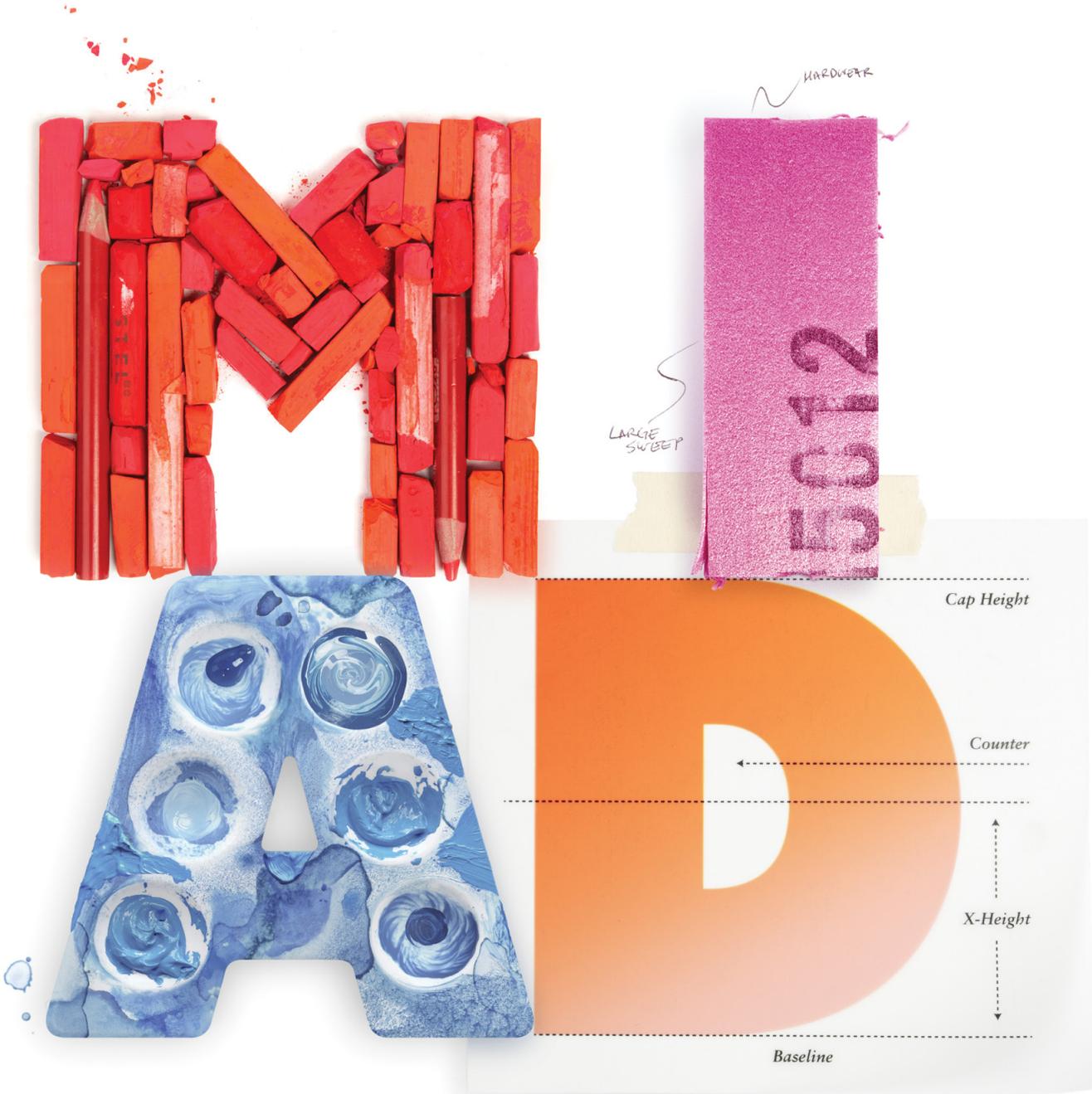


SCHEDULE OF CLASSES

fall
2026



Academic Calendar: 2026-2027

Fall Semester: 2026

August 24	Fall Classes Begin
August 28	Open Enrollment Ends; 2:00pm
September 7	Labor Day Holiday – No Classes
October 12-13	Fall Break – No Classes
October 30	Last Day to Withdraw from Fall Classes (2:00pm)
November 25-27	Thanksgiving Break – No Classes
December 11	Last Day of Fall Semester
December 15	Final Grades Due by 12:00pm

Spring Semester: 2027

January 11	Spring Classes Begin
January 15	Open Enrollment Ends; 2:00pm
January 18	Martin Luther King, Jr. Day – No Classes
March 8-12	Spring Break – No Classes
March 19	Last Day to Withdraw from Spring Classes
April 30	Last Day of Spring Semester
May 4	Final Grades Due by 12:00pm
May 8	Graduation Ceremony

Summer Semester: 2027

May 10	Summer Class Sessions Begin
May 31	Memorial Day Holiday – No Classes
July 5	Independence Day Holiday – No Classes
July 30	Last Day of Summer Sessions
August 3	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

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

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 58.6%. 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.

Summer/Fall 2026 Registration

Monday, April 6th – to-be Seniors

Tuesday, April 7th - to-be Juniors

Wednesday, April 8th – to-be Sophomores

Thursday, April 9th – 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, April 13th. Changes to schedules can be made April 13th 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

Summer/Fall 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.

Studio Elective Definition

Studio elective:

A Studio Elective is any major class (CD, PD, FAD, NSP, IAD, IL) that is not required for your major in which you meet the prerequisites. NSP courses can be repeated for studio elective credits with different topics, in which you meet the prerequisites.

DS207/307 courses also apply towards studio elective requirements, as long as the prerequisites are met.

Internships apply towards studio electives. Contact Career Services for more information; careerservices@miad.edu

Independent Studies can apply towards studio electives. Independent studies should be started a year in advance. See "Independent Study, Internship & Off Campus Courses" page for more information.

Course Permissions

Students may request permission to take courses in which the prerequisites haven't been met if they are able to provide evidence for success in the course through previous experience.

Who to contact for permission:

Studio courses: (major classes and DS207/307) Contact instructor and/or Chair of the department

Critical studies courses: (WRTG, HUMT, NASC, ARTH): Chair of the department

Department Chair contacts:

Communication Design – Adam Setala; adamsetala@miad.edu

Fashion & Apparel Design – Sarah Eichhorn; saraheichhorn@miad.edu

Fine Arts + NSP – Jamál Currie; jamalcurrie@miad.edu

FYE – Kate Schaffer; kateschaffer@miad.edu

Interior Architecture + Design – Sarah Eichhorn; saraheichhorn@miad.edu

Illustration – Andy Bernier; andrewbernier@miad.edu

Product Design – Sarah Eichhorn; saraheichhorn@miad.edu

Please copy Jean Weimer and/or Megan Murphy on the email to request permission. Approval needs to be sent to the Registrar's office for official documentation. Students will be dropped from classes in which the prerequisites aren't met, nor permission documented. Permission to take the class will still depend on availability in the class.

Students declared in the major or who meet the prerequisites will have priority in classes over students that do not meet the prerequisites.

SUMMER 2027 FACULTY-LED MIAD STUDY ABROAD PROGRAMS

THE BURREN, IRELAND: The Edge of Visibility

6-Credits (3 Studio Elective credits and 3 Humanities Elective credits)

PREREQUISITES: Completion of freshman year curriculum and instructor permission.

This interdisciplinary summer course invites students to explore the Burren—a uniquely rugged limestone terrain on Ireland’s Atlantic coast – and town of Ballyvaughan through the lens of art, cultural memory, and landscape perception. Inspired by Irish writer Brian Dillon’s reflections on the subtle power of aesthetic attention, students will investigate how history, ecology, and myth leave their marks in visible ways.

The program is based at the Burren College of Art in County Clare on the West Coast of Ireland, at the site of a restored 16th century castle. Bound by the Atlantic Ocean and Galway Bay on the west and north, the wild and unforgiving topography of the Burren is characterized by subterranean caverns, rugged hills, and dramatic seascapes, along with a fascinating assemblage of plant and animal life. Working at the edge of perception and interpretation, students will respond to the Burren’s distinct environment and history through drawing, photography, writing and site-responsive projects. Field excursions to archeological sites, Neolithic tombs, and coastal ruins will ground studio practice in the lived textures of place, while readings, discussions, and local collaborations will uncover narratives of displacement, resilience, and cultural identity. This course poses critical questions about the intersection of sense of place and imagination, and explores how self-reflection, identity of place and the natural landscape shape and refine students’ creative voices. Participants should relish hiking and being in the outdoors.

FACULTY: *Professor Kate Schaffer* serves as Chair of First-Year Experience and also teaches in Critical Studies where they encourages MIAD students to consider the possibilities the world holds for them. Schaffer uses research, observation, and community programming to fuel personal essays, poems, and collaborative site-specific installations in both natural and urban outdoor spaces. *Professor Jason Yi* has taught at MIAD since 1996. His studio work crosses multiple disciplines, including drawing, photography, installation and sculpture. Jason has exhibited internationally and nationally and has led multiple MIAD study abroad trips to Florence, China and Thailand.

THE WISCONSIN DRIFTLESS REGION: Living Studio: Relational Making and Collective Practice

3-Credits (3 Studio Elective OR 3 Humanities Elective credits)

PREREQUISITES: Completion of sophomore or junior year and/or instructor permission.

This 2-week program provides students with an opportunity to submerge themselves in studio practice that is slow, intentional and community-minded. Participants in the program will gain an introduction to the geological and cultural history of the Driftless region and its impact on creative and sustainable practice in the region, while having opportunities to work hands-on harvesting and making with locally sourced materials. An immersion in activities around relationality, place, and sustainability serves as a focal point for the experience.

The first four days of the program will take place in Milwaukee where students will receive an introduction to concepts of relational making and collective practice and visit local sites and artists whose work reflects the ethos. Following this, faculty and students will travel by 15-passenger van to Viroqua, Wisconsin where Thoreau College and The Driftless Folk School will serve as the program’s home base for 10-days. While on-site, participants will interact with craftspeople, artists, and activists connected the Driftless Folk School and Thoreau College whose creative work connects and relies on the land, labor, and ecology of the Driftless region. Students will visit such sites as a fiber mill, weaving studio, and Taliesin in Spring Green. Students will learn how to source and collect materials and connect with stewards in the area, learning to ethically process and gather these materials while having a rich experience with the communities of the Driftless region. Students participating in the program should enjoy hiking, being outdoors, and actively contributing to a working community.

FACULTY: *Associate Professor Sarah Eichhorn* is MIAD’s 3D Design Department Chair and teaches in the Fashion and Apparel Design Program. She has taught multiple fiber-based workshops in the Driftless area and maintains connections with many artists in the region. *Kayle Karbowski, Asst. Director of Emerging Technology* has also taught in MIAD’s First-Year program, NSP, and Design areas. She has taught workshops at The Driftless Folk School for several years. Her artistic practice includes interests in ecology, as well as collaborative work and communal making using natural materials.

WATCH FOR FUTURE ANNOUNCEMENTS ON INFORMATION SESSIONS AND OTHER DETAILS REGARDING OFFERED PROGRAMS, INCLUDING APPLICATION PROCEDURES, DEADLINES, AND COST.

Questions? Contact Jenny Krantz, Director of Academic Administration (jkrantz@miad.edu)

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

FALL 2026 SCHEDULE OF CLASSES

ART HISTORY

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites	/ comments
ARTH151A	Intro to the Practice of Art & Design History: in-person course	TH 3:15PM - 5:45PM	Castelaz, Anna	3.0	none
ARTH151B	Intro to the Practice of Art & Design History: in-person course	W 12:30PM - 3:00PM	TBA	3.0	none
ARTH212A	History of Art Since 1850: in-person course	TH 12:30PM - 3:00PM	TBA	3.0	WRTG120 and ARTH151
ARTH213A	History of Product Design Since 1850: in-person course	TU 3:15PM - 5:45PM	Szczesny-Adams, Chris	3.0	WRTG120 and ARTH151
ARTH214A	History of Illustration & Communication Design Since 1850: in-person course	M 3:15PM - 5:45PM	TBA	3.0	WRTG120 and ARTH151
ARTH214B	History of Illustration & Communication Design Since 1850: in-person course	W 12:30PM - 3:00PM	Armstrong Check, Abby	3.0	WRTG120 and ARTH151
ARTH214C	History of Illustration & Communication Design Since 1850: in-person course	F 11:30AM - 2:00PM	Holton, Chelsea	3.0	WRTG120 and ARTH151
ARTH214D	History of Illustration & Communication Design Since 1850: in-person course	TH 12:30PM - 3:00PM	Holton, Chelsea	3.0	WRTG120 and ARTH151
ARTH318A	AH Elect: History of Video Games to 2005: in-person course	TU 12:30PM - 3:00PM	Szczesny-Adams, Chris	3.0	WRTG200 and 200-level ARTH
ARTH318B	AH Elect: Photography: An Alternative History: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Bina, April	3.0	WRTG200 and 200-level ARTH
ARTH318C	AH Elect: American Illustration: 1850 - 1950: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Aschenbrenner, Michael	3.0	WRTG200 and 200-level ARTH
ARTH318D	AH Elect: Western European Art History from 1300 to 1850: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Vespalec, Valerie	3.0	WRTG200 and 200-level ARTH
ARTH318E	AH Elect: Frank Lloyd Wright: in-person course	W 12:30PM - 3:00PM	Szczesny-Adams, Chris	3.0	WRTG200 and 200-level ARTH
ARTH318F	AH Elect: Reciprocity & Native Arts: in-person course	TH 12:30PM - 3:00PM	Schaffer, Kate	3.0	200-level Art History & WRTG200
ARTH318G	AH Elect: Art Brut, Naïve Art, Outsider Art: in-person course	M 3:15PM - 5:45PM	Bohannon, Elaine	3.0	WRTG200 and 200-level ARTH
ARTH318H	AH Elect: History of Animation: in-person course	M 12:30PM - 3:00PM	Grimm, Devlin	3.0	WRTG200 and 200-level ARTH
ARTH318J	AH Elect: Music History: Disruptors in late 20th Century Music: in-person course	TH 8:30AM - 11:00AM	Hernandez, Kyle	3.0	WRTG200 and 200-level ARTH
ARTH318K	AH Elect: Arts of Zen: in-person course	TU 3:15PM - 5:45PM	Holton, Chelsea	3.0	WRTG200 and 200-level ARTH
ARTH318L	AH Elect: Gender in the Arts: in-person course	W 12:30PM - 3:00PM	Holmes, Robin	3.0	WRTG200 and 200-level ARTH

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

All sophomore courses must be completed before registering for Senior major classes.

FALL 2026 SCHEDULE OF CLASSES

HUMANITIES

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites	/ comments
■ HUMT121A	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	M 12:30PM - 3:00PM	Sadler, Gregory	3.0	none
■ HUMT121B	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	W 8:30AM - 11:00AM	Steffey, Joshua	3.0	none
■ HUMT340A	Topic in Humanities: Introduction to Disability Studies: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	McLaughlin, Barbara	3.0	WRTG200
■ HUMT340B	Topic in Humanities: American Literature on Fascism: It Can Happen Here: online - synchronous course	M 6:00PM - 8:30PM ONLINE	Coan, Cheryl	3.0	WRTG200
■ HUMT340C	Topic in Humanities: Philosophy and Fantasy- Leguin's Earthsea : online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Sadler, Gregory	3.0	WRTG200
■ HUMT340D	Topic in Humanities: Strategies for Storytelling: in-person course	TH 12:30PM - 3:00PM	Luchinski, Ashley	3.0	WRTG200
■ HUMT340G	Topic in Humanities The Woman Artist in Victorian Literature : in-person course	TH 8:30AM - 11:00AM	Blaser, Emily	3.0	WRTG200
■ HUMT340H	Topic in Humanities: Composing Captivation: Writing about Music : in-person course	TU 3:15PM - 5:45PM	Lawson, David	3.0	WRTG200
■ HUMT340J	Topic in Humanities: Sustainable Future: in-person course	F 8:30AM - 11:00AM	Simmons, Lauren	3.0	WRTG200 & NASC220
■ HUMT340K	Topic in Humanities: Principles of Human Nutrition: in-person course	TH 6:00PM - 8:30PM	Volante, Valeria	3.0	WRTG200 & NASC220
■ HUMT340L	Topic in Humanities: Peripatetic Biology: in-person course	TU 3:15PM - 5:45PM	Engevoid, Paul	3.0	WRTG200 & NASC220
■ HUMT380A	Service Learning: Art, Culture, and Community: in-person course	W 8:30AM - 11:00AM	Hillary, Anna	3.0	WRTG200 & Junior standing
■ HUMT380B	Service Learning: Social Equity: in-person course	TH 3:15PM - 5:45PM	Brunson, Alexia	3.0	WRTG200 & Junior standing
■ HUMT380C	Service Learning: Physical and Mental Health in Crisis: in-person course	W 3:15PM - 5:45PM	Tanzer, Donna	3.0	WRTG200 & Junior standing
■ HUMT380D	Service Learning: Theory and Practice of Social Change: in-person course	M 3:15PM - 5:45PM	Scruton, C J	3.0	WRTG200 & Junior standing

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

SCIENCES

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites	/ comments
■ NASC220A	Patterns in Nature: in-person course	M 8:30AM - 11:00AM	Murru, Maurizio	3.0	none
■ NASC220B	Patterns in Nature: in-person course	TU 8:30AM - 11:00AM	Murru, Maurizio	3.0	none
■ NASC220C	Patterns in Nature: in-person course	TH 8:30AM - 11:00AM	Simmons, Lauren	3.0	none
■ NASC220D	Patterns in Nature: in-person course	W 6:00PM - 8:30PM	Engevoid, Paul	3.0	none
■ NASC220F	Patterns in Nature: in-person course	M 3:15PM - 5:45PM	Rittinger, Madison	3.0	none
■ NASC320A	Topic in Natural Science: Anatomy & Physiology: in-person course	TH 3:15PM - 5:45PM	Volante, Valeria	3.0	NASC220
■ NASC320B	Topic in Natural Science: Ecology: in-person course	TU 12:30PM - 3:00PM	Murru, Maurizio	3.0	NASC220
■ NASC350A	Topic in Natural Science: Sustainable Future: in-person course	F 8:30AM - 11:00AM	Simmons, Lauren	3.0	NASC220
■ NASC350B	Topic in Natural Science: Principles of Human Nutrition: in-person course	TH 6:00PM - 8:30PM	Volante, Valeria	3.0	NASC220
■ NASC350C	Topic in Natural Science: Peripatetic Biology: in-person course	W 3:15PM - 5:45PM	Engevoid, Paul	3.0	NASC220

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

WRITING

FYE first-year
 sophomore
 junior
 senior
 elective

course		day(s)/time	instructor	#cr	prerequisites / comments
WRTG120A	Processes of Inquiry: in-person course	TH 3:15PM - 5:45PM	TBA	3.0	none
WRTG120B	Processes of Inquiry: in-person course	M 12:30PM - 3:00PM	Luchinski, Ashley	3.0	none
WRTG120D	Processes of Inquiry: in-person course	TU 3:15PM - 5:45PM	TBA	3.0	none
WRTG120E	Processes of Inquiry: in-person course	W 12:30PM - 3:00PM	Hillary, Anna	3.0	none
WRTG120G	Processes of Inquiry: in-person course	W 6:00PM - 8:30PM	Turner, Andy	3.0	none
WRTG120H	Processes of Inquiry: in-person course	TH 6:00PM - 8:30PM	Lawson, David	3.0	none
WRTG120J	Processes of Inquiry: in-person course	W 3:15PM - 5:45PM	Brevvaxling, Royal	3.0	none
WRTG120K	Processes of Inquiry: in-person course	TH 8:30AM - 11:00AM	Hillary, Anna	3.0	none
WRTG120L	Processes of Inquiry: in-person course	M 8:30AM - 11:00AM	Steffey, Joshua	3.0	none
WRTG120M	Processes of Inquiry: in-person course	W 8:30AM - 11:00AM	Enfield, Sean	3.0	none
WRTG200A	Critical Conversations: in-person course	M 12:30PM - 3:00PM	Scruton, C J	3.0	WRTG120 & HUMT121
WRTG200B	Critical Conversations: in-person course	TU 3:15PM - 5:45PM	Brunson, Alexia	3.0	WRTG120 & HUMT121
WRTG200C	Critical Conversations: in-person course	TU 8:30AM - 11:00AM	Von Sturm-Day, Isabelle	3.0	WRTG120 & HUMT121
WRTG200D	Critical Conversations: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Turner, Andy	3.0	WRTG120 & HUMT121
WRTG200E	Critical Conversations: online - synchronous course	W 3:15PM - 5:45PM ONLINE	Coan, Cheryl	3.0	WRTG120 & HUMT121
WRTG300A	The Creative Professional in Context: in-person course	W 3:15PM - 5:45PM	Von Sturm-Day, Isabelle	3.0	WRTG200 & Junior Standing
WRTG300B	The Creative Professional in Context: in-person course	TU 8:30AM - 11:00AM	Blaser, Emily	3.0	WRTG200 & Junior Standing
WRTG300D	The Creative Professional in Context: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Wrench, Janna	3.0	WRTG200 & Junior Standing
WRTG300E	The Creative Professional in Context: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Wrench, Janna	3.0	WRTG200 & Junior Standing
WRTG300F	The Creative Professional in Context: in-person course	TU 12:30PM - 3:00PM	Brunson, Alexia	3.0	WRTG200 & Junior Standing
WRTG340A	WR Elect: Introduction to Disability Studies: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	McLaughlin, Barbara	3.0	WRTG200 & declared writing minor
WRTG340B	WR Elect: American Literature on Fascism: It Can Happen Here: online - synchronous course	M 6:00PM - 8:30PM ONLINE	Coan, Cheryl	3.0	WRTG200 & declared writing minor
WRTG340D	WR Elect: Strategies for Storytelling: in-person course	TH 12:30PM - 3:00PM	Luchinski, Ashley	3.0	WRTG200 & declared writing minor
WRTG340G	WR Elect: The Woman Artist in Victorian Literature: in-person course	TH 8:30AM - 11:00AM	Blaser, Emily	3.0	WRTG200 & declared writing minor

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

WRTG340H	WR Elect. Composing Captivation: Writing About Music: in-person course	TU 3:15PM - 5:45PM	Lawson, David	3.0	WRTG200 & declared writing minor
WRTG400A	Senior Writing: On Everything - The Art and History of the Personal Essay: in-person course	M 8:30AM - 11:00AM	Enfield, Sean	3.0	WRTG300 & Senior standing or consent of the Writing and Humanities Chair
WRTG400B	Senior Writing: Exploring Diversity through Food + Writing: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	McLaughlin, Barbara	3.0	WRTG300 & Senior standing or consent of the Writing and Humanities Chair
WRTG400C	Senior Writing: "Finding comfort" in contemporary culture, nature, and life: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Brevvaxling, Royal	3.0	WRTG300 & Senior standing or consent of the Writing and Humanities Chair
WRTG400D	Senior Writing: Writing Horror: in-person course	W 8:30AM - 11:00AM	Scruton, C J	3.0	WRTG300 & Senior standing or consent of the Writing and Humanities Chair
WRTG400E	Senior Writing: Multigenre Writing and Pathways to the Self: in-person course	TH 3:15PM - 5:45PM	Tanzer, Donna	3.0	WRTG300 & Senior standing or consent of the Writing and Humanities Chair

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 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: in-person course TU TH 8:30AM - 11:00AM	Lee, Matthew	3.0	none	
 FYE100B	Systems of Drawing: in-person course M W 12:30PM - 3:00PM	Horsky, Neil	3.0	none	
 FYE100C	Systems of Drawing: in-person course M W 3:15PM - 5:45PM	Horsky, Neil	3.0	none	
 FYE100D	Systems of Drawing: in-person course TU TH 12:30PM - 3:00PM	Lee, Matthew	3.0	none	
 FYE100E	Systems of Drawing: in-person course TU TH 3:15PM - 5:45PM	Barany, James	3.0	none	
 FYE100F	Systems of Drawing: in-person course TU TH 6:00PM - 8:30PM	Peralta, Alan	3.0	none	
 FYE100G	Systems of Drawing: in-person course M W 3:15PM - 5:45PM	Niemack, Riley	3.0	none	
 FYE100J	Systems of Drawing: in-person course TU TH 12:30PM - 3:00PM	Meincke, Robert	3.0	none	
 FYE100K	Systems of Drawing: in-person course M W 8:30AM - 11:00AM	TBA	3.0	none	
 FYE100L	Systems of Drawing: in-person course F 8:30AM - 2:00PM	TBA	3.0	none	
 FYE100M	Systems of Drawing: in-person course M W 6:00PM - 8:30PM	Peralta, Alan	3.0	none	
 FYE100P	Systems of Drawing: in-person course F 8:30AM - 2:00PM	Vaeth, Ariana	3.0	none	
 FYE110A	Visual Language: Composition, Color & Content: in-person course M W 12:30PM - 3:00PM	Feraidon, Zuhail	3.0	none	
 FYE110B	Visual Language: Composition, Color & Content: in-person course M W 3:15PM - 5:45PM	Feraidon, Zuhail	3.0	none	
 FYE110C	Visual Language: Composition, Color & Content: in-person course M W 6:00PM - 8:30PM	Feraidon, Zuhail	3.0	none	
 FYE110D	Visual Language: Composition, Color & Content: in-person course TU TH 8:30AM - 11:00AM	Mussmann, Zina	3.0	none	
 FYE110E	Visual Language: Composition, Color & Content: in-person course TU TH 12:30PM - 3:00PM	Mussmann, Zina	3.0	none	
 FYE110F	Visual Language: Composition, Color & Content: in-person course F 8:30AM - 2:00PM	Bogart, Tara	3.0	none	
 FYE110G	Visual Language: Composition, Color & Content: in-person course TU TH 3:15PM - 5:45PM	Meincke, Robert	3.0	none	
 FYE110H	Visual Language: Composition, Color & Content: in-person course TU TH 3:15PM - 5:45PM	TBA	3.0	none	
 FYE121A	RPC: Elsewhere: The Art and Design of Speculative Worlds: in-person course F 8:30AM - 2:00PM	Mussmann, Zina	3.0	none	

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

FYE121B	RPC: Children's Market for Illustrators: in-person course	TU TH 12:30PM - 3:00PM	Rash, Andy	3.0	none
FYE121C	RPC: Rituals and Routines: Developing a Daily Practice: in-person course	M W 6:00PM - 8:30PM	Niemack, Riley	3.0	none
FYE121D	RPC: Contemporary Wayfinding Strategies: in-person course	TU TH 8:30AM - 11:00AM	Berens, Emily	3.0	none
FYE121E	RPC: Punk, Politics, & the Art of Rebellion: in-person course	M W 12:30PM - 3:00PM	Humphries, Bruce	3.0	none
FYE121F	RPC: Crafting Consciousness: in-person course	F 8:30AM - 2:00PM	Dorn, Melissa	3.0	none
FYE121H	RPC: Drawn to Letters: in-person course	M W 8:30AM - 11:00AM	Farahzad Mayer, Laura	3.0	none
FYE130B	Fabrication: Form, Light & Content: in-person course	M W 12:30PM - 3:00PM	Franczyk, Christian	3.0	none
FYE130C	Fabrication: Form, Light & Content: in-person course	M W 3:15PM - 5:45PM	TBA	3.0	none
FYE130D	Fabrication: Form, Light & Content: in-person course	TU TH 8:30AM - 11:00AM	Kaempf, Kevin	3.0	none
FYE130E	Fabrication: Form, Light & Content: in-person course	TU TH 12:30PM - 3:00PM	Kaempf, Kevin	3.0	none
FYE130F	Fabrication: Form, Light & Content: in-person course	TU TH 3:15PM - 5:45PM	Kaempf, Kevin	3.0	none
FYE130G	Fabrication: Form, Light & Content: in-person course	TU TH 6:00PM - 8:30PM	Dorn, Melissa	3.0	none
FYE130J	Fabrication: Form, Light & Content: in-person course	TU TH 3:15PM - 5:45PM	Schaffer, Kate	3.0	none
FYE130K	Fabrication: Form, Light & Content: in-person course	M W 8:30AM - 11:00AM	Franczyk, Christian	3.0	none
FYE132A	Advanced 3D Lab Certification: in-person course	F 8:30AM - 11:00AM	TBA	0.0	FYE130 in Transfer
FYE150A	Digital 2D: in-person course	M W 8:30AM - 11:00AM	Bouldes, Morgan	3.0	none
FYE150B	Digital 2D: in-person course	M W 12:30PM - 3:00PM	Bouldes, Morgan	3.0	none
FYE150C	Digital 2D: in-person course	M W 3:15PM - 5:45PM	Wright, Sarah	3.0	none
FYE150D	Digital 2D: in-person course	M W 6:00PM - 8:30PM	Wright, Sarah	3.0	none
FYE150E	Digital 2D: in-person course	TU TH 8:30AM - 11:00AM	TBA	3.0	none
FYE150F	Digital 2D: in-person course	TU TH 12:30PM - 3:00PM	Berens, Emily	3.0	none
FYE150G	Digital 2D: in-person course	TU TH 6:00PM - 8:30PM	TBA	3.0	none
FYE150H	Digital 2D: in-person course	M W 12:30PM - 3:00PM	Shersty, Naomi	3.0	none
FYE150J	Digital 2D: in-person course	F 8:30AM - 2:00PM	Shersty, Naomi	3.0	none
FYE150M	Digital 2D: in-person course	M W 3:15PM - 5:45PM	Shersty, Naomi	3.0	none
FYE150N	Digital 2D: in-person course	TU TH 3:15PM - 5:45PM	Berens, Emily	3.0	none
FYE150P	Digital 2D: in-person course	TU TH 6:00PM - 8:30PM	Kane, Maureen	3.0	none

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

FYE151B	Digital 4D: in-person course	TU TH 12:30PM - 3:00PM	Barany, James	3.0	none
FYE151C	Digital 4D: in-person course	M W 8:30AM - 11:00AM	Barany, James	3.0	none

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

COMMUNICATION DESIGN

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
■ CD200A	CD1: Form in Communication: in-person course	TU TH 8:30AM - 11:00AM	Brojde, JJ	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD200B	CD1: Form in Communication: in-person course	TU TH 12:30PM - 3:00PM	Brojde, JJ	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD201A	CD2: Concept in Communication: in-person course	M W 12:30PM - 3:00PM	Simmons, Shawn	3.0 CD200/IAS: CDI
■ CD202A	Typography I: in-person course	M W 3:15PM - 5:45PM	Quinn, Jennie	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD202B	Typography I: in-person course	TU TH 12:30PM - 3:00PM	Farahzad Mayer, Laura	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD202C	Typography I: in-person course	M W 12:30PM - 3:00PM	Hauch, Nicole	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD202D	Typography I: in-person course	TU TH 8:30AM - 11:00AM	Farahzad Mayer, Laura	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
■ CD203A	Typography II: in-person course	M W 8:30AM - 11:00AM	Hauch, Nicole	3.0 CD202
■ CD300A	Identity Design: in-person course	TU TH 12:30PM - 3:00PM	Bowles, Brian	3.0 CD201, CD203, and CD231 and junior standing
■ CD300B	Identity Design: in-person course	M W 12:30PM - 3:00PM	Bowles, Brian	3.0 CD201, CD203, and CD231 and junior standing
■ CD302A	Information Design & Research Methods: in-person course	M W 8:30AM - 11:00AM	Brojde, JJ	3.0 CD201, CD203, and CD231 and junior standing
■ CD302B	Information Design & Research Methods: in-person course	TU TH 12:30PM - 3:00PM	Simmons, Shawn	3.0 CD201, CD203, and CD231 and junior standing
■ CD306A	CD Elect: Art Direction: in-person course	TU TH 6:00PM - 8:30PM	Pettit, Brian	3.0 CD201, CD203 & DS230 or instructor permission
■ CD306B	CD Elect: Publication Design: in-person course	M W 3:15PM - 5:45PM	Connors, Maggie	3.0 CD201, CD203 & DS203 or instructor permission
■ CD307A	CD Elect: Motion Design: in-person course	M W 6:00PM - 8:30PM	Chiappetta, Tim	3.0 IL/CD202 & DS230
■ CD307B	CD Elect: Web & Interactive Design: in-person course	TU TH 8:30AM - 11:00AM	Campbell, Jody	3.0 FYE100, FYE110, FYE130, FYE150, FYE151 & Sophomore Standing
■ CD402A	Communication Design Thesis: in-person course	TU TH 12:30PM - 3:00PM	Setala, Adam	3.0 CD303, CD305 & senior standing
■ CD402B	Communication Design Thesis: in-person course	TU TH 12:30PM - 3:00PM	Hauch, Nicole	3.0 CD303, CD305 & senior standing
■ DS230A	Advanced Digital 2D: in-person course	M W 12:30PM - 3:00PM	Campbell, Jody	3.0 FYE100, FYE110, FYE150 & FYE151
■ DS230B	Advanced Digital 2D: in-person course	M W 6:00PM - 8:30PM	TBA	3.0 FYE100, FYE110, FYE150 & FYE151
■ DS230C	Advanced Digital 2D: in-person course	M W 8:30AM - 11:00AM	Campbell, Jody	3.0 FYE100, FYE110, FYE150 & FYE151
■ DS230D	Advanced Digital 2D: in-person course	TU TH 6:00PM - 8:30PM	TBA	3.0 FYE100, FYE110, FYE150 & FYE151
■ DS230E	Advanced Digital 2D: in-person course	TU TH 3:15PM - 5:45PM	TBA	3.0 FYE100, FYE110, FYE150, FYE151

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

All Sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

FASHION AND APPAREL DESIGN

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
FAD199A FAD: Beginning Sewing: in-person course	TU TH 8:30AM - 11:00AM	Novy, Shannon	3.0	FYE100, FYE130 & FYE150
FAD260A Patternmaking & Construction I: in-person course	M W 8:30AM - 11:00AM	Chandek, Bonnie	3.0	Beginning Sewing (or concurrent registration); FYE100, FYE110, FYE130, FYE150, FYE151
FAD262A Process of Apparel Design & Illustration: in-person course	TU TH 6:00PM - 8:30PM	Yang, See	3.0	FYE100, FYE110, FYE130, FYE150, FYE151
FAD264A Survey of Global Textiles: in-person course	M W 12:30PM - 3:00PM	Acevedo, Iris	3.0	FYE100, FYE110, FYE130, FYE150, FYE151 & ARTH151
FAD307A FAD Elect: Reimagining the Garment: Upcycling. Craft and Industry Disruption: in-person course	TU TH 6:00PM - 8:30PM	TBA	3.0	FAD199: Beginning Sewing
FAD360A Patternmaking & Construction III: in-person course	M W 12:30PM - 3:00PM	Chandek, Bonnie	3.0	FAD261
FAD362A Apparel Design Studio I: in-person course	TU TH 12:30PM - 3:00PM	Eichhorn, Sarah	3.0	FAD261 & FAD263
FAD364A Digital Patternmaking & Construction: in-person course	M W 8:30AM - 11:00AM	Acevedo, Iris	3.0	FAD261
FAD460A Apparel Design Thesis I: in-person course	M W 6:00PM - 8:30PM	Wolter, Rainer	3.0	FAD363, FAD365

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

FINE ARTS / NEW STUDIO PRACTICE

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
■ NSP200B	Singularity & Multiplicity: in-person course TU TH 3:15PM - 5:45PM	Bogart, Tara	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP200C	Singularity & Multiplicity: in-person course M W 12:30PM - 3:00PM	Currie, Jamal	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP200D	Singularity & Multiplicity: in-person course M W 8:30AM - 11:00AM	Currie, Jamal	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206A	Studio Principles: Photography: in-person course M W 3:15PM - 5:45PM	Gill, Grant	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206B	Studio Principles: Sculpture: in-person course M W 12:30PM - 3:00PM	Pergl, Will	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206C	Studio Principles: Acrylic Painting: in-person course F 9:00AM - 2:00PM	Barrickman, Peter	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206D	Studio Principles: Direct Oil Painting: in-person course TU TH 12:30PM - 3:00PM	Barrickman, Peter	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206E	Studio Principles: Ceramics: in-person course TU TH 6:00PM - 8:30PM	Krohmer, Brittany	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP206F	Studio Principles: Printmaking - Screenprint, Relief & Intaglio: in-person course M W 6:00PM - 8:30PM	Manuel, Ariadne	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP220B	Approaches to Making: Connective Storytelling and Manifested Poetry: in-person course M W 3:15PM - 5:45PM	Bouldes, Morgan	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP220C	Approaches to Making: Museums and Archives: in-person course M W 12:30PM - 3:00PM	Manuel, Ariadne	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP220D	Approaches to Making: Documentary: in-person course M W 3:15PM - 5:45PM	Horvath, Jon	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP220E	Approaches to Making: Movement: in-person course TU TH 3:15PM - 5:45PM	Sanders, Rachel	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP250A	Professional Practice I: Art & the Community: in-person course M 8:30AM - 11:00AM	Hill, Vedale	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ NSP300A	Connections: in-person course TU TH 6:00PM - 8:30PM	Lepley, Teddy	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207
■ NSP300C	Connections: in-person course M W 6:00PM - 8:30PM	Krohmer, Brittany	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207
■ NSP300D	Connections: in-person course M W 12:30PM - 3:00PM	Horvath, Jon	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207
■ NSP306A	Open Studio I: Intermediate Multidisciplinary: in-person course TU TH 8:30AM - 11:00AM	Harper, David	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207, or instructor approval
■ NSP306B	Open Studio I: Intermediate Sculpture: in-person course M W 3:15PM - 5:45PM	Pergl, Will	3.0	9cr NSP206/207, must have at least 3cr in sculpture/metal/clay or instructor permission
■ NSP306C	Open Studio I: Intermediate Painting: in-person course TU TH 8:30AM - 11:00AM	Barrickman, Peter	3.0	9cr NSP206/207, must have at least 3cr in painting or instructor permission
■ NSP306D	Open Studio I: Intermediate Photography: in-person course M W 8:30AM - 11:00AM	Horvath, Jon	3.0	9cr NSP206/207, must have at least 3cr in photography or instructor permission
■ NSP306E	Open Studio I: Intermediate Printmaking: in-person course M W 3:15PM - 5:45PM	Manuel, Ariadne	3.0	9cr NSP206/207, must have at least 3cr in printmaking or instructor permission

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

NSP320A	Contemporary Critical Theory: The Body is Not a Problem: in-person course	TU 3:15PM - 5:45PM	Miller, Kimberly	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200
NSP320B	Contemporary Critical Theory: Black Marxism: in-person course	TU 12:30PM - 3:00PM	Miller, Kimberly	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200
NSP320C	Contemporary Critical Theory: in-person course	TH 3:15PM - 5:45PM	TBA	3.0	NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200
NSP400A	Standpoints & Circumstances: in-person course	TU TH 12:30PM - 3:00PM	Peter, Ryan	3.0	NSP301, NSP307, NSP391 & senior standing in NSP
NSP400B	Standpoints & Circumstances: in-person course	TU TH 3:15PM - 5:45PM	Harper, David	3.0	NSP301, NSP307, NSP391 & senior standing in NSP
NSP406A	Adv. Multidisciplinary: in-person course	TU TH 8:30AM - 11:00AM	Harper, David	3.0	NSP306 & NSP307
NSP406B	Adv. Sculpture: in-person course	M W 3:15PM - 5:45PM	Pergl, Will	3.0	NSP306 & NSP307 in sculpture or instructor permission
NSP406C	Adv. Painting: in-person course	TU TH 8:30AM - 11:00AM	Barrickman, Peter	3.0	NSP306 & NSP307 in painting or instructor permission
NSP406D	Adv. Photography: in-person course	M W 8:30AM - 11:00AM	Horvath, Jon	3.0	NSP306 & NSP307 in photography or instructor permission
NSP406E	Adv. Printmaking: in-person course	M W 3:15PM - 5:45PM	Manuel, Ariadne	3.0	NSP306 & NSP307 in printmaking or instructor permission
NSP440A	Multidisciplinary Thesis: in-person course	F 9:00AM - 2:00PM	Miller, Kimberly	3.0	all junior level major classes completed and senior standing
NSP440B	Multidisciplinary Thesis: in-person course	F 9:00AM - 2:00PM	Pergl, Will	3.0	all junior level major classes completed and senior standing
NSP440C	Multidisciplinary Thesis: in-person course	F 9:00AM - 2:00PM	Peter, Ryan	3.0	all junior level major classes completed and senior standing
NSP450A	Professional Practice II: Art & Entrepreneurship: in-person course	F 2:00PM - 4:30PM	Hill, Vedale	3.0	Senior Standing, NSP250

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

ILLUSTRATION

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
 IL199A	Visual Development & Storytelling: in-person course	M W 8:30AM - 11:00AM	Beetow, Christine	3.0 FYE100 & FYE150
 IL202A	Typography I: in-person course	M W 3:15PM - 5:45PM	Quinn, Jennie	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL202B	Typography I: in-person course	TU TH 12:30PM - 3:00PM	Farahzad Mayer, Laura	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL202C	Typography I: in-person course	M W 12:30PM - 3:00PM	Hauch, Nicole	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL202D	Typography I: in-person course	TU TH 8:30AM - 11:00AM	Farahzad Mayer, Laura	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL210A	Illustration I: in-person course	TU TH 12:30PM - 3:00PM	Beetow, Christine	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL210B	Illustration I: in-person course	M W 12:30PM - 3:00PM	TBA	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL210C	Illustration I: in-person course	M W 12:30PM - 3:00PM	Beetow, Christine	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL210D	Illustration I: in-person course	TU TH 8:30AM - 11:00AM	TBA	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL210F	Illustration I: in-person course	M W 6:00PM - 8:30PM	TBA	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL212B	Illustration Media: in-person course	TU TH 3:15PM - 5:45PM	Rash, Andy	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL212C	Illustration Media: in-person course	TU TH 8:30AM - 11:00AM	Rash, Andy	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL212E	Illustration Media: in-person course	M W 12:30PM - 3:00PM	TBA	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL214A	Figure Drawing for Illustrators: in-person course	TU TH 3:15PM - 5:45PM	Chipana, Leeanna	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL214B	Figure Drawing for Illustrators: in-person course	TU TH 8:30AM - 11:00AM	Pilarski, Andy	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL214C	Figure Drawing for Illustrators: in-person course	M W 3:15PM - 5:45PM	Pilarski, Andy	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL214E	Figure Drawing for Illustrators: in-person course	TU TH 6:00PM - 8:30PM	TBA	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL214F	Figure Drawing for Illustrators: in-person course	TU TH 12:30PM - 3:00PM	Pilarski, Andy	3.0 FYE100, FYE110, FYE130, FYE150 & FYE151
 IL310A	Illustration III: in-person course	TU TH 12:30PM - 3:00PM	Grauert, Christiane	3.0 IL211
 IL310B	Illustration III: in-person course	M W 12:30PM - 3:00PM	Matson, John	3.0 IL211
 IL310C	Illustration III: in-person course	TU TH 3:15PM - 5:45PM	Grauert, Christiane	3.0 IL211
 IL310E	Illustration III: in-person course	TU TH 8:30AM - 11:00AM	Bernier, Andrew	3.0 IL211
 IL310F	Illustration III: in-person course	M W 6:00PM - 8:30PM	Zhou, Yuanyuan	3.0 IL211
 IL410A	Professional Practice for the Illustrator: in-person course	F 9:00AM - 3:00PM	Zhou, Yuanyuan	3.0 IL311

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

IL410B	Professional Practice for the Illustrator: in-person course	F 9:00AM - 3:00PM	Grauert, Christiane	3.0	IL311
IL410C	Professional Practice for the Illustrator: in-person course	F 9:00AM - 3:00PM	Bernier, Andrew	3.0	IL311
IL412A	Illustration Seminar I: in-person course	M W 6:00PM - 8:30PM	Matson, John	3.0	IL311 or IMAT313
IL412B	Illustration Seminar I: in-person course	M W 3:15PM - 5:45PM	Matson, John	3.0	IL311 or IMAT313
IL412D	Illustration Seminar I: in-person course	TU TH 6:00PM - 8:30PM	Stultz, Ric	3.0	IL311 or IMAT313
IL412E	Illustration Seminar I: in-person course	TU TH 3:15PM - 5:45PM	Stultz, Ric	3.0	IL311 or IMAT313

DS230: Advanced Digital 2D courses can be found on the Communication Design course page.

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

ILLUSTRATION - ANIMATION TRACK

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
IMAT207A	2D Motion Fundamentals: in-person course	F 9:00AM - 2:00PM	Bialis, Margaret	3.0 FYE100, FYE110, FYE130, FYE150, FYE151
IMAT209A	3D Modeling & Animation: in-person course	M W 8:30AM - 11:00AM	Lile, Darrin	3.0 FYE199: Visual Development & Storytelling or IL210: Illustration I
IMAT213A	Interactive & New Media: in-person course	M W 12:30PM - 3:00PM	Lile, Darrin	3.0 FYE199: Visual Development & Storytelling or IL210: Illustration I
IMAT414A	Animation Thesis: Preproduction: in-person course	M W 3:15PM - 5:45PM	Morton, Lou	3.0 IMAT313 & senior standing

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

PRODUCT DESIGN

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
■ PD240A Fabrication for Design Concepts: in-person course	TU TH 6:00PM - 8:30PM	TBA	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ PD250A Design for Human Interface: in-person course	TU TH 8:30AM - 11:00AM	TBA	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ PD252A Design Documentation: Intro to 3D CAD Modeling: in-person course	M W 12:30PM - 3:00PM	Caruso, John	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ PD340A Design Research & Sponsored Initiatives: in-person course	TU TH 8:30AM - 11:00AM	Caruso, John	3.0	PD241, PD251, PD255; junior standing
■ PD342A Manufacturing Processes & Technologies; Sustainability: in-person course	TU 12:30PM - 3:00PM	Caruso, John	1.5	PD241, PD251, PD255; junior standing
■ PD344A Digital Modeling & Surfacing: in-person course	M W 6:00PM - 8:30PM	TBA	3.0	PD241, PD251, PD255; junior standing
■ PD346A Portfolio & Internship Preparation: in-person course	TH 12:30PM - 3:00PM	Caruso, John	1.5	PD241, PD251, PD255; junior standing
■ PD352A Digital Sketching, Visualization & Narrative Systems: in-person course	M W 8:30AM - 11:00AM	TBA	3.0	PD241, PD251, PD255; junior standing
■ PD440A Smart Objects in the Home: UX/UI: in-person course	TU TH 3:15PM - 5:45PM	TBA	3.0	All sophomore & junior level PD major classes completed and senior standing
■ PD442A Business of Design Practice: in-person course	W 3:15PM - 5:45PM	Caruso, James	3.0	All sophomore & junior level PD major classes completed and senior standing

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

INTERIOR ARCHITECTURE + DESIGN

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
■ IAD220A IAD Studio 1: in-person course	TU TH 8:30AM - 11:00AM	Hansen, Sarah	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151; Co-Requisite: IAD222, experience in SketchUp or instructor permission
■ IAD222A IAD CAD 1: in-person course	TU TH 6:00PM - 8:30PM	Slabe, Jenna	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
■ IAD224A Materials & Specifications for Interiors: in-person course	TU TH 3:15PM - 5:45PM	Miller, Julie	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151, IAD major
■ IAD320A IAD Studio 3: in-person course	TU TH 12:30PM - 3:00PM	TBA	3.0	IAD221 & IAD223
■ IAD322A Building Systems 1: in-person course	TU TH 3:15PM - 5:45PM	TBA	3.0	IAD221, IAD223
■ IAD325A Interior Design Lighting: in-person course	TU TH 8:30AM - 11:00AM	TBA	3.0	IAD221 & IAD223
■ IAD420A IAD Studio 5: Senior Thesis - Schematic Design: in-person course	M W 6:00PM - 8:30PM	TBA	3.0	IAD321, IAD323
■ IAD422A Building Systems 3: Senior Thesis: in-person course	TU TH 12:30PM - 3:00PM	TBA	3.0	IAD321, IAD323
■ IAD424A Interiors Practice: Green Studio - Sustainability: in-person course	TU TH 6:00PM - 8:30PM	Gebhardt, Jessica	3.0	IAD321, IAD323

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

All sophomore courses must be completed before registering for Senior major courses.

FALL 2026 SCHEDULE OF CLASSES

DESIGN DIVISION

FYE first-year
 sophomore
 junior
 senior
 elective

course	day(s)/time	instructor	#cr	prerequisites / comments
■ DS207A	DS Elect: Furniture: Joinery & Fabrication: in-person course	M W 3:15PM - 5:45PM	Yacavone, Ben	3.0 FYE130: 3D lab certification; sophomore standing in major
■ DS307A	DS Elect: Accessory Design: Materials and Techniques: in-person course	M W 3:15PM - 5:45PM	Smith, Katie	3.0 FYE100, FYE110, FYE150, FYE151, FYE130
■ DS307B	DS Elect: Soft Sculpture: in-person course	F 9:00AM - 2:00PM	Karbowski, Kayle	3.0 FYE100, FYE110, FYE150, FYE151, FYE130
■ DS307D	DS Elect: Advanced Furniture Studio: Casework/Cabinetry: in-person course	M W 6:00PM - 8:30PM	Yacavone, Ben	3.0 6cr DS207: Joinery & Fabrication and Intro to Furniture: Working with Wood
■ DS307E	DS Elect: Advanced Furniture Studio: Seating: in-person course	M W 6:00PM - 8:30PM	Yacavone, Ben	3.0 6cr DS207: Joinery & Fabrication and Intro to Furniture: Working with Wood
■ DS307F	DS Elect: Intro to Book Arts: in-person course	TU TH 3:15PM - 5:45PM	Simmons, Shawn	3.0 none
■ DS307G	DS Elect: Screen Printing x Communication Design: in-person course	M W 8:30AM - 11:00AM	Bowles, Brian	3.0 CD201, CD203, DS230 or instructor permission
■ DS307H	DS Elect: Communication Design Special Projects Group: in-person course	TU TH 8:30AM - 11:00AM	Setala, Adam	3.0 By application only - See CD Dept. Chair
■ DS307J	DS Elect: Intro to Comics: in-person course	M W 3:15PM - 5:45PM	Beyer, David	3.0 IL199 or IL210
■ DS307K	DS Elect: Advanced Comics: in-person course	TU TH 12:30PM - 3:00PM	Maxwell, Drew	3.0 Intro to Comics
■ DS307L	DS Elect: Traditional Painting for Illustrators: in-person course	TU TH 12:30PM - 3:00PM	Chipana, Leeanna	3.0 IL212
■ DS307M	DS Elect: Printmaking for Illustrators: in-person course	M W 8:30AM - 11:00AM	Krause, Ethan	3.0 IL210
■ DS307N	DS Elect: 2D Animation - Character Performance: in-person course	M W 12:30PM - 3:00PM	Morton, Lou	3.0 IMAT207
■ DS307P	DS Elect: Traditional Storyboarding: in-person course	TU TH 12:30PM - 3:00PM	TBA	3.0 IL199
■ DS307R	DS Elect: 3D Character Animation for Video Games: in-person course	TU TH 8:30AM - 11:00AM	Lile, Darrin	3.0 IMAT209
■ DS307S	DS Elect: Animation Projects: in-person course	TU TH 3:15PM - 5:45PM	Morton, Lou	3.0 By application only - see course description for link to application
■ DS307T	DS Elect: Concept Art: World Building: online - synchronous course	TU TH 12:30PM - 3:00PM	Calloway, Joshua	3.0 IL210
■ DS307V	DS Elect: Concept Art: Portfolio Building: online - synchronous course	TU TH 8:30AM - 11:00AM	Calloway, Joshua	3.0 IL210

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

All sophomore courses must be completed before registering for Senior major classes.

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 (RL45B or D). The instructor, the Chair of the department and the Vice President of Academic Affairs 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 (275I) or Jason Orozco (275H).

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 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 in RL45D.

FALL 2026 COURSE DESCRIPTIONS

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

Castelaz, Anna

Prerequisites: none

Comments: Course description is the same for all sections of ARTH151

In this course, students 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 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 acquire the analytical skills to navigate, translate, diagram, and express the complexities of visual culture and production.

ARTH212A History of Art Since 1850

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

TBA

Prerequisites: WRTG120 and ARTH151

Comments:

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.

ARTH213A History of Product Design Since 1850

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

Szczesny-Adams, Chris

Prerequisites: WRTG120 and ARTH151

Comments:

In this in-depth course, students will explore key works of product design 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 3D design work recognizing that different interpretive and cultural frameworks can be used to analyze works of product design. As a focused approach to the discipline, the course encourages inquiry, critical evaluation, and curiosity about product design history. Through selected readings and discussions, students will broaden their awareness of the product design history and demonstrate their understanding through critical writing, research, and presentation.

ARTH214A History of Illustration & Communication Design Since 1850

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

TBA

Prerequisites: WRTG120 and ARTH151

Comments: Course Description is same for all sections of ARTH214

In this in-depth course, students 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 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.

ARTH318A AH Elect: History of Video Games to 2005

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

Szczesny-Adams, Chris

Prerequisites: WRTG200 and 200-level ARTH

Comments:

Since the commercial emergence of video games in the 1970s, a new industry for artistic, creative, technological, and interactive innovation exploded. Despite professional and academic claims that video games are not and never will be art, in 2012 the Museum of Modern Art expanded its design collection to include video games and their platforms on the merit of their influence as cultural experience. The contested status of video games means the topic is rarely taught in art history courses. However, like MoMA, this innovative art history elective will address the art and design history of video games from its early technological, academic, and governmental foundations to its inception as a commercial venture through its expanding presence in the twentieth century. The course content focuses on developments in the United States, Europe, and Japan including well-known companies: IBM, Intel, Atari, Bally, Apple, Commodore, Brøderbund, Electronic Arts, Midway, Nintendo, Capcom, Sega, id Software, Sierra On-Line, Game Freak, Core Design, Microsoft, Blizzard Entertainment, Bungie, Rockstar, Ubisoft, and Sony as well as a myriad of others from hobbyists to professionals. Through readings, lectures, workshops, and discussions, students will broaden their awareness of this topic and demonstrate their understanding through critical writing, research, and presentation. This course is a prerequisite for Video Games History after 2005.

ARTH318B AH Elect: Photography: An Alternative History

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

Bina, April

Prerequisites: WRTG200 and 200-level ARTH

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 1 semester course will explore the aesthetic, social, and technical developments of photography from its inception in 1839 to the present day. With many photographic histories centered on the male inventor and artist, we will pay special attention to the non-western, female, and queer contributors to photography and their subject matter. Key photographers, artistic movements, technological advancements, societal changes, and the effects they have on the history of photography will be explored in depth.

ARTH318C AH Elect: American Illustration: 1850 - 1950

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

Aschenbrenner, Michael

Prerequisites: WRTG200 and 200-level ARTH

Comments: Students are expected to self-direct engagement with online materials to meet proper deadlines and to check email regularly.

American Illustration: 1850-1950 will be a comprehensive examination of the development of American Illustration from its roots in Civil War journalism and political cartoons to its growth as a dominant form of popular image making in magazines and literary sources of the early 20th century. From Winslow Homer and Thomas Nast to N. C. Wyeth and Norman Rockwell, students will engage with nearly a century of artists whose iconic work defined contemporary American ideals and popular sentiment. Specific focus will be given to the interaction between artwork and literary sources as well as the relationship between artist and patron. In addition, students will be challenged to compare the work of American illustrators with that of contemporary "fine artists" to address the place of illustration in the canon of art history.

ARTH318D AH Elect: Western European Art History from 1300 to 1850

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

Vespalec, Valerie

Prerequisites: WRTG200 and 200-level ARTH

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.

In this course, students will engage in the study of Western art historical movements from the Early Renaissance in the early 14th century to the developing modern world in the early 19th century. Students will examine art and architecture created within different Western societies, cultures, religions, and political systems. The relationship between religion and visual culture will be a dominant theme throughout this course. Students will pursue individual research interests within Western art history to further ground their understanding of major historical movements. This course will benefit all majors.

FALL 2026 COURSE DESCRIPTIONS

ARTH318E AH Elect: Frank Lloyd Wright
W 12:30PM - 3:00PM | 3 credits

Szczesny-Adams, Chris

Prerequisites: WRTG200 and 200-level ARTH

Comments: Course applies towards Sustainability minor.

This course examines the work of Frank Lloyd Wright, America's and Wisconsin's most renowned architect, within its historical, cultural, and philosophical contexts. While Wright is widely celebrated for his concept of "organic architecture," the course challenges simplified interpretations that reduce his work to mere harmony with Nature. Students will explore the complexity and contradictions of Wright's design philosophy through key examples of architecture, interiors, furniture, landscape, planning, and writing, considering projects that both engage with and deliberately turn away from the natural environment. The course also considers Wright's transnational inspiration with Japanese design traditions, his influence in European Modernism, his pioneering architectural engineering, and acknowledges his early contribution to environmentally responsive architecture, anticipating contemporary sustainable practices. This course is best suited to students in IAD and PD, although all are welcome.

ARTH318F AH Elect: Reciprocity & Native Arts
TH 12:30PM - 3:00PM | 3 credits

Schaffer, Kate

Prerequisites: 200-level Art History & WRTG200

Comments: Course applies towards Sustainability minor.

Reciprocity is the practice of exchanging with others for mutual benefit. In this class, students will practice reciprocity as they experience indigenous North American artworks, texts, and natural spaces. Students will read *Braiding Sweetgrass* by Robin Wall Kimmerer and investigate the work of cultural anthropologist Nancy Marie Mithlo in addition to completing a research project that engages reciprocity and native arts.

ARTH318G AH Elect: Art Brut, Naïve Art, Outsider Art
M 3:15PM - 5:45PM | 3 credits

Bohannon, Elaine

Prerequisites: WRTG200 and 200-level ARTH

Comments:

This course will explore artworks created by traditionally untrained artists such as Martín Ramírez, Adolf Wölfli, Joseph Yoakum, Sabato Rodia (Watts Towers), Tyree Guyton (Heidelberg Project in Detroit), to name but a few. So-called outsider artists can be found among all strata of society in every country in the world. This art has always existed, but interest in such works exploded when increasing numbers of artists from the early 20th century began to pursue strategies that deliberately went against the growing Modernist movement. From the 1920s, noted psychiatrists began to study the work of their patients, and we know that the artist Jean Dubuffet admired and collected Art Brut (he coined the term). In 1948 he, with Surrealist André Breton, founded the *Compagnie de L'Art Brut* (now located in Switzerland, along with Dubuffet's original collection). In recent years we see an escalation of attention directed at this work, there is a thriving market for the collectors, and art historians and cultural theorists raise thought-provoking questions regarding the segregation of this body of work into a separate category. A 2018 exhibition organized by the National Gallery in Washington D.C., *Outliers and American Vanguard Art*, showed mainstream artworks alongside "outsider" art, and found meaningful connections among them. We will study a wide array of works and consider contemporary scholarship on the subject. Central to our inquiry will be the questions, "How is outsider art similar to and/or different from the mainstream, and why does this work matter?"

ARTH318H AH Elect: History of Animation
M 12:30PM - 3:00PM | 3 credits

Grimm, Devlin

Prerequisites: WRTG200 and 200-level ARTH

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.

ARTH318J AH Elect: Music History: Disruptors in late 20th Century Music

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

Hernandez, Kyle

Prerequisites: WRTG200 and 200-level ARTH

Comments:

In this music history survey of the late 20th Century (1950-1995), students will investigate the individuals and movements that disrupted or upended their specific musical genres, taking a critical look at historical eras and societal environments, often exploring visual art & design elements that paired with musical movements, bands or their albums. Students will exercise critical analysis, contextualizing historical significance, and music identification and appreciation.

ARTH318K AH Elect: Arts of Zen
TU 3:15PM - 5:45PM | 3 credits

Holton, Chelsea

Prerequisites: WRTG200 and 200-level ARTH

Comments:

The origin and nature of the mind-body practice known as Zen Buddhism is often best expressed through its arts. In the course, *Arts of Zen*, students will examine art and design from China and Japan associated with this philosophy and guiding principle, including: painting, ceramics, garden and temple design, literature, Ikebana, and architecture and implements associated with the Japanese tea ceremony. In an attempt to better understand Zen, the course will begin with a brief study of the history of Buddhism.

ARTH318L AH Elect: Gender in the Arts
W 12:30PM - 3:00PM | 3 credits

Holmes, Robin

Prerequisites: WRTG200 and 200-level ARTH

Comments:

In this course students will critically analyze gender in the history of art. We will begin by considering approaches to gender as a category of analysis and expanding definitions of gender. We will consider women, nonbinary, trans*, and two-spirited people as historical subjects, consumers, and producers of art. We will further unravel the canon of art-historical images of gendered roles and the intersections and interventions they portray. Our readings will include primary and secondary textual sources that introduce a variety of theories of gender, embodiment, and representation. Students will engage with concrete examples of the application of these theories by artists and art historians, and gain an understanding of the wider fields of art history and gender studies. In their research projects, students will apply theories introduced in the class to specific works of art.

FALL 2026 COURSE DESCRIPTIONS

CD200A CD1: Form in Communication

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

Brojde, JJ

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: Course description is the same for all sections of CD200

This core Communication Design course is your launch point into the world of visual communication. Blending theory with hands on practice, you will explore the fundamentals of communication design, creative problem solving, copywriting, and presentation through real design challenges. Students develop a strong understanding of the creative process while exploring the dynamic relationship between typography and image to solve communication problems visually. Along the way, you will build essential technical skills, refine your sense of composition and hierarchy, and begin practicing a professional level design process that prepares you for advanced coursework and real world creative work.

CD201A CD2: Concept in Communication

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

Simmons, Shawn

Prerequisites: CD200/IAS: CDI

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

Concept in Communication builds on the foundations established in earlier coursework and pushes your thinking further. This course deepens your understanding of the elements and principles of communication design while focusing on the power of concept and the role of reference within the history of graphic design. Through in depth studio projects, research, presentations, critiques, and lectures, students investigate influential movements and voices in visual communication and apply those insights to their own work. The result is sharper critical thinking, stronger aesthetic judgment, and a more intentional, concept driven design practice.

CD202A Typography I

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

Quinn, Jennie

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

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

Typography I is a hands on studio course that introduces the history, structure, and expressive power of typography in design. Through exercises, readings, research, lectures, workshops, and critique, students explore type not just as text, but as a dynamic visual system and a powerful communication tool. You will investigate typographic form and voice through both hand rendered and digital projects, building sensitivity to detail, spacing, rhythm, and hierarchy. Along the way, you will develop the organizational skills and typographic discipline necessary to create clear, intentional, and visually compelling communication.

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 builds on the foundations established in Typography I and moves typography into fully realized design systems. This project based studio course challenges students to integrate type as a central driver of concept, not just a supporting element. Through ambitious assignments, students refine their control of typographic form while developing sophisticated compositions that unify text, image, and information. The course deepens understanding of hierarchy, legibility, readability, and typographic variables, while introducing the complexities of paginated systems, information structures, and type in motion. The result is a more confident, strategic, and concept driven approach to typography in professional design practice.

CD300A Identity Design

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

Bowles, Brian

Prerequisites: CD201, CD203, and DS230 and junior standing

Comments: Course description is the same for all sections of CD300

Identity Design is a project-driven course that puts visual communication at the center of branding. Students learn to create compelling and usable brand identities that go beyond logos, developing systems and applications that build a cohesive, communicative world around their marks. Through a series of exercises in brand application, environmental graphics, and visual storytelling, students explore how identity design can shape perception, convey meaning, and engage audiences. The course emphasizes professional design techniques, creative problem solving, and strategic thinking, giving students the skills to craft identities that are both visually striking and highly functional.

CD302A Information Design & Research Methods

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

Brojde, JJ

Prerequisites: CD201, CD203, and DS230 and junior standing

Comments: Course descriptions is the same for all sections of CD302

This course trains students to turn research and information into compelling visual stories. You will learn how to gather, interpret, and translate data and demographic insights into clear, engaging, and meaningful design solutions. Through hands-on projects, students develop process-driven problem solving skills that can be applied across a wide range of visual communication challenges, from infographics and interfaces to maps, diagrams, charts, graphs, and interactive storytelling. By the end, you'll be equipped to use information not just to inform, but to captivate and persuade your audience.

CD306A CD Elect: Art Direction

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

Pettit, Brian

Prerequisites: CD201, CD203 & DS230 or instructor permission

Comments: Counts towards CD 2D/3D Required Elective

In the Communication Design Department's Art Direction elective, students examine the inherently collaborative role of the professional art director within the design process. The course focuses on leading and shaping point of view and visual communication while working closely with designers, producers, copywriters, clients, and other creative partners, as students art direct themselves, their peers, and a professional photographer during a live photoshoot. The course offers meaningful insight into both the process and profession of art direction through an engaging, creatively resonant experience.

CD306B CD Elect: Publication Design

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

Connors, Maggie

Prerequisites: CD201, CD203 & DS203 or instructor permission

Comments: Counts towards CD 2D/3D Required Elective

In the Communication Design Department's Publication Design elective, students conceive, design, and produce an original multi page publication over the course of the semester. From concept to final form, they explore narrative, pacing, typography, image making, and visual systems while translating ideas across both print and digital platforms. Working by hand and digitally to generate original content, students craft layouts with intention, considering audience, voice, rhythm, and cohesion. The result is a fully realized, portfolio ready publication that captures their perspective and demonstrates their ability to shape ideas into cohesive, compelling visual form.

CD307A CD Elect: Motion Design

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

Chiappetta, Tim

Prerequisites: IL/CD202 & DS230

Comments: Counts towards CD 4D Required Elective

In the Communication Design Department's Motion Design elective, students gain the technical and aesthetic foundation to create professional grade motion design. They learn to use graphic animation and motion as a communication tool across a variety of applications, including film and video graphics, social media promotions, animated infographics, commercials, digital signage, and more. The course guides students in integrating graphics, video, and typography while applying the principles of kinetic composition and aesthetics and mastering industry standard production techniques.

FALL 2026 COURSE DESCRIPTIONS

CD307B CD Elect: Web & Interactive Design

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

Campbell, Jody

Prerequisites: FYE100, FYE110, FYE130, FYE150, FYE151 & Sophomore Standing

Comments: Counts towards CD 4D Required Elective

In the Communication Design Department's Web and Interaction Design elective, students explore both the theory and practice of designing meaningful digital experiences. They learn to think through user needs, develop clear visual systems, and build intuitive, responsive interfaces that function seamlessly across devices. Through research, prototyping, testing, and iteration, students create accessible projects that address real problems and real audiences. By the end of the course, they leave with the skills and confidence to design thoughtful, visually compelling web experiences that meet the demands of today's digital landscape.

CD402A Communication Design Thesis

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

Setala, Adam

Prerequisites: All junior level CD classes complete & senior standing

Comments: Course description is the same for all sections

In this course, CD students develop a major, self-directed design investigation rooted in the theory or practice of communication design. They are challenged to guide their projects independently through a process that produces clear and effective communication for a specific audience. This work requires research, engagement with professional practice, independent thinking, collaboration, and thoughtful risk taking. Students take ownership of their learning by defining their own problem-solving approach, and the entire discovery process is documented and evaluated in a final process book. The work and deliverables from this course flow directly into the following semester, where students' research, theories, and initial design work become the foundation of their thesis project, which will be exhibited in MIAD's spring senior exhibition show.

CD402B Communication Design Thesis

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

Hauch, Nicole

Prerequisites: All junior level CD classes complete & senior standing

Comments:

In this course, CD students develop a major, self-directed design investigation rooted in the theory or practice of communication design. They are challenged to guide their projects independently through a process that produces clear and effective communication for a specific audience. This work requires research, engagement with professional practice, independent thinking, collaboration, and thoughtful risk taking. Students take ownership of their learning by defining their own problem-solving approach, and the entire discovery process is documented and evaluated in a final process book. The work and deliverables from this course flow directly into the following semester, where students' research, theories, and initial design work become the foundation of their thesis project, which will be exhibited in MIAD's spring senior exhibition show.

DS230A Advanced Digital 2D

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

Campbell, Jody

Prerequisites: FYE100, FYE110, FYE150 & FYE151

Comments: Course description is the same for all sections of DS230

This course takes students' digital skills to the next level through an in-depth, hands-on exploration of the essential software and hardware used by professional designers, illustrators, and artists. Students expand their mastery of Adobe Creative Cloud applications while learning how technical choices impact every stage of a design project. Beyond teaching tools and techniques, the course emphasizes independent digital problem solving, guiding students to assess technical needs, source solutions, and confidently navigate challenges on their own. Students also learn the critical distinctions between digital and print outputs, building the skills and confidence to create work that is polished, professional, and production-ready.

DS207A DS Elect: Furniture: Joinery & Fabrication

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

Yacavone, Ben

Prerequisites: FYE130: 3D lab certification; sophomore standing in major

Comments:

This course focuses on the 'process of making' with wood serving as the primary material. Students learn to research design precedents and to employ design skills including sketching, drawing, modeling, and working with wood. Students learn basic woodworking techniques and processes including material selection, millwork, joinery, sanding, glue and clamp assembly, and finishing through projects varying in scale and complexity. Students will make the connection between 'seeing' – the study of design precedents – and 'making' through the design processes and fabrication methods learned, both of which are necessary to the creation of designed objects.

DS307A DS Elect: Accessory Design: Materials and Techniques

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

Smith, Katie

Prerequisites: FYE100, FYE110, FYE150, FYE151, FYE130

Comments:

In this hands-on course, students will explore the art of designing and creating unique accessories using a wide range of mixed materials such as beads, upcycled textiles and more. Through experimentation with various techniques, students will develop a foundational understanding of how to work with different materials while crafting personalized wearable art. Over the course of the semester, students will create a diverse collection of accessories, including but not limited to: earrings, necklaces, bracelets, hair accessories, bag charms, soft bags and more. This course emphasizes both technical skills and artistic creativity, encouraging self-expression while providing students with the tools to master accessory design.

DS307B DS Elect: Soft Sculpture

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

Karbowsky, Kayle

Prerequisites: FYE100, FYE110, FYE150, FYE151, FYE130

Comments:

Soft Sculpture focuses on various techniques as they relate to manipulating textiles dimensionally. In this course, students will research and execute various sewing and handwork techniques, exploring how different forms can be created and how their interaction with space informs meaning. Students will also research how different fabrics behave, and the best way to use them effectively within their work. Topics related to textiles concerning materiality, environmental impact and social justice will also be discussed.

DS307D DS Elect: Advanced Furniture Studio:

Casework/Cabinetry

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

Yacavone, Ben

Prerequisites: 6cr DS207: Joinery & Fabrication and Intro to Furniture: Working with Wood

Comments: Applies towards Furniture minor

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.

DS307E DS Elect: Advanced Furniture Studio: Seating

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

Yacavone, Ben

Prerequisites: 6cr DS207: Joinery & Fabrication and Intro to Furniture: Working with Wood

Comments: Applies towards Furniture minor

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.

FALL 2026 COURSE DESCRIPTIONS

DS307F DS Elect: Intro to Book Arts
TU TH 3:15PM - 5:45PM | 3 credits
Simmons, Shawn
Prerequisites: none

Comments: Applies towards Book Art minor

In this core Book Arts minor course, students dive into the intersection of image, text, and structure. Through hands-on workshops and making, you will discover that a book is more than a container for information; it is a communicative and artistic experience you hold in your hands. By applying versatile binding techniques to almost any medium, you will learn to align structure with your conceptual vision. Whether you are a traditionalist or looking to expand the definition of a "book," this is where your ideas can take physical form.

DS307G DS Elect: Screen Printing x Communication Design
M W 8:30AM - 11:00AM | 3 credits

Bowles, Brian

Prerequisites: CD201, CD203, DS230 or instructor permission

Comments: Applies towards CD306

In the Communication Design Department's Screen Printing x Communication Design elective, students explore the tactile side of design in a world dominated by digital experiences. This studio course focuses on creating work that becomes physical, hands-on artifacts while balancing strong visual and conceptual ideas with a clear understanding of the screen printing process and the production of multiples. Students learn to screen print using a four-color process, print on t-shirts and posters, and even create their own patterned fabric. Students leave the course with hands-on screen printing skills and a portfolio of original, tactile work.

DS307H DS Elect: Communication Design Special Projects Group

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

Setala, Adam

Prerequisites: By application only - See CD Dept. Chair

Comments: *PLEASE NOTE: This course is only open to Fall 2026 senior standing students. Students must complete the application as put forth by the CD Dept. Chair to be eligible for course.

The Special Projects Group (SPG) is a highly selective Communication Design elective, offering students the chance to work on real-world projects for both for-profit and non-profit clients. This advanced studio experience sharpens technical skills, fosters creative problem-solving, and provides professional exposure. Admission is competitive, requiring a portfolio and cover letter, with only 8–10 students selected each semester. The CD SPG allows students a unique opportunity to push their design capabilities, further build a portfolio, and engage in client-driven projects in a dynamic, collaborative environment.

DS307J DS Elect: Intro to Comics
M W 3:15PM - 5:45PM | 3 credits
Beyer, David
Prerequisites: IL199 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.

DS307K DS Elect: Advanced Comics
TU TH 12:30PM - 3:00PM | 3 credits

Maxwell, Drew

Prerequisites: Intro to Comics

Comments:

During this sequential art course, students will focus on the creation of a much more substantial comic book / graphic novel. Students will also prepare marketing materials for publication of a book or webcomic. This course is designed for students who have already taken a semester of Sequential Art and have a desire to undertake a more advanced, longer-form project.

DS307L DS Elect: Traditional Painting for Illustrators
TU TH 12:30PM - 3:00PM | 3 credits

Chipana, Leeanna

Prerequisites: IL212

Comments:

Introduction to the fundamentals of traditional painting techniques and methodologies. Using materials such as water soluble oil paint and chroma interactive acrylic paints students will practice painting from life while exploring traditional approaches to art making such as glazing, impasto, grisaille, alla prima painting, color theory, color mixing with a palette knife and more. Students learn hands-on traditional materials prep such as prepping a wooden palette, paint mixing, applying gesso to canvas and more.

DS307M DS Elect: Printmaking for Illustrators
M W 8:30AM - 11:00AM | 3 credits
Krause, Ethan
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.

DS307N DS Elect: 2D Animation - Character Performance

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

Morton, Lou

Prerequisites: IMAT207

Comments: Applies towards Animation minor

This course is designed for students who have a solid foundation in 2D animation and seek to further refine their skills and explore advanced techniques. Building upon the principles learned in the introductory course, students will delve deeper into advanced character animation, layout, storytelling, and digital workflows.

DS307R DS Elect: 3D Character Animation for Video Games

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

Lile, Darrin

Prerequisites: IMAT209

Comments: Applies towards Animation minor

This course explores the techniques and tools used to create engaging and dynamic character animations in 3D software. Students will use pre-made, rigged 3D characters to learn and practice the principles of character animation. They will learn about timing and spacing, squash and stretch, follow-through and overlapping action, arcs, and secondary motion. The course will culminate in each student producing a short lip-sync 3D animation using all the principles and techniques learned during the semester.

FALL 2026 COURSE DESCRIPTIONS

DS307S DS Elect: Animation Projects
TU TH 8:30AM - 11:00AM | 3 credits

Morton, Lou

Prerequisites: By application only - see course description for link to application

Comments:

Apply here: <https://forms.gle/er3cfQFsSx4sQ66Z7>

Students will work to complete a single animation project over the course of the semester. Students can work either individually or in a group of up to 4. The first few weeks will include lectures on various studio models, animation pipelines, scheduling and professional project examples. The second half of the semester will mostly be studio time with one-on-one mentorship. Students will complete the following stages on their project: Creative Deck / Pitch, Schedule, Concept Art, Script / Storyboard, Animatic / Game Prototype, Animation / Design. Students working on a team will discuss with the instructor during the first weeks of class how to divide work and roles.

This course is designed to give advanced animation students the opportunity to produce work that displays creativity, craftsmanship and technical competence. Students may choose to work in any style (2D/3D/Puppets/Etc). Types of projects can include but are not limited to: short narrative films, music videos, games/interactive. Throughout the semester students are expected to set and meet reasonable goals for production. Projects should be creative and ambitious, but also realistic.

DS307T 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.

DS307V 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.

FAD199A FAD: Beginning Sewing

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

Novy, Shannon

Prerequisites: FYE100, FYE130 & FYE150

Comments:

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.

FAD260A Patternmaking & Construction I

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

Chandek, Bonnie

Prerequisites: Beginning Sewing (or concurrent registration); FYE100, FYE110, FYE130, FYE150, FYE151

Comments: Required patternmaking kit: assessed \$150 fee

A technical skills course focused on apparel.

Students will continue to build on sewing skills through samples, and also explore various flat patternmaking and draping techniques. Students will create a basic block set consisting of bodice, skirt and sleeves. By creating basic block patterns, students will then be able to construct mock-ups to begin the fitting process. Pattern manipulations with darts and fullness will be explored. Students enrolled in this class will be assessed a \$150 fee for a required patternmaking kit.

FAD262A Process of Apparel Design & Illustration

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

Yang, See

Prerequisites: FYE100, FYE110, FYE130, FYE150, FYE151

Comments:

Applies towards the Softgood minor

An introduction to the apparel design process through trend research and figure drawing. Students will learn the history of fashion illustration. Traditional rendering techniques for fashion will be explored, as well as design focused product development for a range of target markets. Target markets include women's, men's, non-binary, children, active wear, special occasion and adaptive clothing. This course is open to other majors as a studio elective.

FAD264A Survey of Global Textiles

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

Acevedo, Iris

Prerequisites: FYE100, FYE110, FYE130, FYE150, FYE151 & ARTH151

Comments:

This studio class provides a global approach to textiles and the textiles industry. This course focuses on terminology, fiber industry and yarn/fabric characteristics. Emphasis is on the selection, quality, performance, use and care of specific textiles. The important relationship of the textiles industry to the fashion industry will also be discussed. Students will explore the construction, dyeing and finishing of fiber processing techniques, both historic and contemporary. Cultural significance of textiles as well as the history of trade will also be investigated.

FAD307A FAD Elect: Reimagining the Garment:

Upcycling, Craft and Industry Disruption

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

TBA

Prerequisites: FAD199: Beginning Sewing

Comments:

This Fashion Upcycling course begins with the philosophy of transforming something old into something entirely new. Students will study vintage garments to understand how they are constructed, thoughtfully deconstruct them, and reimagine them through trims, embellishment, embroidery, textile design, and layering. Alongside hands-on experimentation, we will research emerging upcyclers who are disrupting the fashion industry and redefining sustainability through innovation and craft. The course challenges traditional approaches to design by exploring the elements that exist beyond the base garment — styling, surface design, and detail — and how each contributes to the overall story of a piece. By the end of the course, students will understand how the sum of these parts can create something more powerful and intentional than the original garment.

FAD360A Patternmaking & Construction III

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

Chandek, Bonnie

Prerequisites: FAD261

Comments:

Further exploration of a variety of patternmaking and construction needs within the industry. This includes pattern development for size inclusivity, non-binary design, adaptive design and construction, and the use of non-conventional materials. Pattern manipulations and apparel construction samples will continue to be generated in this course.

FAD362A Apparel Design Studio I

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

Eichhorn, Sarah

Prerequisites: FAD261 & FAD263

Comments:

Provides the students their first studio experience in designing their own collection. Starting with research and trend forecasting, students will employ digital illustration and utilize industry components in developing a complete collection. Fabric choices will be discussed as students develop patterns for their designs. Students will use advanced construction techniques for mock ups that will be sewn and fit. Critiques will be held throughout the design process. By the end of this semester, students will have corrected patterns to work from in Apparel Design Studio II.

FAD364A Digital Patternmaking & Construction

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

Acevedo, Iris

Prerequisites: FAD261

Comments:

Digital Patternmaking and Construction introduces students to industry technology to develop standard pattern blocks and size grading. Personal fit patterns will be developed and sample mock ups will be sewn for fit. Patterns developed in this course can be used in future coursework.

FALL 2026 COURSE DESCRIPTIONS

FAD460A Apparel Design Thesis I
M W 6:00PM - 8:30PM | 3 credits
Wolter, Rainer
Prerequisites: FAD363, FAD365
Comments:

In this course students will use research and trend forecasting as they initiate concept development for a final collection. Students will create garment patterns and muslins as they work to refine their vision and concepts. Three to five pieces that showcase the student's creativity, technical skills and design will ultimately be produced for this original collection. Students will also be documenting their process throughout the semester.

NSP200B Singularity & Multiplicity
TU TH 3:15PM - 5:45PM | 3 credits
Bogart, Tara
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course will examine the evolution of art from the perspective of making, using art history and theory to motivate inquiry into how art gestures are affected by past, present and future contexts. The seminal 1936 Walter Benjamin essay "The Work of Art in the Age of Mechanical Reproduction" will provide an informative and illuminating backdrop to studio project prompts, class discussions and further readings and research. We will explore how meanings are encoded in authentic, unique objects and events, and how representations of those objects and events are decoded in different contexts. Students will experiment with old and new technologies, and investigate how tools define, limit and expand creative possibilities. Through critique, students will learn how artistic intent and the dynamic of multiple viewpoints, via an audience, ultimately produce shared meaning.

NSP206A Studio Principles: Photography
M W 3:15PM - 5:45PM | 3 credits
Gill, Grant
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course provides students with the foundational knowledge and skills within photography. 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.

NSP206B Studio Principles: Sculpture
M W 12:30PM - 3:00PM | 3 credits
Pergl, Will
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

A range of metal working tools, methods, and techniques will be introduced and demonstrated throughout the semester. A fundamental understanding of MIAD's foundry and the metal working area will include blacksmithing, TIG welding; hot and cold metal forming techniques; metal chasing, patina, and finishing processes. Lectures, readings, and critiques will develop the student's awareness of historical precedents and contemporary sculpture issues.

NSP206C Studio Principles: Acrylic Painting
F 9:00AM - 2:00PM | 3 credits
Barrickman, Peter
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course provides students with the foundational knowledge and skills within acrylic painting. 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.

NSP206D Studio Principles: Direct Oil Painting
TU TH 12:30PM - 3:00PM | 3 credits
Barrickman, Peter
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course provides students with the foundational knowledge and skills within direct oil painting. 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.

NSP206E Studio Principles: Ceramics
TU TH 6:00PM - 8:30PM | 3 credits
Krohmer, Brittany
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

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

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.

NSP206F Studio Principles: Printmaking - Screenprint, Relief & Intaglio
M W 6:00PM - 8:30PM | 3 credits
Manuel, Ariadne
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course provides students with the foundational knowledge and skills within printmaking. 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.

FALL 2026 COURSE DESCRIPTIONS

NSP220B Approaches to Making: Connective Storytelling and Manifested Poetry

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

Bouldes, Morgan

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

Within the soul of one's work lies a seed rooted in the poetic manifestation of its creation. An Artist births an artwork into existence and therein are several interwoven narratives that speak to the totality of its life: the personal journey of the Artist and how it feeds the story of its conception, the intended purpose of the work as it is digested and disseminated by onlookers and the story the work continues to tell as it matures and continues to exist through time and within the absence of its creator. How do time and narrative work within and around one another? How do different forms of art based storytelling from previous eras speak to our present connected existence and the relationship between maker and spectator? Through prompted exercises, in depth conversation, deep listening to one another, journaling, collaboration, experimentation and independent research, students will continue to build upon the foundation of their emerging art practices. Additionally students will develop an informed multidimensional and poetic lens through examining narrative based methodology within an artistic context from past to present.

NSP220C Approaches to Making: Museums and Archives

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

Manuel, Ariadne

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course will examine museums and archives as sites of research, artistic production, and cultural power. Students will explore how these institutions shape history and collective memory, while simultaneously considering the political, social, and historical forces that determine what is preserved, displayed, or forgotten.

Through readings, discussions, research, and studio projects, students will investigate the origins of museums and archives and their role in their own art practice. Key questions include: What is an archive? What is a museum? How can artists critically engage with these institutions? How might my own work be considered an archive?

Assignments will include creating and documenting a personal or conceptual archive, responding to texts on the history and politics of museums, and conducting research through site visits to local Milwaukee museums and archival institutions.

NSP220D Approaches to Making: Documentary

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

Horvath, Jon

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

This course is open to students working in all mediums looking to consider how events from their everyday lives and from society at large can inform their creative practice. The class will explore the evolving and increasingly important role of 'documentary' strategies within a 21st century context that has witnessed a greater uncertainty around notions of 'truth'. Students will engage with numerous methods, from creating works that live as evidentiary records to approaches that allow them to question the nature of objectivity, the role of the maker, and the ethical underpinnings of imaging/representing a subject. Students will be invited to work in a variety of mediums and approaches, allowed to employ both traditional techniques and/or emerging technologies, and incorporate various presentation formats for meeting an audience. Students will be encouraged to bring a subjective, expressive, and experimental approach to this topic in order to challenge the limits and preconceptions of the 'documentary'. The course is not situated around any particular medium or discipline; rather, it encourages the maker to consider the translation of first-hand experience into a material record that serves their own personal objectives.

NSP220E Approaches to Making: Movement

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

Sanders, Rachel

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: **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.

We are all moving at different speeds. Our days are shaped by rhythms—walking, working, waiting, repeating—and these patterns inevitably enter our creative practices. Approaches To Making: Movement explores how the body's motion, habits, and tempo influence artistic thinking and making, and how artists translate motion into visual and sonic form.

Through drawing exercises, sound experiments, and studio projects, students will investigate how gesture, repetition, duration, and change generate meaning. The course will consider both literal movement—dance, performance, and bodily gesture—and implied movement: processes that create transformation without visible action, such as the evolving surface of a print plate, sequential imagery, or shifts in sound over time. Visits, artist talks, and potentially a session in a dance studio will expand students' understanding of movement as a creative language rather than simply a subject.

Students will produce work in a range of media, including drawing, sound, installation, and time-based approaches, developing projects that respond to rhythm, pacing, and physical experience. Emphasis will be placed on awareness of the body in space and on recognizing how attention, repetition, and duration shape perception.

Rather than representing motion, this course asks students to work from within it—to notice how making itself becomes a choreography of gestures, decisions, and time.

FALL 2026 COURSE DESCRIPTIONS

NSP250A Professional Practice I: Art & the Community
M 8:30AM - 11:00AM | 3 credits

Hill, Vedale

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.

NSP300A Connections

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

Lepley, Teddy

Prerequisites: NSP200, 3cr NSP220/221 & 6cr NSP206/207

Comments: Course description is the same for all sections of NSP300

Connections foregrounds students' artistic research. Students focus on their idea development through extensive model-making, sketches, gestures, experimentation, and exploration. This course is designed to aid students in developing studio practices and directions, rather than producing finished works of art.

NSP306A Open Studio I: Intermediate Multidisciplinary
TU TH 8:30AM - 11:00AM | 3 credits

Harper, David

Prerequisites: NSP200, 3cr NSP220/221 & 6cr NSP206/207, or instructor approval

Comments:

This course is an introduction to self-directed learning designed to further one's growth as a multidisciplinary artist. Individual artistic investigations will center on self-determined modes of making. The course will encourage experimentation through risk-taking and openness to explore various materials/media appropriate to the concept. Students may concentrate on one discipline or work across several disciplines. In doing so, they will critically analyze artists' decisions on material/media choices based on concept, craft/execution, and feasibility.

The instructor will help to guide that decision as the student identifies specific themes for artistic inquiry. Successful self-determined inquiry requires the students to honestly reflect on the trajectory of their work and research rooted in a deep dialog with the process of making.

Artistic inquiry will be clarified through readings, critiques, visits to exhibitions, and frequent consultation with the instructor and other students. Because this course focuses on studio practice, students are expected to be working during class. Discussions provide an opportunity to explore common ideas, seek advice, share discoveries, and provide support for the class community.

NSP306B Open Studio I: Intermediate Sculpture
M W 3:15PM - 5:45PM | 3 credits

Pergl, Will

Prerequisites: 9cr NSP206/207, must have at least 3cr in sculpture/metal/clay or instructor permission

Comments:

In creative activities such as furniture design, contemporary sculpture and filmmaking meaning is produced by making connections between things. The associations of elements themselves and how these discrete elements are changed through physical or conceptual connection are paramount in making meaning. In this course, students will investigate different approaches to making found in contemporary Sculpture & 3D Design today. Each student is expected to develop ambitious projects that are rooted in historical and cultural dialogs.

NSP306C Open Studio I: Intermediate Painting
TU TH 8:30AM - 11:00AM | 3 credits

Barrickman, Peter

Prerequisites: 9cr NSP206/207, must have at least 3cr in painting or instructor permission

Comments:

Building on the fundamentals of Studio Principles: Painting, Intermediate and Advanced Painting is a rigorous semester-long painting laboratory, working within the student's choice of painting media, including oil or acrylic. Class focuses on the unique process and characteristics of the medium with a focus on developing a personal voice through the making of work. Through a combination of prompted and self-proposed works, students will be encouraged to take artistic risks in the service of invention while learning from one's mistakes. The class will reference the discourse of painting history and more recent developments in the medium which will help students locate their work with awareness of a larger cultural field.

NSP306D Open Studio I: Intermediate Photography
M W 8:30AM - 11:00AM | 3 credits

Horvath, Jon

Prerequisites: 9cr NSP206/207, must have at least 3cr in photography or instructor permission

Comments:

his course will explore the physical and material possibilities of the photographic medium. Students will be invited to work in a variety of strategic approaches that expand a photographic dialogue beyond the image itself. Students will be encouraged to pursue numerous forms including analogue photography, photo-sculpture, photomontage/collage, printing on non-traditional materials, hand-altered prints, alternative/historic processes, among others. While the course will be situated predominantly around photographic production techniques and tutorial, students will be invited and challenged to explore the integration of other mediums as determined to be useful. Prior photographic experience is highly encouraged.

FALL 2026 COURSE DESCRIPTIONS

NSP306E Open Studio I: Intermediate Printmaking
M W 3:15PM - 5:45PM | 3 credits

Manuel, Ariadne

Prerequisites: 9cr NSP206/207, must have at least 3cr in printmaking or instructor permission

Comments:

This course is an introduction to self-directed learning designed to further one's growth as a multidisciplinary artist. Individual artistic investigations will center on self-determined modes of making. The course will encourage experimentation through risk-taking and openness to explore various materials/media appropriate to the concept. Students may concentrate on one discipline or work across several disciplines. In doing so, they will critically analyze artists' decisions on material/media choices based on concept, craft/execution, and feasibility.

The instructor will help to guide that decision as the student identifies specific themes for artistic inquiry. Successful self-determined inquiry requires the students to honestly reflect on the trajectory of their work and research rooted in a deep dialog with the process of making.

Artistic inquiry will be clarified through readings, critiques, visits to exhibitions, and frequent consultation with the instructor and other students. Because this course focuses on studio practice, students are expected to be working during class. Discussions provide an opportunity to explore common ideas, seek advice, share discoveries, and provide support for the class community.

NSP320A Contemporary Critical Theory: The Body is Not a Problem

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

Miller, Kimberly

Prerequisites: NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200

Comments:

The class explores the body and subjectivity as processes in becoming. We carry our bodies with us, and our bodies carry memory, history, knowledge and experience. In this class we will explore how we hold, work with, and move the body in many dimensions and across time and cultures. You bring your own body to the class, while exploring possibly new-to-you ways of thinking and working. Throughout history the body (and bodies) have been blamed and used to justify acts of warfare and terror. This class pushes against the notion that the body is a problem, and embraces the practice of the body as a site of wonder and wisdom.

We will read both theoretical and fiction, including works by Sadiya Hartman, Yvonne Rainer, Octavia Butler, and Danielle Goldman.

NSP320B Contemporary Critical Theory: Black Marxism

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

Miller, Kimberly

Prerequisites: NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200

Comments:

We will make the case for why and what we need to know about Marxism, and why and what we need to know about the history of Black resistance. Cedric Robinson's text *Black Marxism* (1983) forms the core of this course. In this work, Robinson argues that Black radicalism must be linked to the history and traditions across Africa and the Caribbean.

Marxist analyses tend to assume a Western European perspective of history and experience that downplay the significance of Black people and Black communities as agents of change and resistance. We will read twentieth-century Black radical thinkers as W. E. B. Du Bois, C. L. R. James, and Richard Wright, and 21st century scholars such as Tiffany Willoughby-Herard, Dr. Lewis Gordon, and Robin D. G. Kelley.

NSP320C Contemporary Critical Theory

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

TBA

Prerequisites: NSP200, 3cr NSP220/221 & 6cr NSP206/207 & WR200

Comments:

Power may be defined as the ability to make or effect change. Power may both stabilize and destabilize, cause change and prevent change. Amos Wilson describes power as the ability to achieve a desired goal, or the ability to overcome conditions imposed by others, or the ability to impose on others social and behavioral demands. Ideology is closely linked with power, in that ideology structures our belief and value systems. What does this mean for artists?

Key issues in this class include formal, contextual, and conceptual developments and are discussed in relation to socioeconomic, intellectual, political, and cultural contexts. Emphasis is placed on theoretical and critical issues. The study of contemporary cultural theory is a study into the formation of the contemporary subject - ourselves - as well as the study of how we come to know and see art.

NSP400A Standpoints & Circumstances

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

Harper, David

Prerequisites: NSP301, NSP307, NSP391 & senior standing in NSP

Comments: Course description is the same for all sections of NSP400.

This course is a dynamic combination of studio work and critical inquiry into the meanings embedded within and around artworks. This course will demonstrate the importance of understanding one's position within the world of creative production, and in the larger social context, to understand generation and interpretation of meanings. Through critique, students will examine how individual viewpoints, and interpretations of the viewpoints of others, are shaped by contexts. As they develop their studio practices, students will be asked to explore available interpretations of their work and the work of others, and to bring these interpretations to bear through exhibition. Venues for artistic and creative production will be explored to empower students to see themselves as generators of culture, and members of communities responsible for their own artistic sustenance.

NSP440A Multidisciplinary Thesis

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

Miller, Kimberly

Prerequisites: all junior level major classes completed and senior standing

Comments: Course description is the same for all sections of NSP440

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 artistic, cultural and scholastic competence within an individually described program of study that culminates in a required thesis exhibition.

A self-directed studio component forms the backbone of this course, which is taught in concert with Senior New Studio Practices Seminar. At the beginning of this yearlong undertaking, the student, in consultation with the instructor, will define a starting point for the thesis project. Through this project, students will form an extensive body of work. The direction of the student's project will be tested through rigorous examination of the artwork produced. New directions or productive tangents may be identified and pursued as the semester progresses. Students expand their ideas, and experiment within the studio practice while being open to ambiguity and discovery. Through the repeated process of researching, making and critiquing, students develop and refine a cohesive body of work for presentation during the final thesis exhibition in the second semester. This work represents personal vision and is presented professionally. The experience of this public presentation of work serves to inform an overall concept of the artist's continuous process from initial idea to execution and reception. Final assessment of the student's thesis takes the form of a panel meeting within the exhibition space.

FALL 2026 COURSE DESCRIPTIONS

NSP450A Professional Practice II: Art & Entrepreneurship

F 2:00PM - 4:30PM | 3 credits

Hill, Vedale

Prerequisites: Senior Standing, NSP290 & NSP391

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.

FYE100A Systems of Drawing

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

Lee, Matthew

Prerequisites: none

Comments: Course Description is same for all sections of FYE100

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 in the 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

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

Feraidon, Zuhail

Prerequisites: none

Comments: Course Description is same for all sections of FYE110

This course is an introduction to composition, color theory, and meaning-making. Students will apply the elements and principles of art and design through a variety of tools and media. They will learn to identify 2D fundamentals and create clear and effective visual communication using these principles. All assignments will focus on how ideation techniques are fundamental to creative problem solving.

FYE121A RPC: Elsewhere: The Art and Design of Speculative Worlds

F 8:30AM - 2:00PM | 3 credits

Mussmann, Zina

Prerequisites: none

Comments:

Students will explore fantasy and science fiction and how they serve as mirrors of human hopes, fears, and conflicts. They will research and analyze speculative worlds across literature, time-based media, games, product design and visual art to uncover revelations about innovation, society and identity. Alongside this research, students will engage in their own worldbuilding through drawing, painting, sculpture, mixed media, animation and design. They will adopt speculative thinking to imagine and create new systems, objects, environments and modes of communication. The course culminates in students building an imagined world through the lens of their specific major by reconsidering the objects, images, environments and narratives that shape our shared reality.

FYE121B RPC: Children's Market for Illustrators

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

Rash, Andy

Prerequisites: none

Comments:

Illustrators often create products and entertainment intended for children. This studio course explores several types of illustration work, including book publishing, surface design, and animated show conceptualization. Students will create work meeting real-world criteria and develop their craft and personal voice in this sampler platter of children's illustration markets.

FYE121C RPC: Rituals and Routines: Developing a Daily Practice

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

Niemack, Riley

Prerequisites: none

Comments:

Daily practices have long been an essential component of artistic growth, serving as an important space for establishing creative flow, discipline, and experimentation. This course examines the role of creative daily habits and routines of artists across history and in the present, exploring the diverse ways these rituals contribute to their artistic practices. Through research, discussion, and hands-on experimentation—beginning with drawing as a foundational tool—students will investigate various approaches in order to develop their own individualized methodologies. Coursework will include reflective writing, daily exercises, and the production of polished work inspired by their evolving practices. By the end of the course, students will have established a sustainable creative ritual that feeds their individual artistic pursuits.

FYE121D RPC: Contemporary Wayfinding Strategies

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

Berens, Emily

Prerequisites: none

Comments:

This course explores contemporary wayfinding as an intersection of design, space, culture, and technology. Students will study how users navigate both physical and digital environments, examining wayfinding systems as tools for orientation, inclusion, storytelling, and placemaking. Through lectures, research exercises, and hands-on projects, the class investigates signage, mapping, scoring, environmental graphics, and artists' books as educational systems. Emphasis is placed on user-centered design, accessibility, cultural context, and ethical considerations. By the end of the course, students will be able to analyze existing wayfinding systems and will produce a diverse range of projects engaging both traditional and digital media.

FYE121E RPC: Punk, Politics, & the Art of Rebellion

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

Humphries, Bruce

Prerequisites: none

Comments:

Rebellion in music and art has been in existence for a long time. We will use punk as a jumping off point to explore various means of music, art and rebellion. Punk rock wasn't just about the music. The inspiration behind many bands like the Sex Pistols and Dead Kennedy's was much more a reaction from the politics of the time rather than the music itself. We will explore what was happening in society at the time that was causing this rebellion. We will also explore how punk influenced fashion and visual art and explore why it became so main stream - from obscurity to Hot Topic.

FYE121F RPC: Crafting Consciousness

F 8:30AM - 2:00PM | 3 credits

Dorn, Melissa

Prerequisites: none

Comments:

Crafting Consciousness will look closely at the intersection of activism and craft, from singular everyday acts to monumental movements. How folks historically, and currently, create change, while carving out space for themselves both inside and outside of the art world. Together, we will research, write proposals and make work that has the ability to communicate and impact current social conditions. Emphasis will be placed on creating a communal environment that supports the work so we can dig deeply and not be afraid to fail.

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FYE121H RPC: Drawn to Letters
M W 8:30AM - 11:00AM | 3 credits
Farahzad Mayer, Laura

Prerequisites: none

Comments:

Drawn to Letters is a hands-on deep dive into the art of making letters come alive. This course explores hand lettering as both a craft and a powerful communication tool, blending research, design process, and playful experimentation. You'll break down letterform construction, build dynamic compositions, and discover how typography can shout, whisper, or sing with personality. Along the way, you'll sharpen your technical skills, stretch your conceptual thinking, and develop a creative typographic voice that's uniquely yours. From sketchbook explorations to bold final pieces, possibly printed on a Risograph, you'll turn ideas into expressive typographic statements that demand attention.

FYE130B Fabrication: Form, Light & Content
M W 12:30PM - 3:00PM | 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.

FYE132A Advanced 3D Lab Certification
F 8:30AM - 11:00AM | 0 credits

TBA

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

Bouldes, Morgan

Prerequisites: none

Comments: Course Description is same for all sections of FYE150

In Digital 2D, students are introduced to image and content creation, manipulation, editing, and management through raster editing, vector graphics, and desktop publishing programs. Students will learn file management and workflow techniques, along with digital documentation and presentation of work. Students will employ digital terminology across a wide range of disciplines and practices while 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.

HUMT121A Intro to Humanities: Culture, Intersectionality & Humanity

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

Sadler, Gregory

Prerequisites: none

Comments:

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 are 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: Introduction to Disability Studies

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

McLaughlin, Barbara

Prerequisites: WRTG200

Comments: This course will be taught asynchronously.

What does it mean to be 'abled?' 'Disabled?' 'Differently Abled?' In HUMT 340: "Introduction to Disability Studies," students will enrich their perceptions of "disability" through study of how culture defines and determines "being disabled" and how Ableism in a culture systematically creates unjust and discriminatory conditions for the disabled. Students will be asked to view "disability" not as a set of physical or mental differences but as the (often reductive and oppressive) product of interactions between physical, cultural, and political environments/forces which shape the perception and experience of "disability."

The class will reflect the intersectional framework that is being used in the fields of study focused on gender, race, class, sexuality, and aging/ageism in our culture. Students will view disabled people not as objects but as producers, participants, and creators in the culture.

Coursework will include the following: study of terminology used by a range of sources when describing the disabled; examination of cultural representations (or lack thereof) of the disabled; review of assigned readings/TED Talks/Podcasts featuring the work/views of disability scholars/activists; study of Disability history and conduct of ongoing primary and secondary research. HUMT 340 will conclude with self-directed, researched, final student projects.

HUMT340B Topic in Humanities: American Literature on Fascism: It Can Happen Here

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

Coan, Cheryl

Prerequisites: WRTG200

Comments:

This course examines the "it can't happen here" fallacy in American political culture. We live in tumultuous times when words like "fascism" and "autocracy" are thrown around. By analyzing Sinclair Lewis's satirical warning and Philip Roth's counter-historical novel, students will explore how rhetoric, media, and fear can shift the "Overton Window" from democracy toward autocracy.

FALL 2026 COURSE DESCRIPTIONS

HUMT340C Topic in Humanities: Philosophy and Fantasy- Leguin's Earthsea

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

Sadler, Gregory

Prerequisites: WRTG200

Comments: This course will be taught asynchronously.

This course centers on speculative fiction author Ursula K. Leguin's award-winning "Earthsea" novels and short stories, situated within a fantasy narrative universe. Many themes raised and addressed in LeGuin's stories are drawn from her engagements with philosophy, anthropology, psychology, history, religions, feminism, language, and literature. She also raises important issues of race, power, gender, identity, relationships, and responsibility in a body of work written and revisited over several decades.

In the course of the semester, students will read, reflect upon, and discuss her six relatively short (200-250 page) and readable Earthsea books, focusing on key literary and philosophical thematics. We will also be looking at the issues of representation and artistic depiction of the characters and events, at LeGuin's worldbuilding, at her developing and ongoing engagement with feminism as a movement, and at the dynamics of craft, power, gender, race, politics, practical reasoning, and death involved in her stories.

We will also examine selections from her interviews and essays that bear upon her work, her views of society, gender, identity, power, and the creative processes, and reference some of the secondary literature discussing LeGuin's Earthsea.

HUMT340D Topic in Humanities: Strategies for Storytelling

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

Luchinski, Ashley

Prerequisites: WRTG200

Comments:

Everyone has a story to tell and for a variety of reasons, but how do you tell it well? In this class, we'll take a deep dive into the things that make stories tick and stick: plot, perspective, character, setting, theme, literary devices and styles, and much more. While acquiring a base knowledge of how narrative functions through reading, analyzing, and discussing, students will have opportunities to discover stories in culture, play with content and context, and compose stories in their choice of forms. This class will provide a solid foundation for understanding the essential elements of storybuilding for Illustration, Communication Design, and Industrial Design majors as well as students interested in children's books, character and world development, comics, graphic novels, creative writing, podcasting, and any other form of storytelling.

HUMT340G Topic in Humanities The Woman Artist in Victorian Literature

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

Blaser, Emily

Prerequisites: WRTG200

Comments:

This course will explore representations of the woman artist in Victorian literature, using close reading to study the tensions between nineteenth-century definitions of creativity and the Victorian feminine ideal. We will consider the ways in which these artist characters introduce confusion in the texts, upsetting nineteenth-century gendered definitions of agency, imagination, and desire. In addition to the literary analysis, we will examine the visual art of several nineteenth-century women painters and illustrators, tracing the impact of the popular doctrine of "separate spheres" and the cult of domesticity in the visual art and in the artists' life stories.

HUMT340H Topic in Humanities: Composing Captivation: Writing about Music

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

Lawson, David

Prerequisites: WRTG200

Comments:

Students will explore music as a liberatory art form through listening to, reading, and writing about music. Students will read a variety of writing on music related subjects, including academic and popular criticism and review, music history, and literary commentary. Students will critically engage with the material conditions of both music and critical production through analyzing the social forces that influence the creation and reception of music. Major assignments will include a personal essay, a critical analysis of a piece of music, album and concert reviews, and a comparative essay. Because music and writing should connect people, student writing will be published on a class website and made available for public engagement, including by the artists discussed.

HUMT340J Topic in Humanities: Sustainable Future

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

Simmons, Lauren

Prerequisites: WRTG200 & NASC220

Comments: Applies towards Sustainability minor

As the world's population approaches eight billion people, we grow increasingly aware that how we meet our needs today can have lasting effects on future generations. We bring sustainability into the conversation, but what does that truly mean? This seminar course focuses on the science behind sustainability – what it means, what our role is, how we can achieve a sustainable future – with considerations of the economic, societal, and environmental impacts of our actions. Through discussions, presentations, and lectures, students will develop a better understanding and increased awareness of their individual contributions to a sustainable future and are encouraged to connect sustainable methods and ideology within their practice. By making conscious decisions in our lives today, we can work to ensure a sustainable future for all.

HUMT340K Topic in Humanities: Principles of Human Nutrition

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

Volante, Valeria

Prerequisites: WRTG200 & NASC220

Comments:

This is a science-oriented, introductory human nutrition course. Here we will focus on the basic principles of human nutrition and their role in maintaining good health and fitness, all while unmasking some common myths and touching on some hot nutrition topics and trends. Students will learn to recognize nutrient categories and their effects on our bodies (proteins, carbohydrates, lipids, vitamins and minerals), understand the daily nutrient requirements, mechanisms of digestion, weight management and workout strategies, dangers of fad diets, science behind supplements, alternative food sources, fasting theories, chronic diseases and many more. We will touch on the rationale for development of dietary guidelines and nutrition policies in different fields, like daycares, schools and prisons across the US and around the world. In addition, students will try new foods and have various hands-on activities such as an evaluation of your own daily food intake, understanding portions, counting your daily calories and reading the nutrition facts labels.

HUMT340L Topic in Humanities: Peripatetic Biology

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

Engevold, Paul

Prerequisites: WRTG200 & NASC220

Comments:

Per-i-pa-tet-ic: [per-uh-puh-tet-ik] means of or pertaining to Aristotle (he taught philosophy while walking in ancient Athens), or pertaining to the Aristotelian school of philosophy. This is a seminar-based course in which students will be engaged in discussing and analyzing information as we wander around different student-chosen topics in biology from various perspectives. Peripatetic Biology provides an opportunity for students to explore the economic, social and political impacts of current environmental and biological issues. Each section of the course has a focus topic to serve as a framework for guided discussions on a wide variety of biological themes. Regardless of the focus topic, each student is encouraged to reflect on and work to integrate as many themes of biology as possible into the debate discussions.

FALL 2026 COURSE DESCRIPTIONS

HUMT380A Service Learning: Art, Culture, and Community

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

Hillary, Anna

Prerequisites: WRTG200 & Junior standing

Comments: This is a service learning course that has required community service hours.

In HUMT380: Topics in Social Science: Art, Culture, and Community students will explore the power and potential that art and design hold in community. By integrating service experiences across the city of Milwaukee with individual and collaborative research, students will investigate the ways that systems structure communities, value (and devalue) different cultures and knowledges, and shape identities. Students will learn how to utilize oral history methods for interviewing community members in order to broaden their thinking about how local and systemic change could be made and to uncover the agency of individuals to push back on the dominant structures. Through interdisciplinary readings and documentary film, students will also learn about cooperative movements taking place in the U.S. and around the world to analyze the ways cooperativism differs fundamentally from the systems that are currently in place. Finally, students will create their own action plans that reimagine local systems in Milwaukee, highlighting concrete ways to foster change as artists, designers, & community members.

HUMT380B Service Learning: Social Equity

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

Brunson, Alexia

Prerequisites: WRTG200 & Junior standing

Comments:

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: Physical and Mental Health in Crisis

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

Tanzer, Donna

Prerequisites: WRTG200 & Junior standing

Comments:

Now, more than ever, significant and often disturbing connections between health and social justice confront us on a daily basis. In this current post-pandemic era, we continue to discover increasing inequities in healthcare, and we are beset by a raging mental health crisis among youth. Recent changes in federal health administration have led to serious concerns among scientists regarding public health and the scientific research supporting it. In Physical and Mental Health in Crisis, students will study global, community, and individual healthcare needs and concerns through a variety of readings, videos, guest speaker presentations and discussions; they will also conduct primary and secondary research into health-related issues that surround them and affect them personally. Of necessity, the curriculum is fluid—current events relevant to public health concerns will be a consistent focus. The class will also delve into the historical roots of health inequities, studying racial and class disparities and atrocities such as the Tuskegee Syphilis Experiment. They will also examine the effects of physical and mental illness on social wellness and a productive citizenry while also studying the impact of healthcare availability on marginalized populations in the United States and globally.

HUMT380D Service Learning: Theory and Practice of Social Change

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

Scruton, C J

Prerequisites: WRTG200 & Junior standing

Comments:

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.

IL199A Visual Development & Storytelling

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

Beetow, Christine

Prerequisites: FYE100 & FYE150

Comments:

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

Quinn, Jennie

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

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.

IL210A Illustration I

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

Beetow, Christine

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: Course description is the same for all sections of IL210

In this basic introduction to the broad field of illustration, problem-solving, creativity, effective communication and aesthetics are explored through the working process common to the professional. Drawing and other visual skills are defined and refined through exploration of various media and style solutions. Visual solutions will emphasize appropriate and inventive application of formal elements.

FALL 2026 COURSE DESCRIPTIONS

IL212B Illustration Media

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

Rash, Andy

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

Illustration Media is a comprehensive exploration of media and their application to the process of 2D and 3D communicative illustration. Emphasis is placed on the development of technical skills and the creative concepts related to traditional and emerging media. 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.

IL214A Figure Drawing for Illustrators

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

Chipana, Leeanna

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments: Course description is the same for all sections of IL214

This course provides an in depth study of the figure and its relationship and application in contemporary illustration. Coursework and assignments will focus on a thorough understanding of anatomy through observation, personal expression, as well as practical application to illustration. Traditional and non-traditional drawing methods will serve as vehicles for exploration.

IL310A Illustration III

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

Grauert, Christiane

Prerequisites: IL211

Comments: Course description is the same for all sections of IL310

Illustration III expands on the skills learned in Illustration I and Illustration II while stressing the importance of the professional working process. Visual thinking as it applies to the field of communication is explored, with an emphasis on creative problem-solving.

IL410A Professional Practice for the Illustrator

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

Zhou, Yuanyuan

Prerequisites: IL311

Comments: Course description is the same for all sections of IL410

This required course for illustration majors is for upper-level students exhibiting a solid understanding of technical skills, creative attitude and high motivation. The primary goal of this course is to prepare students to enter the field of illustration by providing them with the tools and information to begin to build a freelance client base and a professional portfolio.

IL412A Illustration Seminar I

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

Matson, John

Prerequisites: IL311 or IMAT313

Comments: Course description is the same for all sections of IL412

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

Lile, Darrin

Prerequisites: FYE199: Visual Development & Storytelling or 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

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

Lile, Darrin

Prerequisites: FYE199: Visual Development & Storytelling or 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.

IMAT414A Animation Thesis: Preproduction

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

Morton, Lou

Prerequisites: IMAT313 & senior standing

Comments: course description is the same for all sections of IMAT414

Pitch an animation-based project, gather research, and develop pre-production artwork to prepare for a semester-long production. Assignments will task students with creation of production schedules, concept art, and prototypes. Depending on the interests, skills, and professional aspirations of the student, projects can take many different forms including: short films, computer games, interactive experiences, and 3D models. Projects must incorporate significant content research to support the idea, concept, and/or narrative. Students may choose to work alone or in teams. Animation Thesis Pre-Production is the first of a two-part experience. In the Spring, students will produce the finished projects for display at MIAD's Thesis Exhibition.

PD240A Fabrication for Design Concepts

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

TBA

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

This course introduces students to hands-on fabrication methods for different materials and problem-solving challenges. Students learn how manual and digital fabrication skills, when combined with good craft, accelerate the understanding of form, function and aesthetics. This course provides a vital foundation to understand the essential contribution of thinking, drawing, and making towards successful design resolution. Equally important is the confidence the student gains from utilizing the different skills in a process that parallels the same used in the profession.

FALL 2026 COURSE DESCRIPTIONS

PD250A Design for Human Interface
TU TH 8:30AM - 11:00AM | 3 credits

TBA

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

This course examines design challenges presented by the interface between objects and human systems, not just how they work but how they should work. The course highlights the power of design in society and the responsibility of the designer to the user and client. The priority of this course is to develop basic design skills while solving legitimate design problems found in the profession. Students will explore diverse challenges including developing emergency shelter systems, integrating form and ergonomic improvements in a handle, developing related but abstract forms within size constraints, and illustrating the connection between engineering and aesthetic design in a bridge structure under load.

PD252A Design Documentation: Intro to 3D CAD Modeling

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

Caruso, John

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

This course introduces students to a variety of manual and digital documentation skills required to illustrate, develop, communicate, and prepare designs for next steps in product development and manufacturing. In the first half of the course students will become versed in sketching, diagramming, parallel projection drafting, dimensioning, lettering, and perspective – all on paper. In the second half of the course students will learn the interface of and document their ideas in a parametric 3D computer-aided design software, such as Solidworks.

PD340A Design Research & Sponsored Initiatives

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

Caruso, John

Prerequisites: PD241, PD251, PD255; junior standing

Comments:

This course introduces students to the role of research in achieving design solutions for a corporate client. Projects and deliverables range from consumer products to transportation to workstations to wearable technology. With projects sponsored and funded by companies in agreement with the MIAD Product Design department, students and their work will be directed, assessed and awarded by outside professionals. In accordance with industry standards, sponsors will expect documented research methodology and outcomes to frame the design process and concept development.

PD342A Manufacturing Processes & Technologies: Sustainability

TU 12:30PM - 3:00PM | 1.5 credits

Caruso, John

Prerequisites: PD241, PD251, PD255; junior standing

Comments:

This course examines processes and systems used in manufacturing of consumer products. Industry standards in plastics, metals and composites are studied both as fabrication processes and as design strategies and protocols. Students learn appropriate manufacturing strategies augmented with sustainable alternatives. Field visits to active material processing factories augment video and lecture presentations. Course outcomes include student presentations on specific topics to the class.

PD344A Digital Modeling & Surfacing

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

TBA

Prerequisites: PD241, PD251, PD255; junior standing

Comments:

This course strengthens students' CAD modeling skills by focusing on industry expectations for modeling protocol using solids and surfaces in parametric CAD software (such as Solidworks). Students learn how to position their design within an environmental context and configure lighting schemes for optimal client presentation. Raster-based software (such as Adobe Photoshop) and Vector-based software (such as Adobe Illustrator) are used in conjunction with rendering results to deliver an integrated approach in modeling and visual presentation. Students will learn how to export their designs for digital 3D printing or machining.

PD346A Portfolio & Internship Preparation

TH 12:30PM - 3:00PM | 1.5 credits

Caruso, John

Prerequisites: PD241, PD251, PD255; junior standing

Comments:

This course guides students through the process of developing a complete junior-level portfolio towards the goal of securing a design internship. Graphic and typographic standards, taught by a member of MIAD's Communication Design faculty, will be practiced and integrated into a professional level narrative using the work the students have completed prior. Students will submit the final portfolio to the department faculty for assessment.

PD352A Digital Sketching, Visualization & Narrative Systems

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

TBA

Prerequisites: PD241, PD251, PD255; junior standing

Comments:

This course connects manual drawing skills to digital media and then to designing narrative presentations. Transitioning from analog drawing techniques on paper to digital sketching on tablets requires an understanding of the benefits and challenges of both systems. The digital medium offers increased speed and output expected by the industry while analog drawings can offer less predictable, but more creative design options. Sensitivity to both mediums requires regular practice. Students will learn new techniques of presentation in the digital setting with the accelerated options for image creation and enhancement.

PD440A Smart Objects in the Home: UX/UI

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

TBA

Prerequisites: All sophomore & junior level PD major classes completed and senior standing

Comments:

In Industrial Design V students will identify specific design needs or projects that become the basis for their design activities either in team or individual projects. Attention is given to all phases of the design process in advanced product design and to further develop their communication skills by presenting to visiting professionals. Students will participate in the International Housewares Association design competition on an individual basis while working in team configurations for available sponsored projects. This semester prepares and hones the students' skills, confidence and independence for the Spring Semester Senior Capstone project.

PD442A Business of Design Practice

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

Caruso, James

Prerequisites: All sophomore & junior level PD major classes completed and senior standing

Comments:

Professional Practice 1 is a first-semester 4th year level course that introduces the basic concept of business practices of industrial design. Through various readings and a series of presentations by faculty and outside design professionals, the students gain an understanding of their future profession. Students will prepare a cover letter, resume and portfolio for presentation to, review and assessment by an outside consulting group.

FALL 2026 COURSE DESCRIPTIONS

IAD220A IAD Studio 1

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

Hansen, Sarah

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151; **Co-Requisite:** IAD222, experience in SketchUp or instructor permission

Comments: Co-Requirement: IAD222 (or experience in SketchUp and instructor permission)

This course is an introduction to the study, process and application of fundamentals for spatial composition and design communication. Students will learn how to define and design interior environments in a residential setting using research, anthropometrics, sketching and appropriate design software. The course addresses human spatial needs, materials and finishes in personal spaces of the home environment.

IAD222A IAD CAD 1

TU TH 6:00PM - 8:30PM | 3.0 credits

Slabe, Jenna

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151

Comments:

This technology course introduces students to appropriate digital tools and work flows for the design process. Industry-standard software used in the course includes SketchUp, Podium, Enscape, AutoCAD and Adobe Suite. Students will achieve proficiency in using the programs and strategic application for design and documentation.

IAD224A Materials & Specifications for Interiors

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

Miller, Julie

Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151, IAD major

Comments: The most recent edition of the NCIDQ Reference Manual will be used in this course.

This course will define the appropriate uses for materials & finishes used in the interior environment. Sustainable design (LEED), ergonomic design, as well as accessibility (ADA) and code guidelines will be introduced, defined and applied. Students will discover the natural characteristics of materials as well as their intended use for the safety and well-being of the user they are designing for. A fundamental understanding of the elements of art and principles of design are to be established early on in the course. Methods of organization of materials and finishes will be introduced and applied. Particular emphasis will be given to both residential and commercial interior spaces.

IAD320A IAD Studio 3

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

TBA

Prerequisites: IAD221 & IAD223

Comments:

This is an advanced course in Retail Interior Design. Emphasis is placed on the experience of people and their interaction with commercial products. This course investigates and solves issues in multi-person and multi-demographic business environments where spatial layouts, way finding, navigation, human-factors and commercial regulations place constraints on design opportunities

IAD322A Building Systems 1

TU TH 3:15PM - 5:45PM | 3.0 credits

TBA

Prerequisites: IAD221, IAD223

Comments: The most recent edition of the NCIDQ Reference Manual will be used in this course.

This course introduces relationships between composed space and the human experience with specific reference to ADA, Universal Design and building codes and zoning laws. Coursework includes CAD & BIM software (Revit) as tools for design documentation and communicating course specific outcomes.

IAD325A Interior Design Lighting

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

TBA

Prerequisites: IAD221 & IAD223

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.

IAD420A IAD Studio 5: Senior Thesis - Schematic Design

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

TBA

Prerequisites: IAD321, IAD323

Comments:

This is a two-course sequence that extends over two-semester. culminating in the identification, research, conception and comprehensive design of a specific interior design project. The fall semester course consists of the pre-design, conceptual design and schematic design phase of the project. Students are encouraged to identify a project that is consistent with their professional aspirations.

IAD422A Building Systems 3: Senior Thesis

TU TH 12:30PM - 3:00PM | 3.0 credits

TBA

Prerequisites: IAD321, IAD323

Comments: The most recent edition of the NCIDQ Reference Manual will be used in this course.

This course builds on IAD323 with a greater emphasis on material specification, fabrication, detailing, assembly and construction methods within building frameworks and infrastructure.

Performance characteristics of materials and assembly strategies will be discussed and provide a foundation for subsequent courses in architectural technology and design. Coursework will utilize CAD & BIM software tools for developing and communicating course-related work.

IAD424A Interiors Practice: Green Studio - Sustainability

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

Gebhardt, Jessica

Prerequisites: IAD321, IAD323

Comments: The most recent edition of the NCIDQ Reference Manual will be used in this course.

Green studio presents a working method based on the broader concept of sustainability and green building. The course methodology emphasizes the use of green materials and technologies from the start, requiring that students employ "whole systems thinking" and design with passive solar and ventilation strategies in mind. While aesthetics are important, program development, spatial organization, systems, structure and building envelope performance are the foremost emphasis of this studio component. Understanding LEED guidelines, the Living Building Challenge and other green building standards is an integral part of that process.

NASC220A Patterns in Nature

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

Murru, Maurizio

Prerequisites: none

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

Patterns in Nature is based upon independent investigations and discoveries in the broad field of Natural Sciences. In this course, students will deepen their understanding of the scientific method, its theoretical challenges and pursue in-depth knowledge in a specific field related to the natural sciences. This practical knowledge will be broadened through intensive reading, discussions, critiques and oral assignments in general. This intensive, practical approach uses scientific inquiry as a tool for investigation, problem solving and critical thinking. The course is challenging and demanding, but rewarding. Excellence in analytical and critical thinking skills are of uttermost importance.

NASC320A Topic in Natural Science: 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.

FALL 2026 COURSE DESCRIPTIONS

NASC320B Topic in Natural Science: Ecology

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

Murru, Maurizio

Prerequisites: NASC220

Comments: Course required for completion of Sustainability minor. Only offered in Fall.

In this course students will learn how an ecosystem works, where the sun energy goes, how it is distributed and shared among critters, and what kind of conflicts and problems this partitioning creates between the players of the ecological game. Students will look at patterns of organisms' distribution where you will be analyzing why a given organism is found more here than say, there. Field trips and fieldwork, and lab-based investigations are optional and dependent upon the direction of students' independent research. Have fun learning important and relevant ecological concepts and how we humans perceive and affect our planet.

NASC350A Topic in Natural Science: Sustainable Future

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

Simmons, Lauren

Prerequisites: NASC220

Comments: Course applies towards Sustainability minor.

As the world's population exceeds eight billion people, we grow increasingly aware that how we meet our needs today can have lasting effects on future generations. We bring sustainability into the conversation, but what does that truly mean? This seminar course focuses on the science behind sustainability – what it means, what our role is, and how we can achieve a sustainable future with considerations of the economic, societal, and environmental impacts of our actions. Through discussion, presentations, and lectures, students will increase their awareness and understanding of their individual contributions to a sustainable future in life and creative practice. Students are encouraged to apply sustainable methods and ideology within their practice as a focus of their research. By making conscious decisions in our lives today, we can work to ensure a sustainable future for all.

NASC350B Topic in Natural Science: Principles of Human Nutrition

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

Volante, Valeria

Prerequisites: NASC220

Comments:

This is a science-oriented, introductory human nutrition course. Here we will focus on the basic principles of human nutrition and their role in maintaining good health and fitness, all while unmasking some common myths and touching on some hot nutrition topics and trends. Students will learn to recognize nutrient categories and their effects on our bodies (proteins, carbohydrates, lipids, vitamins and minerals), understand the daily nutrient requirements, mechanisms of digestion, weight management and workout strategies, dangers of fad diets, science behind supplements, alternative food sources, fasting theories, chronic diseases and many more. We will touch on the rationale for development of dietary guidelines and nutrition policies in different fields, like daycares, schools and prisons across the US and around the world. In addition, students will try new foods and have various hands-on activities such as an evaluation of your own daily food intake, understanding portions, counting your daily calories and reading the nutrition facts labels.

NASC350C Topic in Natural Science: Peripatetic Biology

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

Engevold, Paul

Prerequisites: NASC220

Comments: Course applies towards Sustainability minor.

Per-i-pa-tet-ic: [per-uh-puh-tet-ik] means of or pertaining to Aristotle (he taught philosophy while walking in ancient Athens), or pertaining to the Aristotelian school of philosophy. This is a seminar-based course in which students will be engaged in discussing and analyzing information as we wander around different student-chosen topics in biology from various perspectives. Peripatetic Biology provides an opportunity for students to explore the economic, social and political impacts of current environmental and biological issues. Each section of the course has a focus topic to serve as a framework for guided discussions on a wide variety of biological themes. Regardless of the focus topic, each student is encouraged to reflect on and work to integrate as many themes of biology as possible into the debate discussions.

WRTG120A Processes of Inquiry

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

TBA

Prerequisites: none

Comments: Course Description is same for all sections of WRTG120

The first-year writing seminar emphasizes the significance of inquiry. In this course, students experience writing as an intellectual, creative and meaning making act. Practicing writing as inquiry enables 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 | 3 credits

Scruton, C J

Prerequisites: WRTG120 & HUMT121

Comments: Course Description is same for all sections of WRTG200

WRTG200 is a course in which students use writing and research to engage in critical conversations about topics that matter. Students compose and communicate in a variety of forms as they hone their awareness of the relationship between audience, context, and purpose in a variety of rhetorical situations. This course emphasizes writing-in-process, and students are challenged to take responsibility for all phases of the process: from journaling through drafting and revision to composing carefully crafted and polished texts. Students also conduct self-directed inquiries and develop proficiency evaluating and working with a variety of primary and secondary sources. Throughout, students are required to demonstrate evolving critical judgement and self-reflection.

WRTG300A The Creative Professional in Context

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

Von Sturm-Day, Isabelle

Prerequisites: WRTG200 & Junior Standing

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

In this course, students explore how to construct a professional, public identity as designers and fine artists through research and writing. Students 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.

FALL 2026 COURSE DESCRIPTIONS

WRTG340A WR Elect: Introduction to Disability Studies
12:00 MID - 12:00 MID ONLINE | 3 credits

McLaughlin, Barbara

Prerequisites: WRTG200 & declared writing minor

Comments:

What does it mean to

be 'abled'? 'Disabled'? 'Differently Abled'? In HUMT 340: "Introduction to Disability Studies," students will enrich their perceptions of "disability" through study of how culture defines and determines "being disabled" and how Ableism in a culture systematically creates unjust and discriminatory conditions for the disabled. Students will be asked to view "disability" not as a set of physical or mental differences but as the (often reductive and oppressive) product of interactions between physical, cultural, and political environments/forces which shape the perception and experience of "disability."

The class will reflect the intersectional framework that is being used in the fields of study focused on gender, race, class, sexuality, and aging/ageism in our culture. Students will view disabled people not as objects but as producers, participants, and creators in the culture.

Coursework will include the following: study of terminology used by a range of sources when describing the disabled; examination of cultural representations (or lack thereof) of the disabled; review of assigned readings/TED Talks/Podcasts featuring the work/views of disability scholars/activists; study of Disability history and conduct of ongoing primary and secondary research. HUMT 340 will conclude with self-directed, researched, final student projects.

WRTG340B WR Elect: American Literature on Fascism: It Can Happen Here

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

Coan, Cheryl

Prerequisites: WRTG200 & declared writing minor

Comments:

This course examines the "it can't happen here" fallacy in American political culture. We live in tumultuous times when words like "fascism" and "autocracy" are thrown around. By analyzing Sinclair Lewis's satirical warning and Philip Roth's counter-historical novel, students will explore how rhetoric, media, and fear can shift the "Overton Window" from democracy toward autocracy.

WRTG340D WR Elect: Strategies for Storytelling
TH 12:30PM - 3:00PM | 3 credits

Luchinski, Ashley

Prerequisites: WRTG200 & declared writing minor

Comments:

Everyone has a story to tell and for a variety of reasons, but how do you tell it well? In this class, we'll take a deep dive into the things that make stories tick and stick: plot, perspective, character, setting, theme, literary devices and styles, and much more. While acquiring a base knowledge of how narrative functions through reading, analyzing, and discussing, students will have opportunities to discover stories in culture, play with content and context, and compose stories in their choice of forms. This class will provide a solid foundation for understanding the essential elements of storybuilding for Illustration, Communication Design, and Industrial Design majors as well as students interested in children's books, character and world development, comics, graphic novels, creative writing, podcasting, and any other form of storytelling.

WRTG340G WR Elect: The Woman Artist in Victorian Literature

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

Blaser, Emily

Prerequisites: WRTG200 & declared writing minor

Comments:

This course will explore representations of the woman artist in Victorian literature, using close reading to study the tensions between nineteenth-century definitions of creativity and the Victorian feminine ideal. We will consider the ways in which these artist characters introduce confusion in the texts, upsetting nineteenth-century gendered definitions of agency, imagination, and desire. In addition to the literary analysis, we will examine the visual art of several nineteenth-century women painters and illustrators, tracing the impact of the popular doctrine of "separate spheres" and the cult of domesticity in the visual art and in the artists' life stories.

WRTG340H WR Elect: Composing Captivation: Writing About Music

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

Lawson, David

Prerequisites: WRTG200 & declared writing minor

Comments:

Students will explore music as a liberatory art form through listening to, reading, and writing about music. Students will read a variety of writing on music related subjects, including academic and popular criticism and review, music history, and literary commentary. Students will critically engage with the material conditions of both music and critical production through analyzing the social forces that influence the creation and reception of music. Major assignments will include a personal essay, a critical analysis of a piece of music, album and concert reviews, and a comparative essay. Because music and writing should connect people, student writing will be published on a class website and made available for public engagement, including by the artists discussed.

WRTG400A Senior Writing: On Everything - The Art and History of the Personal Essay

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

Enfield, Sean

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

Comments: Juniors who have completed WRTG 300 successfully may be eligible to enroll with the permission of the WR Chair.

Everyone has a story to tell. But telling that story in a compelling and artful way requires hard work and craft. In this course, we will look at the personal essay as a genre of writing with both a long history and particular modern relevancy. From the ivory tower gazing of Montaigne to the rise of the Substack, we will critically examine how and why the personal essay has persisted and what it continues to offer readers and writers in the digital age. Through reading, writing, and journaling, students will sharpen their own craft as essayists, learning forms like the braided and hybrid essays and how to develop a persona and a style as cultural critic and memoirist.

WRTG400B Senior Writing: 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: Juniors who have successfully completed WRTG 300 may enroll with permission of the WR Chair. This course will be taught asynchronously.

"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.

FALL 2026 COURSE DESCRIPTIONS

WRTG400C Senior Writing: "Finding comfort" in contemporary culture, nature, and life

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

Brevaxling, Royal

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

Comments: Juniors who have successfully completed WRTG 300 may enroll with Permission of the WR Chair. This course will be taught asynchronously.

As Mary Oliver notes, "Whoever you are, no matter how lonely, the world offers itself to your imagination, calls to you like the wild geese, harsh and exciting." This course is for MIAD students to trace how the concept of "comfort" shapes our lives and explore the ways we seek or shun it as we imagine making our places in the world, within "the family of things." Through memoir, narrative, and research, we will find comfort in different aspects of our lives, the world, and our imagination.

WRTG400D Senior Writing: Writing Horror

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

Scruton, C J

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

Comments: Juniors who have successfully completed WRTG 300 may enroll with Permission of the WR Chair

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.

WRTG400E Senior Writing: Multigenre Writing and Pathways to the Self

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

Tanzer, Donna

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

Comments:

Our lives are tapestries, woven with varied and seemingly disconnected events and pieces that eventually make up the unified whole. Multigenre writing, with its own disparate pieces stitched together, is an ideal form to use to writing about moments and memories in our lives. As Tom Romano explains, "A multigenre paper arises from research, experience, and imagination. It is not an uninterrupted, expository monolog nor a seamless narrative nor a collection of poems. A multi-genre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic and sometimes by language, images, and content. In addition to many genres, a multi-genre paper may also contain many voices, not just the author's. The trick is making such a paper hang together." In this course, students will choose from multiple genres and subgenres to write memoir and create their own pastiche. The class will study examples of multigenre writing in published fiction and nonfiction as well as models of student writing. They will learn to consider events from the perspectives of all involved and to write in these alternative and contrasting points of view. The course will culminate in a capstone piece of personal narrative or memoir writing that utilizes multigenre techniques and / or dual or multiple points of view.

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
Creative 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:

IL199- 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
- *Repeatable with different topics.

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

Creative Writing (15cr)

Required (9 cr):

- WRTG300 – The Creative Professional in Context
- WRTG400 – Senior Writing Seminar
- WRTG340 – Writing Elective: Strategies for Storytelling/Poetics

Choose from:

- *WRTG400 – Senior Writing Seminar
- *WRTG340/WRTG380 – Writing Elective
- *WRTG495 – Independent Study
- *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)
- *Repeatable 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 IL199: 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.

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' Fall Semester Dates: August 31st, 2026 - December 19, 2026

Marquette Cross-Registration

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.

Cross Registration at Marquette University - MIAD Undergraduate

Student Instructions

1. Complete Sections 1 & 2 of this form.
 - a. information provided on this form will be shared with Marquette University.
 - b. an incomplete form will not be reviewed and returned to you for completion.
2. Sign the form in Section 3.
3. This form and all required documents must be received by the MIAD Office of the Registrar no later than one week prior to the start of the session in which you wish to enroll.
4. Bring this form, along with your MIAD Class Registration form to registration.

Direct any questions concerning registering for a class at Marquette University to the MIAD Office of the Registrar (R45D) prior to registration.

Section 1: Student Information

Name _____

Last
First
Middle

Permanent Address _____

Street
City
State
Zip

Phone _____ Email _____ @miad.edu

Date of Birth MM/DD/YYYY _____ Legal Sex Female Male Another Legal Sex SSN _____

Emergency Contact Name _____ Relationship to You _____ Phone _____

Citizenship (check one) U.S. Citizen, Permanent Resident or Immigrant U.S. Visa Holder Other _____

Are you Hispanic or Latino? (check one) Yes, I am Hispanic or Latino No, I am not Hispanic or Latino

What is your race? (check one or more): American Indian or Alaska Native Asian Black or African American Native Hawaiian or Other Pacific Islander White

Have you ever been convicted of a felony? Yes No
 If yes, attach a letter that includes your age at the time of the felony, the exact nature of the felony, the specific sentence imposed, the specific court that imposed the conviction, any extenuating circumstances surrounding the conviction and any other documentation you wish to provide.

Have you previously registered for courses at Marquette University? Yes No

Reason for Marquette Registration Advertising Minor Business Minor Copywriting Minor Psychology Minor

Have you taken and passed MIAD's WRTG 200? Yes No Expected Graduation Term (Term/Year) _____

Section 2: Course Information

Indicate the courses in which you wish to enroll. Please list acceptable alternate sections in case your preferred section is full. Courses available at Marquette University can be found by using [Class Search](#).

Course 1 Subject _____ Catalog Number _____ Preferred Section _____ Credits _____

Alt. Section 1 _____ Alt. Section 2 _____

Course 2 Subject _____ Catalog Number _____ Preferred Section _____ Credits _____

Alt. Section 1 _____ Alt. Section 2 _____

Section 3: Student Signature/Statement

I hereby request enrollment in the courses indicated above. I understand that I am responsible to complete all the required work and follow the academic calendar, including Marquette institutional break periods (which may differ from MIAD breaks), for the courses into which I register.

Signature _____ Date _____

Do Not Write in This Space - For Office Use Only

Rev. 3/2023

Registered in: _____

Signature _____ Date _____

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:
