drafting and revision to composing carefully crafted and polished texts. You will also conduct self-directed inquiry and develop proficiency evaluating and working with a variety of primary and secondary sources. Throughout, you will be required to demonstrate evolving critical judgement and self-reflection. Ultimately, students will develop the tools to shape informed opinions and engage thoughtfully and meaningfully in public dialogue about contemporary issues.

### WRTG300A The Creative Professional in Context

12:00 MID - 12:00 MID ONLINE I 3 credits

Wrench, Janna

Prerequisites: JR & WRTG200 or Writing Department Chair approval

Comments: Course description is the same for all sections of WRTG300

In *The Creative Professional in Context*, students will explore how to construct a professional, public identity as designers and fine artists through research and writing. Students will complete assignments that challenge them to identify, analyze and practice effective, professional forms of communication. Tasks in this course will include: building a resume and cover letter, conducting research on employment and development opportunities specific to their major fields of study, gaining familiarity with online and "in-person" career resources available at MIAD and beyond, and identifying personal, cultural, and professional influences that have an impact on their work. This fully online course features ongoing reading, writing, online workshops/ discussions and postings; students must have consistent access to internet throughout the term.

### WRTG340B WR Elect: Octavia Butler, The Godmother of Afrofuturism

M 12:30PM - 3:00PM online I 3 credits

Coan, Cheryl

Prerequisites: WRTG200 & declared writing minor

Comments:

"Embrace diversity. / Unite— / Or be divided, / robbed, / ruled, / killed / By those who see you as prey. / Embrace diversity / Or be destroyed." – Octavia Butler, Parable of the Sower

A writer who imagined the dark future we have chosen for ourselves in book after book, OCTAVIA E. BUTLER (1947–2006) is recognized as among the bravest and smartest of late twentieth-century fiction writers. ... A 1995 MacArthur Genius Award winner, Butler transcended the science fiction category even as she was awarded that community's top prizes, including the Nebula and Hugo Awards. Not merely a prophet of dystopia, Butler also wrote of the ways human beings might subvert their dismal destiny. Seven Stories Press Black women science fiction, or speculative fiction writers, were few when Octavia Butler was writing. She broke barriers by writing about race and gender in her works. Her courage and talent earned her several awards including the Hugo and Nebula awards, the two most prestigious wards in speculative fiction.

In this class, students will read three of her novels and discover how character, plot, setting, and conflict are brought to life in speculative fiction. We will examine the social, cultural, and ecological issues in her books, her writing techniques, and the relevance of her writing to our world today. The main project for the class will be a short speculative fiction piece written by the student examining an issue in the world today.

## SPRING 2026 COURSE DESCRIPTIONS

### WRTG340C WR Elect: The Deep Novel

M 8:30AM - 11:00AM | 3 credits

Lawson, David

Prerequisites: WRTG200 & declared writing minor

#### Comments:

This course is about deeply reading a single, substantial novel. As our world becomes more fast-paced and we are asked to do things faster and faster, both our free time and our capacity for deep reading are reduced. Students will each choose a novel they have not read before and slowly read it over the course of the semester, averaging no more than 30 pages per week. This pace will provide an opportunity to practice deep reading, wherein students immerse themselves in text in a way rarely asked or provided for. Through guided reading, journals, discussions, presentations, and essays, students will build literary empathy and reflect on the experience of deep reading as a means for learning and for appreciating the language arts.

### WRTG340D WR Elect: Strategies for Poetics

TH 3:15PM - 5:45PM | 3 credits

Scruton, C J

Prerequisites: WRTG200 & declared writing minor

#### Comments:

Expressing ourselves in language is a huge part of what makes us human, so how do we craft our words well with intention? How do we use words to express what we're thinking and feeling and also open up new, innovative ideas and possibilities we hadn't even considered?

In this class, we'll take a deep dive into poetic techniques to understand how language really works, from image to sound and rhythm, from form and structure to performance, and much more. While acquiring a base knowledge of how language-craft functions through reading, analyzing, and discussing poetry, students will have opportunities to experiment and explore in their own writing what attention to detail and language can offer for our artistic practice. This class will provide a solid foundation for understanding the essential elements of poetry and all forms of language-craft in writing, which can prove useful for work in studio art, design and branding, dialogue and narration in story-writing, and other pursuits engaged with innovative use of language.

### WRTG340E WR Elect: Craftivism & Creative Resistance

W 8:30AM - 11:00AM | 3 credits

Hillary, Anna

Prerequisites: WRTG200 & declared writing minor

#### Comments:

HUMT340 and DS307 form a 6-credit coupled course. It is recommended, but not required that students enroll in both the 3-credit humanities/writing elective course (HUMT340) and the 3-credit studio elective course at the same time (DS307). In DS307 students will be learning techniques in the textiles lab and creating craftivist pieces that coincide with the curriculum of the HUMT340 course.

In HUMT340: Craftivism and Creative Resistance, we will study craft, and the handmade in a variety of forms, as an aid to activism and a form of activism in itself. Through interdisciplinary readings, documentary film, independent and collaborative research, students will explore the use of craft in protest or to enact social change in both historical and contemporary settings. Students will engage with examples from around the world, as well as locally in Milwaukee, and will be encouraged to think deeply about their own use of craft and the handmade for protesting or supporting the social issues they are most committed to. Those enrolled in DS307 will be concurrently designing and creating their own craft pieces alongside their research and inquiry in HUMT340. From protest banners to the history and evolution of DIY as a form of creative resistance, students will choose topics of interest to investigate such as fast fashion, punk culture, cross-stitch, community craft spaces, social justice sewing, handmade costumes (e.g., drag, burlesque, cosplay, Rhinestone Cabaret, Pussy Riot, Guerrilla Girls, etc.). The course will culminate with a unit on community quilting, focusing on the AIDS Memorial Quilt and Welcome Blanket as key case studies. Students in DS307 will learn techniques for hand sewing, visible mending, embroidery, patchwork, and DIY on denim. They will design and create quilt blocks using techniques learned throughout the semester to make a community quilt that will form part of a gallery exhibition in Spring/Summer 2026.

### WRTG340K WR Elect: Stitching & Bitching: Subversive to Sustainable

W 3:15PM - 5:45PM | 3 credits

Von Sturm-Day, Isabelle

Prerequisites: WRTG200 & declared writing minor

#### Comments:

Scientists and Anthropologists estimate the complex world of stitching with needle and thread began an estimated 500,000 years ago. The early stitches made by our ancestors used a bone needle and plant matter to construct animal hides for clothing. The 19th Century writer Olive Schriener asks, "Has the pen or pencil dipped so deep in the blood of the human race as the needle?" As our ancestors evolved so did needle and thread to create stitches; often mirroring the current political and social climate of the time. In this course we will examine some of the historical and cultural implications of the art of stitch work, and how they have created, community, storytelling, safe havens, subversion, magick, and sustainability. This course requires reading, observing, hands on stitching, research and writing culminating in three projects: a Stitch Journal of physical stitches and text, a student choice research project about sustainability, and student's choice story for an upcycled piece of clothing using stitchwork and Indigo dying learned in class. We will be using our heads, hands, and hearts to accomplish these tasks throughout the course.

### WRTG340L WR Elect: Writing & Making in Uncertain Times

TU TH 3:15PM - 5:45PM | 3 credits

Fedorchuk, Leslie

Prerequisites: WRTG200 & declared writing minor

#### Comments: Applies towards Book Art

This is a hybrid course. Students are required to attend two weekend sessions. Dates to be determined by class consensus at the beginning of the term. (Papermaking requires more time than a class session will allow.)

We are living in uncertain times. How can we use writing and making to show us ways of seeing and living that offer possibility and hope? How can we, as Rilke writes, "live the questions now." In this course we will write often. We will make paper, and print our words and the words of others on it. This is a hybrid course. Students are required to attend two weekend sessions. Dates to be determined by class consensus at the beginning of the term. (Papermaking requires more time than a class session will allow.)

This is a cross-listed course and can be taken as either a studio elective (DS307), or humanities (HUMT340) or towards the writing minor (WRTG340).

## SPRING 2026 COURSE DESCRIPTIONS

### WRTG400A Senior Writing Seminar: Stories & Pop Culture

W 12:30PM - 3:00PM | 3 credits

Turner, Andy

Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair

Comments:

In this section of WRTG400, Stories & Pop Culture, students will create and examine stories about pop culture, including music, movies, comics, clothing, radio, and more. Students will engage in writing, recording, and critiquing various pop culture texts from today and the past, exploring meaning and techniques and gaining useful experience and appreciation. Among the skills focused on: brainstorming stories, researching, interviewing, writing, editing, critical analysis, and creative interpretation.

### WRTG400B Senior Writing Seminar: Once Upon a Time: The Lure of the Fairy Tale

W 3:15PM - 5:45PM ONLINE | 3 credits

Tanzer, Donna

Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair

Comments: This course will be taught synchronously, with weekly virtual meetings on the scheduled day and time.

Fairy tales surround us: we learn them as children, connect to their archetypal themes, and absorb their influence through literature, media, and culture. In Once Upon a Time students will read classic and literary fairy tales, exploring the way they continue to develop and morph within contemporary culture while using traditional tales as models for their own writing. Predominant fairy tale themes of self-discovery and transformation will be a major focus. Course reading and study will include the tales themselves, critical and psychological analyses, and contemporary retellings in fiction, film and poetry—all leading up to the act of writing fairy tales, a subgenre of fantasy. Discussions, student presentations, and original writings will reflect the transformation of fairy tales over time, showing how these changes both reveal and shape assumptions regarding class, gender, family dynamics, and other social issues. Students will also learn to recognize the common elements of fairy tales and apply these to their own original tales. Throughout the course students will write in a variety of forms, including fairy tale analysis, parodies of tales, original fairy tales, and fiction and poetry based on fairy tales.

### WRTG400C Senior Writing Seminar: Exploring Diversity through Food + Writing

12:00 MID - 12:00 MID ONLINE | 3 credits

McLaughlin, Barbara

Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair

Comments:

“Our food world is a charged scene of culinary inquiry continually in search of ancestors, historic precedent, and novel ways to explore tradition while surging forward. The chefs and culinarians of twenty-first-century America have become hungry for an origin story all our own.”  
— Food historian Michael W. Twitty

The story of food and its role in history and community is an important reflection of the fabric of any culture; there are diverse and rich stories told through the cookbooks, memoirs, culinary histories/traditions and recipes being shared by diverse chefs, everyday cooks, culinary historians, communal gastronomies and food writers. These stories/histories expand our knowledge of food; additionally, they cause us to explore the contexts within which various food traditions have emerged and to examine what they have to show/say to us about who we are individually and communally. They enable us to learn about the experiences and traditions of others, expanding our understanding of cultures other than our own.

In this course, students will explore diverse and unique gastronomic experiences through food memoirs, food histories, exploration of traditions, of foodways and recipes. Based on individual research and chosen directions, students will create food-based compositions in a variety of possible forms with the goal of expanding the view on the diversity of our food experiences and what they tell us about ourselves and our cultures.

### WRTG400D Senior Writing Seminar: Voices in Contemporary Poetry

M 8:30AM - 11:00AM | 3 credits

Steffey, Joshua

Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair

Comments:

Contemporary poetry is sometimes considered—when considered at all—impenetrable, overly clinical, and exclusionist. This caricature has the unfortunate tendency to ward off potential readers and writers from engaging with a diverse network of language arts which is perhaps now more than ever culturally inclusive, open to formal experimentation, and welcoming to artistic play and performance of all kinds. This course invites students to explore several strains of the diverse world of contemporary poetry by reading and studying the works of several established and emergent poets, many of whom also engage with other artistic media. Students will be encouraged to find their own creative voices within these discourses by writing poetry of their own. A short list of emerging poets likely to be studied alongside some more established voices: Fatimah Asghar, Jos Charles, Leila Chatto, Natalie Diaz, Jorie Graham, Terrance Hayes, Diana Khoi Nguyen, Craig Santos Perez, Jake Skeets, Carmen Giménez Smith, Natasha Trethewey.

### WRTG400E Senior Writing Seminar: Writing Horror

TU 12:30PM - 3:00PM | 3 credits

Scruton, C J

Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair

Comments:

Ever wondered how “horror” stories actually work, or how to grip an audience with things going “bump” in the night? In this Senior Writing Seminar, we will use horror as a way of examining writing and our own writing processes. We’ll expand our critical thinking skills through writing, looking at the role horror narratives play in our personal, social, and political narratives in a variety of genres. And in our own writing, we’ll consider how to employ language of fear and horror to express a wide variety of conceptions of the world at intersections of race, class, disability, gender, and other identities and experiences.

As subject matter that is typically under-valued in academic spaces, horror content provides especially fruitful — and often challenging — opportunities to explore how narratives affect real people and communities. Writing horror texts in this course will allow us to examine how fear and horror are necessary for understanding how we build our narratives, our knowledge, our experience, and our conceptions of the world.



# Minoring at MIAD

MIAD offers students the opportunity to complete a minor or minors in a number of areas to enrich their academic programs. Minors are available in studio areas and critical studies as well as minors offered through Marquette's cross-registration agreement. A minor consists of a minimum of 15 credits, and may double count towards a student's major requirements, if applicable. To declare a minor, a student must have completed, or be enrolled in 6 credits of the minor they wish to declare and submit the Minor Declaration Form to the Registrar's office. Minor Declaration forms, along with complete minor requirements can be found at the main page of the schedule of classes website.

The following minors are available at MIAD:

## **Studio Minors:**

Communication Design  
Illustration  
Product Design  
Interior Architecture + Design  
New Studio Practice  
Book Art  
Furniture  
Arts Management  
Soft Goods  
Animation Minor\*

(\*Animation minor available for non-Illustration majors only)

## **Critical Studies Minors:**

Art History  
Humanities  
Sciences  
Writing  
Sustainability

## **Marquette Minors:**

Advertising  
Business  
Copywriting  
Games & Interactive Media  
Psychology

Information regarding Marquette's minor offerings, including the upcoming schedule options, is included in the schedule of classes.

# Minor Information:

Students have the option of declaring a minor to enhance their Major program of study. All studio majors may be declared as minors as well as critical studies and minors through a cross-registration agreement at Marquette University.

A minor consists of a minimum of 15 credits, and may double count towards major requirements if applicable. (example: studio minor classes will apply towards studio electives in a Major program of study and HUMT/WRTG cross-listed classes will apply towards a required Humanities class and towards a writing minor.)

Please complete the minor declaration form below when you have completed **or** are registered for a minimum of 6 credits towards the anticipated minor, and return the form to the Registrar's office.

The credits of a minor must be completed at the Milwaukee Institute of Art & Design if they are part of the final 30 residency credits (unless they are part of an approved Marquette minor). See the student handbook for Residency Policy.

Be aware that courses may have prerequisites and/or may not be offered every semester. Please plan accordingly. It may take additional semesters, including summer to complete a minor.

## MINOR FORM DECLARATION OF A MINOR

Student Name (print): \_\_\_\_\_

Declare Minor in: 1. \_\_\_\_\_

2. \_\_\_\_\_

- I have completed or am currently registered for a minimum of 6 credits toward my anticipated minor.
- I understand that a minimum of 15 credits is required to earn a minor.
- I understand that declaring/changing my minor may result in a change in course requirements and that additional semesters may be required to complete degree requirements.

Student Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### REGISTRAR'S USE ONLY

Received by: \_\_\_\_\_ Date: \_\_\_\_\_

☐ File Maker

☐ Minor Requirements

☐ POS

## Studio Minors:

(Other courses not listed, including independent studies and electives, must be approved by the Chair of the Department to apply towards the minor.)

### Communication Design (total 15cr)

#### Required (15cr):

CD200 – CD1: Form in Communication  
CD201 – CD2: Concept in Communication  
DS230 – Adv. Digital 2D  
CD202 – Type I  
CD203 – Type II

### Product Design (total 15cr)

#### Required:

PD240 – Fabrication for Design Concepts  
PD250 – Design for Human Interface  
PD251 – Human-Centered Problem Solving in Product Design  
PD252 – Design Documentation: Intro to CAD

#### Choose One:

PD241 – Adv. Design Fabrication  
PD255 – Communication Design for Product Designers

### New Studio Practice (total 15cr)

#### Choose from:

NSP200 – Singularity & Multiplicity  
NSP206/207\* - Studio Principles (max 9cr.)  
NSP220/221\* - Approaches to Making (max 6cr.)

*\*These classes can be repeated with different topics*

### Book Art (total 15cr)

#### Required (3cr):

Intro to Book Arts

#### Choose from (12cr):

Sacred Text  
Altered Books  
Letterpress  
Small Quick Books  
Pop-up Books

\* See Schedule of Classes for all available courses

### Arts Management (total 15cr) Choose from:

Intro to Arts Management  
Service Learning (with topic permissions)  
Internship in Arts Management (pre-approved)  
Arts Management Capstone

\* BUAD2100 – Accounting & Finance  
\* PURE1800 – Public Relations Principles  
\* PURE3600 – Public Relations Writing  
\* CMST2000 – Intro to Small Group Communication  
\* ENTP3001 – Understanding Entrepreneurship  
\* *Taken at Marquette*

### Illustration (total 15cr)

#### Required (3cr):

IL210 – Illustration I

#### Choose from (12cr):

IL211 – Illustration II  
IL202 – Type I  
IL212 – Illustration Media  
IL214 – Figure Drawing for Illustrators  
IL215 – Adv. Figure Drawing for Illustrators

### Interior Architecture + Design (total 15cr):

IAD220 – IAD Studio 1  
IAD222 – IAD CAD 1  
IAD224 – Materials & Specifications for Interiors  
IAD221 – IAD Studio 2  
IAD223 – IAD CAD 2

## Studio Minors: (Cont.)

(Other courses not listed, including independent studies and electives, must be approved by the Chair of the Department to apply towards the minor.)

### Furniture (total 15cr)

#### Required:

DS207 – Intro to Furniture Making -  
Designing with Wood (offered Spring)  
DS207 – Joinery & Fabrication (offered Fall)

#### Choose from:

PD240 – Fabrication for Design Concepts  
(offered Fall)  
Design Build I (offered Spring)  
Design Build II (offered Fall)  
Instrument Design - Acoustic Guitar Build  
Other courses with furniture outcomes, with  
Chair approval

### Soft Goods (total 15cr)

#### Choose from:

PD240 – Fabrication for Design Concepts  
PD241– Adv. Design Fabrication  
Concept to Pattern  
Intro to Leather Construction: Made for Life  
Illustration for Apparel  
Pattern Design & Development  
FYE121 Fashion, Apparel & Design

*\*Major-specific courses where a soft-good design and fabricated prototype/concept are final deliverables. Students may submit up to two (2) 3-credit hour courses for consideration with portfolio review*

### Animation (total 15cr)

*Animation minor available for non-Illustration majors only*

#### Required:

FYE199- Visual Development & Storytelling\*

*\*Note: Visual Development & Storytelling is the introduction to this minor and is required for all other classes.*

IMAT207 - 2D Motion Fundamentals \*\*

IMAT209 - 3D Modeling & Animation\*\*

IMAT213 - Interactive & New Media\*\*

*\*\*Note: IMAT207-213 may be taken in any order and also can be taken concurrently though we recommend taking one class each semester.*

#### Choose from:

*There are electives and classes offered every semester for Animation. Please check the Schedule of Classes. Some recurring classes may include classes that specialize in any of the following:*

2D Animation

3D Animation

Digital Interactivity

IMAT313 - Animation Professional Practice

Independent Study

*Please note that this is not a complete list and other coursework may count toward the minor. Appropriate courses will be labeled as Animation on the Schedule of Classes form every semester. Contact Andy Bernier, Chair of ILL, with any questions.*

## Critical Studies Minors

### Art History (15cr)

#### Choose from:

ARTH212 – History of Art Since 1850  
ARTH213 – History of Product Design Since 1850  
ARTH214 - History of Ill. & CD Since 1850  
ARTH215 - History of IAD Since 1850  
ARTH217 - History of Global Fashion

\*ARTH318 – Art History Elective

\*This course is repeatable with different topics.

### Writing (15cr)

#### Choose from:

WRTG300 – The Creative Professional in Context

\*WRTG400 – Senior Writing Seminar

\*WRTG340 – Writing Elective

\*Repeatable with different topics.

### Humanities (15cr)

#### Choose from:

\*HUMT340 – Topic in Humanities

\*Repeatable with different topics.

\*HUMT380 – Service Learning (May apply towards minor with approval of the Department Chair or Humanities Advisor)

### Sciences (15cr)

#### Required (9 cr):

NASC220 – Patterns in Nature

NASC320/350 – Natural Science Elective

NASC495 – Natural Science Independent Study

#### Choose from:

\*NASC320 – Natural Science Elective

\*NASC350 – Natural Science Elective

\*NASC321 – Field Experience

**Final 3cr of minor must be an Independent study prepared a year in advance.**

\*Repeatable up to 6cr with different topics

### Sustainability (15cr)

#### Required:

NASC320: Ecology

HUMT380: Service Learning (with approval)

#### Choose from:

RPC with Green Component

NASC350 Topics: Environmental Literacy, Defenders of the Environment, Sustainable Future, Peripatetic Biology

HUMT Electives with Green Component

IAD Green Studio

DS Courses with Green Component

ARTH318 - Design, Creativity, and Conscience

PHYS1009 - Earth and Environmental Physics (offered at Marquette)

NSP & Studio Electives: Public Art Courses / Organic Dyes / Papermaking Thesis with Green Orientation

# Marquette Minors

WRTG200 is a prerequisite to start any Marquette minor. 6cr of a Marquette Minor may also count towards the 6cr of HUMT340 required for MIAD majors. Marquette courses/requirements are subject to change.

## Advertising (15cr)

### Required (6cr):

ADVE1400 – Advertising Principles

ADVE3000 – Consumer Insight & Brand Strategy

### Choose From (9cr):

ENTP3001 – Understanding Entrepreneurship

ADVE3400 – Content Ideation & Copywriting

ADVE4100 – Advertising Media Strategy

ADPR4300 – Advertising, PR & the Internet

ADVE4500 – Advertising & PR Account Mgmt

ADPR4600 – Multicultural & Intrntnl Adv & PR

ADVE4953 – Seminar in Adv & PR

## Copywriting (15cr)

### Required (6cr):

ADVE1400 – Advertising Principles ADVE3400 –

Advertising Copywriting

### Choose From (9cr):

DGMD2335 – Script & Story

ENGL3210 – Writing Practices & Processes

ENGL3220 – Writing for Workplaces

ENGL4250 – Creative Writing: Fiction

JOUR4953 – Seminar in Journalism

## Business (15cr)

### Required (6cr):

CMST2000 - Group & Team Communication

ENTP3001 - Understanding Entrepreneurship

### Choose From (9cr):

BUAD2100 - Account & Finance Fundamentals  
for Non-Business Majors

ECON1001 - Intro to Econ

MARK3001 - Intro to Marketing

MANA3001 - Behavior & Organizations

## Games & Interactive Media (total 18cr)

### Required (9cr):

\* DGMD 3500 - Introduction to Basic Game Design

\* DGMD 3600 - Game Studies & Aesthetics

\* DGMD 2335 - Script & Story

or FYE199: Visual Development & Storytelling

### Choose from (9cr):

\* COEN 4830 - Introduction to Computer Graphics

\* COSC 1000 - Introduction to Computer Science

\* COSC 2100 - Data Structure

\* DGMD 3220 - Sound Design

\* DGMD 3230 - Motion Media Design

\* DGMD 4500 - Cinematic Animation with Unreal Engine

\* DGMD 4600 - Virtual Production Techniques

\* EECE 1610 - Introduction to Computer Programming

\* ENGL 4746 - Games Studies

IMAT207 2D - Motion Fundamentals

IMAT209 3D - Modeling & Animation

IMAT213 - Interactive & New Media

\* Taken at Marquette

## Psychology (15cr)

### Required (3cr):

PSYC1001 – General Psychology

### Choose from (12cr):

PSYC3101 – Dev. Psych: Concept to Adolescence

PSYC3120 – Dev Psych: Adulthood to Aging

PSYC3201 – Intro to Social Psych

PSYC3210 – Psychology of Prejudice

PSYC3220 – Human Sexuality

PSYC3230 – Business & Org. Psych

PSYC3401 – Abnormal Psych

PSYC3501 – Theories of Personality

PSYC3560 – Psych of Religion

-Students that wish to complete both Humanities &

Psychology minor will need to complete an additional 6cr.

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To view all Marquette courses go to the CheckMarq website:

<https://checkmarq.mu.edu/>

**Important Note:** Marquette's semester dates often differ from MIAD's. You are responsible for attending all classes. **Please plan accordingly!**

**Marquette's Spring Semester Dates: January 12, 2026 - May 2, 2026**

### Completed cross-registration forms are due before registration to RL95A (Jean Weimer)

The Marquette cross-registration program was developed to expand upon our offerings and accommodate students with more specific interests. For example, through Marquette, MIAD students can take classes in foreign languages, chemistry or theology. Some students enjoy taking ballet, acting or chorus, simply for personal-enrichment.

As a full-time student in good standing, MIAD students are eligible to cross-register at Marquette for a maximum of six credits each semester (fall/spring only). However, any prerequisites must be met before registering for a course. The cost of enrolling in the program is included in the full-time tuition (12-18cr).

Part of the agreement is the offering of four Marquette minors to MIAD students: Business, Advertising, Psychology and copywriting. Courses offered for these minors are listed in the schedule of classes. To view all other Marquette courses go to: <https://checkmarq.mu.edu>

Not all Marquette courses will apply towards MIAD's program of study. Approval from the Registrar is required prior to registration.

#### Registration Process

1. Add "MARQ" as a class to your registration planner. This is a placeholder for the Marquette course.
2. Complete the cross-registration form found in the schedule of classes. Bring the completed form to registration or send to the Registrar's office. The form is required to register for Marquette classes and must be complete every semester.
3. Register for the placeholder as "MARQ" along with the MIAD classes.
4. Turn in completed MIAD/MU cross-registration form at registration. You will receive an updated copy of your schedule once the course(s) are approved.

#### Advertising, Business, Copywriting & Psychology Minors

The Milwaukee Institute of Art & Design offers four minors through our cross registration program with Marquette University. This collaboration has the ability to both enrich and expand a student's time here at MIAD. To earn a minor in Advertising, Business, Copywriting, or Psychology, a student must complete a minimum of 15 credits in that minor. 6 credits may double count towards Humanities Elective Requirements (HUMT340). To begin any of these minors, the minimum requirement of WRTG200 must be completed. You can find the descriptions of the minor offerings below:

**Advertising Minor** is primarily targeted (but not limited) to students in the Communication Design program to augment their degree. The main focus is on advertising and best serves students whose goal is to work in an advertising agency.

**Business Minor** provides a unique opportunity to explore a variety of business theory and practice areas. This minor is equally useful to designers or fine artists who intend to begin their own business or work in an established organization.

**Copywriting Minor** blends a rigorous study of brand strategy with creative practice. Students learn to write across all media and create a portfolio showcasing their copywriting talents. This is a great minor for CD students who wish to strengthen their portfolios. It is also an excellent choice for students who want to hone their creative writing skills inspired by brands.

**Psychology Minor** is designed to help students gain a better understanding of psychology, which is the science of behavior, emotions, and mental processes. Coursework will also introduce students to possibilities in the practice of art therapy, though an advanced degree is generally required.

**Games & Interactive Media** offers students the ability to learn about a technology that is rapidly expanding into many different industries. A growing number of industries are employing people who have been trained to use real time virtual production technology.





Schedule Worksheet

|             | Monday | Tuesday | Wednesday | Thursday | Friday |
|-------------|--------|---------|-----------|----------|--------|
| 8:30-11:00  |        |         |           |          |        |
| Common Time |        |         |           |          |        |
| 12:30-3:00  |        |         |           |          |        |
| 15 min      |        |         |           |          |        |
| 3:15-5:45   |        |         |           |          |        |
| 15 min      |        |         |           |          |        |
| 6:00-8:30   |        |         |           |          |        |

Notes:

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