MILWAUKEE INSTITUTE OF ART & DESIGN

SCHEDULE OF CLASSES

spring
2027



schedule on-line & updates at: **miad.edu/spring2027schedule**

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 2020 is 57.5%. 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.

Spring 2027 Registration

Monday, November 9th – Seniors (first half)
Monday, November 9th - Juniors (second half)
Tuesday, November 10th - Sophomores
Wednesday, November 11th – First Year
Thursday, November 12th – Make-up Day

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

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

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

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

If you are not able to attend your assigned registration day/time: you may register during any of the other registration times AFTER your assigned day/time. If you are not able to attend any of the registration sessions, you can bring your signed registration planner to RL95A or B to register in person beginning Monday, November 16th. Changes to schedules can be made November 16th 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 in major areas can apply towards studio electives (not critical studies). 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 – Kim Miller (interim); kimmiller@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 and/or who meet the prerequisites will have priority in classes over students that do not meet the prerequisites, even with permission.

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**
ARTH212/213/214/ ARTH215/217	**History of --- Since 1850 (specific to major)** **Prerequisites: WRTG120 & ARTH151**
ARTH318	**Topics in Art History** **Prerequisites: 200-level Art History & WRTG200**
WRTG120	**Processes of Inquiry** **No prerequisite**
WRTG200	**Critical Conversations** **Prerequisite: WRTG120 & HUMT121**
WRTG300	**The Creative Professional in Context** **Prerequisites: WRTG200 & Junior Standing**
WRTG400	**Senior Writing** **Prerequisites: WRTG300 & Senior Standing**
HUMT121	**Intro to Humanities: Culture, Intersectionality & Humanity** **No prerequisite**
HUMT340	**Topics in the Humanities** **Prerequisites: WRTG200**
HUMT380* ***required community service hours**	**Service Learning** **Prerequisites: WRTG200 & Junior Standing**
NASC220	**Patterns in Nature** **No prerequisite**
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

SPRING 2027 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	W 3:15PM - 5:45PM	Grimm, Devlin	3.0	none
ARTH151B	Intro to the Practice of Art & Design History: in-person course	TU 6:00PM - 8:30PM	Castelaz, Anna	3.0	none
ARTH151C	Intro to the Practice of Art & Design History: in-person course	M 12:30PM - 3:00PM	Armstrong Check, Abby	3.0	none
ARTH151D	Intro to the Practice of Art & Design History: in-person course	TH 8:30AM - 11:00AM	Armstrong Check, Abby	3.0	none
ARTH151E	Intro to the Practice of Art & Design History: in-person course	W 6:00PM - 8:30PM	Schaffer, Kate	3.0	none
ARTH151F	Intro to the Practice of Art & Design History: in-person course	F 11:30AM - 2:00PM	Mussmann, Zina	3.0	none
ARTH212A	History of Art Since 1850: in-person course	F 11:30AM - 2:00PM	Armstrong Check, Abby	3.0	WRTG120 and ARTH151
ARTH214A	History of Illustration & Communication Design Since 1850: in-person course	TU 3:15PM - 5:45PM	Holton, Chelsea	3.0	WRTG120 and ARTH151
ARTH214B	History of Illustration & Communication Design Since 1850: in-person course	TH 12:30PM - 3:00PM	Holton, Chelsea	3.0	WRTG120 and ARTH151
ARTH215A	History of Interior Design & Architecture Since 1850: in-person course	W 12:30PM - 3:00PM	Szczesny-Adams, Chris	3.0	WRTG120 and ARTH151
ARTH217A	History of Global Fashion: in-person course	TH 12:30PM - 3:00PM	Novy, Shannon	3.0	WRTG120 and ARTH151
ARTH318A	AH Elect: History of Video Games Since 2005: in-person course	TU 12:30PM - 3:00PM	Szczesny-Adams, Chris	3.0	200-level Art History, WRTG200 & History of Video Games to 2005
ARTH318B	AH Elect: Arts of Asia: India, China, Korea & Japan: in-person course	W 3:15PM - 5:45PM	Holton, Chelsea	3.0	200-level Art History & WRTG200
ARTH318C	AH Elect: From Mouse to Empire: The Art and Design History of Disney: online - asynchronous course	12:00 MID - 12:00 MID Online	Szczesny-Adams, Chris	3.0	200-level Art History & WRTG200
ARTH318D	AH Elect: Northern Renaissance Art: online - asynchronous course	12:00 MID - 12:00 MID Online	Aschenbrenner, Michael	3.0	200-level Art History & WRTG200
ARTH318E	AH Elect: Global Art and Labor in Contemporary Visual Culture: in-person course	W 12:30PM - 3:00PM	Castelaz, Anna	3.0	200-level Art History & WRTG200

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 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 8:30AM - 11:00AM	Blaser, Emily	3.0	none
HUMT121B	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	TH 12:30PM - 3:00PM	Hillary, Anna	3.0	none
HUMT121C	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	M 3:15PM - 5:45PM	Enfield, Sean	3.0	none
HUMT121D	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	W 8:30AM - 11:00AM	Hillary, Anna	3.0	none
HUMT121E	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	TU 3:15PM - 5:45PM	Brunson, Alexia	3.0	none
HUMT121F	Intro to Humanities: Culture, Intersectionality & Humanity: in-person course	TH 3:15PM - 5:45PM	Klobah, Wenmimareba	3.0	none
HUMT340A	Topic in Humanities: Queer & Trans Life-Writing: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Scruton, C J	3.0	WRTG200
HUMT340B	Topic in Humanities: Strategies for Poetics: in-person course	M 8:30AM - 11:00AM	Scruton, C J	3.0	WRTG200
HUMT340C	Topic in Humanities: Emergence: Living, Writing, and Making in Times of Crisis and Collapse: in-person course	W 3:15PM - 5:45PM	Steffey, Joshua	3.0	WRTG200
HUMT340D	Topic in Humanities: Children's and YA Literature: in-person course	W 12:30PM - 3:00PM	Tanzer, Donna	3.0	WRTG200
HUMT340E	Topic in Humanities: Evolution: in-person course	TU 12:30PM - 3:00PM	Murru, Maurizio	3.0	WRTG200 & NASC220
HUMT340F	Topic in Humanities: Sustainable Future: in-person course	F 8:30AM - 11:00AM	Simmons, Lauren	3.0	WRTG200 & NASC220
HUMT340G	Topic in Humanities: Stitching and Bitching: Subversive to Sustainable?: in-person course	TH 8:30AM - 11:00AM	Von Sturm-Day, Isabelle	3.0	WRTG200
HUMT380A	Service Learning: Self-Interest and Community: in-person course	M 3:15PM - 5:45PM	Klobah, Wenmimareba	3.0	WRTG200 & junior standing or consent of the Writing and Humanities Chair
HUMT380B	Service Learning: Social Equity: in-person course	TH 12:30PM - 3:00PM	Brunson, Alexia	3.0	WRTG200 & junior standing or consent of the Writing and Humanities Chair
HUMT380C	Service Learning: Art, Culture, and Community: in-person course	TU 8:30AM - 11:00AM	Hillary, Anna	3.0	WRTG200 & junior standing or consent of the Writing and Humanities Chair

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 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	TU 8:30AM - 11:00AM	Murru, Maurizio	3.0	none
NASC220B	Patterns in Nature: in-person course	TU 6:00PM - 8:30PM	Engevold, Paul	3.0	none
NASC220C	Patterns in Nature: in-person course	F 11:30AM - 2:00PM	Simmons, Lauren	3.0	none
NASC220D	Patterns in Nature: in-person course	M 8:30AM - 11:00AM	Murru, Maurizio	3.0	none
NASC320A	Topic in Science: Animal Behavior: in-person course	TH 8:30AM - 11:00AM	Rittinger, Madison	3.0	NASC220
NASC320B	Topic in Science: Critters: in-person course	TU 3:15PM - 5:45PM	Engevold, Paul	3.0	NASC220
NASC320C	Topic in Science: Human Anatomy & Physiology: in-person course	TH 3:15PM - 5:45PM	Volante, Valeria	3.0	NASC220
NASC350A	Seminar in Science: Evolution: in-person course	TU 12:30PM - 3:00PM	Murru, Maurizio	3.0	NASC220
NASC350B	Seminar in Science: Sustainable Future: in-person course	F 8:30AM - 11:00AM	Simmons, Lauren	3.0	NASC220

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 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	M 12:30PM - 3:00PM	Klobah, Wenmimareba	3.0	none
WRTG200A	Critical Conversations: in-person course	M 12:30PM - 3:00PM	Scruton, C J	3.0	WRTG120 & HUMT121
WRTG200B	Critical Conversations: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Turner, Andy	3.0	WRTG120 & HUMT121
WRTG200C	Critical Conversations: in-person course	TH 3:15PM - 5:45PM	Brunson, Alexia	3.0	WRTG120 & HUMT121
WRTG300A	The Creative Professional in Context: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Luchinski, Ashley	3.0	JR & WRTG200 or Writing Department Chair approval
WRTG300B	The Creative Professional in Context: online - asynchronous course	12:00 MID - 12:00 MID ONLINE	Luchinski, Ashley	3.0	JR & WRTG200 or Writing Department Chair approval
WRTG300C	The Creative Professional in Context: in-person course	TH 8:30AM - 11:00AM	Lawson, David	3.0	JR & WRTG200 or Writing Department Chair approval
WRTG340A	WR Elect: Queer and Trans Life-Writing: online - asynchronous course	12:00 MID - 12:00 MID online	Scruton, C J	3.0	WRTG200 & declared writing minor
WRTG340B	WR Elect: Strategies for Poetics: in-person course	M 8:30AM - 11:00AM	Scruton, C J	3.0	WRTG200 & declared writing minor
WRTG340C	WR Elect: Emergence: Living, Writing, and Making in Times of Crisis and Collapse: in-person course	W 3:15PM - 5:45PM	Steffey, Joshua	3.0	WRTG200 & declared writing minor
WRTG340D	WR Elect: Children's & YA Literature: in-person course	W 12:30PM - 3:00PM	Tanzer, Donna	3.0	WRTG200 & declared writing minor
WRTG380B	WR Elect: Social Equity: in-person course	TH 12:30PM - 3:00PM	Brunson, Alexia	3.0	Jr level, WRTG200 & declared writing minor
WRTG380C	WR Elect: Art, Culture, and Community: in-person course	TU 8:30AM - 11:00AM	Hillary, Anna	3.0	Jr level, WRTG200 & declared writing minor
WRTG400A	Senior Writing Seminar: Flash Fiction: Creative Writing in 1500 Words or Less: online - synchronous course	W 3:15PM - 5:45PM ONLINE	Coan, Cheryl	3.0	WRTG300 & senior standing or consent of the Writing and Humanities Chair
WRTG400B	Senior Writing Seminar: Soul places, Steady Graces and the Storied Self: Exploring Memoir and Life 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 Seminar: Desire, Love, Conflict and Death: Irish Culture: in-person course	TU 12:30PM - 3:00PM	Brevvaxling, Royal	3.0	WRTG300 & senior standing or consent of the Writing and Humanities Chair

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 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	M W 6:00PM - 8:30PM	Lee, Matthew	3.0	none
FYE110A	Visual Language: Composition, Color & Content: in-person course	TU TH 3:15PM - 5:45PM	Shersty, Naomi	3.0	none
FYE110B	Visual Language: Composition, Color & Content: in-person course	M W 12:30PM - 3:00PM	Feraidon, Zuhal	3.0	none
FYE110C	Visual Language: Composition, Color & Content: in-person course	M W 8:30AM - 11:00AM	Feraidon, Zuhal	3.0	none
FYE110D	Visual Language: Composition, Color & Content: in-person course	M W 3:15PM - 5:45PM	Shersty, Naomi	3.0	none
FYE121A	RPC: Journey through Deep Time: in-person course	M W 3:15PM - 5:45PM	Lee, Matthew	3.0	none
FYE121B	RPC: Photo & Identity: in-person course	TU TH 6:00PM - 8:30PM	Shersty, Naomi	3.0	none
FYE121C	RPC: Elsewhere: The Art and Design of Speculative Worlds: in-person course	M W 12:30PM - 3:00PM	Mussmann, Zina	3.0	none
FYE121D	RPC: Color Theory: Acrylic Painting: in-person course	TU TH 8:30AM - 11:00AM	Feraidon, Zuhal	3.0	none
FYE130A	Fabrication: Form, Light & Content: in-person course	TU TH 12:30PM - 3:00PM	Kaempf, Kevin	3.0	none
FYE130B	Fabrication: Form, Light & Content: in-person course	F 8:30AM - 2:00PM	Schaffer, Kate	3.0	none
FYE130C	Fabrication: Form, Light & Content: in-person course	TU TH 6:00PM - 8:30PM	Kaempf, Kevin	3.0	none
FYE130D	Fabrication: Form, Light & Content: in-person course	TU TH 3:15PM - 5:45PM	Kaempf, Kevin	3.0	none
FYE132A	Advanced 3D Lab Certification: in-person course	F 8:30AM - 11:00AM First 5-Weeks of Semester	Yacavone, Ben	0.0	FYE130 in transfer
FYE150A	Digital 2D: in-person course	TU TH 12:30PM - 3:00PM	Berens, Emily	3.0	none
FYE151A	Digital 4D: in-person course	M W 12:30PM - 3:00PM	Barany, James	3.0	none
FYE151B	Digital 4D: in-person course	M W 3:15PM - 5:45PM	Barany, James	3.0	none
FYE151C	Digital 4D: in-person course	TU TH 8:30AM - 11:00AM	Berens, Emily	3.0	none
FYE151D	Digital 4D: in-person course	TU TH 12:30PM - 3:00PM	Bouldes, Morgan	3.0	none
FYE151E	Digital 4D: in-person course	TU TH 6:00PM - 8:30PM	Bouldes, Morgan	3.0	none
FYE151F	Digital 4D: in-person course	F 8:30AM - 2:00PM	Berens, Emily	3.0	none
FYE151G	Digital 4D: in-person course	M W 6:00PM - 8:30PM	Barany, James	3.0	none
FYE151H	Digital 4D: in-person course	TU TH 3:15PM - 5:45PM	Bouldes, Morgan	3.0	none

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

FYE151J	Digital 4D: in-person course	M W 8:30AM - 11:00AM	Mussmann, Zina	3.0	none

Intro to Advanced Studies (IAS) classes are listed under the majors.
*NSP majors - you will take an NSP207 or NSP221 instead of NSP199.

IAS by Major:
Communication Design - CD200: CD1: Form in Communication
Fashion & Apparel Design - FAD199: Beginning Sewing
Fine Arts + New Studio Practice - NSP207: Studio Principles or NSP221: Approaches to Making
Interior Architecture & Design - IAD199: Interior Architecture + Design
Illustration & Animation Track - IL199: Visual Development & Storytelling
Product Design - PD199: Product Design & Design Thinking

SPRING 2027 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 12:30PM - 3:00PM	Farahzad Mayer, Laura	3.0	FYE100 & FYE150
CD200B	CD1: Form in Communication: in-person course	M W 8:30AM - 11:00AM	Brojde, JJ	3.0	FYE100 & FYE150
CD201A	CD2: Concept in Communication : in-person course	M W 3:15PM - 5:45PM	Simmons, Shawn	3.0	CD200
CD201B	CD2: Concept in Communication : in-person course	M W 12:30PM - 3:00PM	Simmons, Shawn	3.0	CD200
CD202A	Typography I: in-person course	TU TH 12:30PM - 3:00PM	Simmons, Shawn	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
CD202B	Typography I: in-person course	M W 3:15PM - 5:45PM	Quinn, Jennie	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
CD203A	Typography II: in-person course	M W 8:30AM - 11:00AM	Hauch, Nicole	3.0	CD202
CD203B	Typography II: in-person course	TU TH 8:30AM - 11:00AM	Hauch, Nicole	3.0	CD202
CD231A	Advanced Digital 4D: in-person course	M W 3:15PM - 5:45PM	Campbell, Jody	3.0	DS230
CD231B	Advanced Digital 4D: in-person course	M W 12:30PM - 3:00PM	Campbell, Jody	3.0	DS230
CD303A	Portfolio & Professional Practice: in-person course	TU TH 8:30AM - 11:00AM	Bowles, Brian	3.0	JR, CD201, CD203 & DS230
CD303B	Portfolio & Professional Practice: in-person course	TU TH 12:30PM - 3:00PM	Bowles, Brian	3.0	JR, CD201, CD203 & DS230
CD305A	Advertising Design: in-person course	TU TH 3:15PM - 5:45PM	Brojde, JJ	3.0	JR, CD300
CD305B	Advertising Design: in-person course	TU TH 3:15PM - 5:45PM	Quinn, Jennie	3.0	JR, CD300
CD306A	3D CD Elect: Packaging Design: in-person course	M W 8:30AM - 11:00AM	Bowles, Brian	3.0	CD300, CD203, jr standing
CD307A	4D CD Elect: 3D Motion Design Studio: in-person course	TU TH 6:00PM - 8:30PM	Chiappetta, Tim	3.0	CD200, CD202 or instructor permission
CD307B	4D CD Elect: Creative Coding for Designers: in-person course	M W 3:15PM - 5:45PM	McFarlane, Phillip	3.0	DS230
CD401A	Communication Design Thesis: in-person course	TU TH 12:30PM - 3:00PM	Setala, Adam	3.0	Senior standing, CD402
CD401B	Communication Design Thesis: in-person course	TU TH 12:30PM - 3:00PM	Hauch, Nicole	3.0	Senior standing, CD402
DS230A	Advanced Digital 2D: in-person course	TU TH 8:30AM - 11:00AM	Campbell, Jody	3.0	FYE100, FYE110, FYE150 & FYE151

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 SCHEDULE OF CLASSES

FASHION AND APPAREL DESIGN

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

course		day(s)/time	instructor	#cr	prerequisites / comments
FAD199A	IAS: FAD: Beginning Sewing: in-person course	TU TH 8:30AM - 11:00AM	Novy, Shannon	3.0	FYE100, FYE130 & FYE150
FAD261A	Patternmaking & Construction II: in-person course	M W 3:15PM - 5:45PM	Acevedo, Iris	3.0	FAD260
FAD263A	Digital Apparel Design: in-person course	M W 12:30PM - 3:00PM	Kubly, Sophie	3.0	FAD260
FAD265A	Process of Apparel Industry: in-person course	M W 8:30AM - 11:00AM	Chandek, Bonnie	3.0	FAD262 & FAD264
FAD307A	FAD Elect: Stretch Fabrics I: in-person course	TU TH 3:15PM - 5:45PM	Chandek, Bonnie	3.0	FAD199 & FAD260
FAD307B	FAD Elect: Stretch Fabrics II: in-person course	TU TH 3:15PM - 5:45PM	Chandek, Bonnie	3.0	FAD199, Stretch Fabrics I
FAD363A	Apparel Design Studio II: in-person course	M W 12:30PM - 3:00PM	Eichhorn, Sarah	3.0	FAD362
FAD365A	Junior Apparel Seminar: in-person course	M W 8:30AM - 11:00AM	Acevedo, Iris	3.0	FAD362
FAD461A	Apparel Design Thesis II: in-person course	M W 6:00PM - 8:30PM	Wolter, Rainer	3.0	FAD460

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 SCHEDULE OF CLASSES

FINE ARTS / NEW STUDIO PRACTICE

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

course		day(s)/time	instructor	#cr	prerequisites / comments
NSP207A	Studio Principles: Hand-making the Weird Wild Web: in-person course	TU TH 3:15PM - 5:45PM	McFarlane, Phillip	3.0	FYE100, FYE150
NSP207B	Studio Principles: Lithography and Monotype: in-person course	M W 3:15PM - 5:45PM	Manuel, Ariadne	3.0	FYE100, FYE150
NSP207C	Studio Principles: Indirect Oil Painting: in-person course	F 9:00AM - 2:00PM	Barrickman, Peter	3.0	FYE100, FYE150
NSP207D	Studio Principles: Darkroom: in-person course	M W 3:15PM - 5:45PM	TBA	3.0	FYE100, FYE150
NSP207E	Studio Principles: Expanded Sculpture: in-person course	TU TH 6:00PM - 8:30PM	Krohmer, Brittany	3.0	FYE100, FYE150, FYE130
NSP207F	Studio Principles: Experimental Acrylic Painting: in-person course	TU TH 8:30AM - 11:00AM	Barrickman, Peter	3.0	FYE100, FYE150
NSP207G	Studio Principles: Fiber & Material Invention in-person course	M W 12:30PM - 3:00PM	Harper, David	3.0	FYE100, FYE150
NSP207H	Studio Principles: Sculpture & Scale (From Intimate Bronze Objects to Installation Art) : in-person course	TU TH 12:30PM - 3:00PM	Pergl, Will	3.0	FYE100, FYE150, FYE130
NSP221B	Approaches to Making: Texture, Surface and Contact: in-person course	M W 12:30PM - 3:00PM	Lepley, Teddy	3.0	FYE100, FYE150
NSP221D	Approaches to Making: The Body is not a Problem: in-person course	TU TH 12:30PM - 3:00PM	Miller, Kimberly	3.0	FYE100, FYE150
NSP221E	Approaches to Making: Crafting Time: in-person course	M W 3:15PM - 5:45PM	Harper, David	3.0	FYE100, FYE150
NSP250A	Professional Practice I/Art & Community: in-person course	M 8:30AM - 11:00AM	Hill, Vedale	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
NSP301A	Junior Project: in-person course	TU TH 8:30AM - 11:00AM	Horvath, Jon	3.0	NSP300
NSP301B	Junior Project: in-person course	TU TH 12:30PM - 3:00PM	TBA	3.0	NSP300
NSP307A	Open Studio II: Painting: in-person course	TU TH 12:30PM - 3:00PM	Barrickman, Peter	3.0	NSP306: Painting or instructor permission
NSP307B	Open Studio II: Intuition & Planning: in-person course	TU TH 3:15PM - 5:45PM	Miller, Kimberly	3.0	NSP306
NSP307C	Open Studio II: Photography: in-person course	M W 12:30PM - 3:00PM	TBA	3.0	Open Studio I: Photo or instructor permission
NSP307D	Open Studio II: Sculpture: in-person course	TU TH 3:15PM - 5:45PM	Pergl, Will	3.0	Open Studio I: Sculpture or instructor permission
NSP307E	Open Studio II: Print: in-person course	M W 6:00PM - 8:30PM	Manuel, Ariadne	3.0	Open Studio I: Printmaking or instructor permission
NSP407A	Adv: Painting: in-person course	TU TH 12:30PM - 3:00PM	Barrickman, Peter	3.0	NSP306/307 in Painting
NSP407B	Adv: Intuition & Planning: in-person course	TU TH 3:15PM - 5:45PM	Miller, Kimberly	3.0	Open Studio II

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SPRING 2027 SCHEDULE OF CLASSES

NSP407C	Adv: Photo: in-person course	M W 12:30PM - 3:00PM	TBA	3.0	Open Studio I or II in Photo (Objects/Lighting)
NSP407D	Adv: Sculpture: in-person course	TU TH 3:15PM - 5:45PM	Pergl, Will	3.0	Open Studio I or II in Sculpture
NSP407E	Adv: Print: in-person course	M W 6:00PM - 8:30PM	Manuel, Ariadne	3.0	Open Studio I/II in Print
NSP441A	Multidisciplinary Thesis: in-person course	F 9:00AM - 2:00PM	Pergl / Miller/Peter	3.0	NSP400 & NSP440
NSP450A	Professional Practice II/Art & Entrepreneurship: in-person course	W 8:30AM - 11:00AM	Hill, Vedale	3.0	NSP250 & concurrent with senior major classes

Sophomore students declared as NSP majors will have priority in the NSP 200-level classes and will register first for these classes. Seniors & juniors - add yourself to the waitlist and you will be added if space if available. Starting this spring, first-year students are also taking 200-level courses in place of their FYE199: IAS, and they will also have priority.

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

SPRING 2027 SCHEDULE OF CLASSES

ILLUSTRATION

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

course		day(s)/time	instructor	#cr	prerequisites / comments
IL199A	IAS: Visual Development & Storytelling: in-person course	M W 12:30PM - 3:00PM	Beetow, Christine	3.0	FYE100 & FYE150
IL199B	IAS: Visual Development & Storytelling: in-person course	TU TH 8:30AM - 11:00AM	Krause, Ethan	3.0	FYE100 & FYE150
IL199C	IAS: Visual Development & Storytelling: in-person course	M W 3:15PM - 5:45PM	TBA	3.0	FYE100 & FYE150
IL199D	IAS: Visual Development & Storytelling: in-person course	M W 8:30AM - 11:00AM	Beetow, Christine	3.0	FYE100 & FYE150
IL199E	IAS: Visual Development & Storytelling: in-person course	TU TH 12:30PM - 3:00PM	Krause, Ethan	3.0	FYE100 & FYE150
IL199F	IAS: Visual Development & Storytelling: in-person course	TU TH 12:30PM - 3:00PM	Beetow, Christine	3.0	FYE100 & FYE150
IL202A	Typography I: in-person course	TU TH 12:30PM - 3:00PM	Simmons, Shawn	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
IL202B	Typography I: in-person course	M W 3:15PM - 5:45PM	Quinn, Jennie	3.0	FYE100, FYE110, FYE130, FYE150 & FYE151
IL211A	Illustration II: in-person course	TU TH 12:30PM - 3:00PM	Rash, Andy	3.0	IL210
IL211B	Illustration II: in-person course	TU TH 6:00PM - 8:30PM	Matson, John	3.0	IL210
IL211C	Illustration II: in-person course	TU TH 8:30AM - 11:00AM	Rash, Andy	3.0	IL210
IL211D	Illustration II: in-person course	M W 8:30AM - 11:00AM	Matson, John	3.0	IL210
IL211E	Illustration II: in-person course	M W 12:30PM - 3:00PM	Matson, John	3.0	IL210
IL215A	Adv Fig Drawing for Illustrators: in-person course	M W 3:15PM - 5:45PM	Beyer, David	3.0	IL214
IL215B	Adv Fig Drawing for Illustrators: in-person course	TU TH 12:30PM - 3:00PM	Pilarski, Andy	3.0	IL214
IL215C	Adv Fig Drawing for Illustrators: in-person course	TU TH 3:15PM - 5:45PM	Pilarski, Andy	3.0	IL214
IL215D	Adv Fig Drawing for Illustrators: in-person course	M W 8:30AM - 11:00AM	Pilarski, Andy	3.0	IL214
IL311A	Illustration IV: in-person course	M W 3:15PM - 5:45PM	Zhou, Yuanyuan	3.0	JR, IL310
IL311B	Illustration IV: in-person course	TU TH 12:30PM - 3:00PM	Grauert, Christiane	3.0	JR, IL310
IL311D	Illustration IV: in-person course	TU TH 3:15PM - 5:45PM	Grauert, Christiane	3.0	JR, IL310
IL411A	Illustration Thesis: in-person course	F 9:00AM - 3:00PM	Grauert / Bernier / Zhou	3.0	SR, IL410 & IL412
IL413A	Illustration Seminar II: in-person course	M W 6:00PM - 8:30PM	Main, Kelly	3.0	SR, IL410 & IL412
IL413B	Illustration Seminar II: in-person course	TU TH 12:30PM - 3:00PM	Bernier, Andrew	3.0	SR, IL410 & IL412

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IL413C	Illustration Seminar II: in-person course	TU TH 6:00PM - 8:30PM	Stultz, Ric	3.0	SR, IL410 & IL412
IL413D	Illustration Seminar II: in-person course	M W 3:15PM - 5:45PM	Conners, Maggie	3.0	SR, IL410 & IL412

DS230A: Advanced Digital 2D information can be found under Communication Design

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SPRING 2027 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	Anastas, Ian	3.0	FYE100, FYE110, FYE121, FYE130, FYE150, FYE151
IMAT209A	3D Modeling & Animation: in-person course	M W 12:30PM - 3:00PM	Lile, Darrin	3.0	FYE199/IL210: Illustration I
IMAT213A	Interactive & New Media: in-person course	TU TH 8:30AM - 11:00AM	Lile, Darrin	3.0	FYE199/IL210: Illustration I
IMAT313A	Animation Professional Practice: in-person course	M W 12:30PM - 3:00PM	Grimm, Devlin	3.0	IMAT junior, 9cr IMAT207/209/213 completed
IMAT313B	Animation Professional Practice: in-person course	TU TH 3:15PM - 5:45PM	Morton, Lou	3.0	IMAT junior, 9cr IMAT207/209/213 completed
IMAT415A	Animation Thesis: Production: in-person course	M W 3:15PM - 5:45PM	Morton, Lou	3.0	IMAT414: Preproduction

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SPRING 2027 SCHEDULE OF CLASSES

INTERIOR ARCHITECTURE + DESIGN

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

course		day(s)/time	instructor	#cr	prerequisites / comments
IAD199A	IAS: Interior Architecture + Design: in-person course	TU TH 8:30AM - 11:00AM	Hansen, Sarah	3.0	FYE100, FYE130 & FYE150
IAD221A	IAD Studio 2: in-person course	TU TH 12:30PM - 3:00PM	Hansen, Sarah	3.0	Sophomore, IAD220, IAD222 & IAD224
IAD223A	IAD CAD 2: in-person course	TU TH 6:00PM - 8:30PM	Slabe, Jenna	3.0	Sophomore, IAD220, IAD222 & IAD224
IAD321A	IAD Studio 4: in-person course	TU TH 3:15PM - 5:45PM	Codden, Aaron	3.0	JR, IAD320, IAD322
IAD323A	Building Systems 2: in-person course	TU TH 6:00PM - 8:30PM	Gebhardt, Jessica	3.0	JR, IAD320, IAD322
IAD421A	IAD Studio 6: Senior Thesis - Design Development: in-person course	M W 12:30PM - 3:00PM	Codden, Aaron	3.0	SR, IAD420, IAD422, IAD424
IAD423A	IAD Thesis Presentation: in-person course	M W 3:15PM - 5:45PM	Codden, Aaron	3.0	SR, IAD420, IAD422, IAD424
IAD425A	Interiors Practice: Details & Working Drawings: in-person course	TU TH 6:00PM - 8:30PM	Gebhardt, Eric	3.0	SR, IAD420, IAD422, IAD424

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 SCHEDULE OF CLASSES

PRODUCT DESIGN

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

course		day(s)/time	instructor	#cr	prerequisites / comments
PD199A	IAS: Product Design & Design Thinking: in-person course	TU TH 8:30AM - 11:00AM	Caruso, John	3.0	FYE100, FYE130 & FYE150
PD241A	Adv. Design Fabrication: Softgoods, Mechanisms & Clay Surfacing: in-person course	TU TH 12:30PM - 3:00PM	Ellice, Joe	3.0	PD240, PD250, PD252
PD251A	Human-Centered Problem Solving in Product Design: in-person course	M W 8:30AM - 11:00AM	Ellice, Joe	3.0	PD240, PD250, PD252
PD255A	Communication Design for Product Designers: in-person course	M W 12:30PM - 3:00PM	Brojde, JJ	3.0	PD240, PD250, PD252
PD341A	Collaborative Design-Usability Studies, Human Factors: in-person course	TU TH 12:30PM - 3:00PM	Caruso, John	3.0	PD340, PD342, PD344, PD346 & PD352
PD345A	Advanced Digital Modeling: in-person course	TU TH 3:15PM - 5:45PM	Kornely, Justin	3.0	PD340, PD342, PD344, PD346 & PD352
PD359A	Storytelling: Compelling Narrative of the Design Process: in-person course	M W 12:30PM - 3:00PM	Ellice, Joe	3.0	PD340, PD342, PD344, PD346 & PD352
PD441A	Senior Project: Capstone Initiative: in-person course	TU TH 3:15PM - 5:45PM	Caruso, John	3.0	SR, PD440 & PD442
PD451A	Display & Exhibition Design: in-person course	W 3:15PM - 8:30PM	Wiemer, Jim	3.0	SR, PD440 & PD442

All FYE courses must be completed before registering for Junior level courses.
All Sophomore courses must be completed before registering for Senior level courses.

SPRING 2027 SCHEDULE OF CLASSES

DESIGN DIVISION

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

course		day(s)/time	instructor	#cr	prerequisites / comments
DS207A	DS Elect: Intro to Furniture Making: Designing with Wood: in-person course	M W 3:15PM - 5:45PM	Yacavone, Ben	3.0	FYE130: 3D lab certification level 1
DS307A	DS Elect: Surface Design: in-person course	TU TH 12:30PM - 3:00PM	Eichhorn, Sarah	3.0	Junior level in major, not allergic to wool
DS307B	DS Elect: CAD 3: in-person course	TU TH 12:30PM - 3:00PM	Codden, Aaron	3.0	IAD222, IAD223
DS307C	DS Elect: Branding & Design for Sports: in-person course	TU TH 8:00AM - 11:00AM	Setala, Adam	3.0	CD300, CD302
DS307D	DS Elect: The Book as Object: in-person course	M W 8:30AM - 11:00AM	Farahzad Mayer, Laura	3.0	none
DS307E	DS Elect: Letterpress & Risograph x Communication Design: in-person course	M W 12:30PM - 3:00PM	Farahzad Mayer, Laura	3.0	DS230 or instructor permission
DS307F	DS Elect: 3D Character Animation: in-person course	M W 8:30AM - 11:00AM	Lile, Darrin	3.0	IMAT209
DS307G	DS Elect: Adv. Furniture Studio - Casework/Cabinetry: in-person course	M W 6:00PM - 8:30PM	Yacavone, Ben	3.0	DS207: Joinery & Fabrication & Designing with Wood; or instructor permission
DS307H	DS Elect: Adv. Furniture Studio - Seating: in-person course	M W 6:00PM - 8:30PM	Yacavone, Ben	3.0	DS207: Joinery & Fabrication & Designing with Wood; or instructor permission
DS307J	DS Elect: Intro to Comics: in-person course	M W 12:30PM - 3:00PM	Beyer, David	3.0	IL199 or IL210
DS307K	DS Elect: Traditional Storyboarding: in-person course	M W 12:30PM - 3:00PM	Morton, Lou	3.0	IL199
DS307L	DS Elect: Food Illustration: in-person course	M W 6:00PM - 8:30PM	Zhou, Yuanyuan	3.0	IL210
DS307M	DS Elect: Picture Book Illustration: in-person course	TU TH 3:15PM - 5:45PM	Rash, Andy	3.0	IL211
DS307N	DS Elect: Hand Rendered Type: in-person course	TU TH 3:15PM - 5:45PM	Stultz, Ric	3.0	IL211 or IL/CD202
DS307P	DS Elect: Concept Art for Video Games: in-person course	F 9:00AM - 2:00PM	TBA	3.0	IL199

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

SPRING 2027 COURSE DESCRIPTIONS

ARTH151A Intro to the Practice of Art & Design History
W 3:15PM - 5:45PM | 3 credits
Grimm, Devlin
Prerequisites: none
Comments: Course Description is same for all sections of ARTH151
In this course, students will explore key works and moments of art and design across culture and time, while learning proper terminology and methodology for analyzing visual images, objects, and structures within the study of the discipline. Students will contextualize and interpret works recognizing that different interpretive frameworks can be used to analyze works of art and design. As a broad approach to the discipline, the course encourages inquiry, critical evaluation, and curiosity about the richness of art and design history. Students will acquire the analytical skills to navigate, translate, diagram, and express the complexities of visual culture and production.

ARTH212A History of Art Since 1850
F 11:30AM - 2:00PM | 3 credits
Armstrong Check, Abby
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.

ARTH214A History of Illustration & Communication Design Since 1850
TU 3:15PM - 5:45PM | 3 credits
Holton, Chelsea
Prerequisites: WRTG120 and ARTH151
Comments: Course Description is same for all sections of ARTH214
In this in-depth course, students will explore key works of illustration and communication design from 1850 to the present, while using proper terminology and methodology for analyzing works within the study of these disciplines. Students will contextualize and interpret two-dimensional design recognizing that different interpretive and cultural frameworks can be used to analyze works of illustration and communication design. As a focused approach to the disciplines, the course encourages inquiry, critical evaluation, and curiosity about illustration and communication design history. Through selected readings and discussions, students will broaden their awareness of illustration and communication design history and demonstrate their understanding through critical writing, research, and presentation.

ARTH215A History of Interior Design & Architecture Since 1850
W 12:30PM - 3:00PM | 3 credits
Szczesny-Adams, Chris
Prerequisites: WRTG120 and ARTH151
Comments:
In this in-depth course, students will explore key works of interior design and architecture from 1850 to the present, while using proper terminology and methodology for analyzing works within the study of the discipline. Students will contextualize and interpret works recognizing that different interpretive and cultural frameworks can be used to analyze works of interior design and architecture. As a focused approach to the discipline, the course encourages inquiry, critical evaluation, and curiosity about interior design and architectural history. Through selected readings and discussions, students will broaden their awareness of interior design and architectural history and demonstrate their understanding through critical writing, research, and presentation.

ARTH217A History of Global Fashion
TH 12:30PM - 3:00PM | 3 credits
Novy, Shannon
Prerequisites: WRTG120 and ARTH151
Comments:
The study of the history of fashion from the global perspective. The evolution of apparel and the textile industry, the history of textile technology, and the ever changing relationship between the individual dress and societal mores as it reflects past cultures and influences present day fashions will be studied. Contemporary designs and their historical influences will be researched. Cultural influences and understanding cultural appropriation will be an ongoing conversation throughout the semester.

ARTH318A AH Elect: History of Video Games Since 2005
TU 12:30PM - 3:00PM | 3 credits
Szczesny-Adams, Chris
Prerequisites: 200-level Art History, WRTG200 & History of Video Games to 2005
Comments: If you have not taken "History of Video Games before 2005", contact the instructor before registration to address the prerequisite.

As of 2026, approximately 3.6 billion people, roughly 44% of the world's population, play video games, with the gender distribution approaching an even 50/50 split. Nearly 80% of gamers are adults engaging with thousands of games across a rapidly expanding global industry that generates an estimated $206 billion in annual revenue. Video games represent an artistic, creative, technological, and deeply interactive industry that continues to expand and evolve each year. While their academic merit is still debated, their cultural influence is undeniable. This innovative upper-level art history elective examines the art and design history of video games from 2005 to the present. The course explores the industry's twenty-first century expansion into a global phenomenon, focusing on how massive advances in technological infrastructure and computing power have evolved new platforms, game genres, visual aesthetics, mobile technology, esports, greater user accessibility, and modern monetization strategies that influence gameplay and design. Through readings, lectures, and discussions, students will broaden their awareness of this topic and demonstrate their understanding through critical writing, research, and presentation. This is the second half of a year-long course sequence on Video Games.

ARTH318B AH Elect: Arts of Asia: India, China, Korea & Japan
W 3:15PM - 5:45PM | 3 credits
Holton, Chelsea
Prerequisites: 200-level Art History & WRTG200
Comments:
This course surveys the visual arts and architecture of India, China, Korea, and Japan from prehistory to the modern era. Students will explore a diverse range of artistic traditions, including tomb architecture and artifacts, painting, ceramics, sculpture, paper arts, and religious and secular architecture. A central focus of the course is the integral relationship between art, culture, and the major religions of Asia, as well as the dynamic exchange and transmission of ideas across cultures and throughout history. Coursework includes readings, formal and informal writing, class discussions, exams, and a final research project.

SPRING 2027 COURSE DESCRIPTIONS

ARTH318C AH Elect: From Mouse to Empire: The Art and Design History of Disney
12:00 MID - 12:00 MID Online | 3 credits
Szczesny-Adams, Chris
Prerequisites: 200-level Art History & WRTG200
Comments: Course taught fully online. Students are expected to self-direct and engage with online materials to met proper deadlines and to check email regularly.

This asynchronous online course provides students an opportunity to study the legacy of Disney from its historical founding to its contemporary role as a global economic and creative superpower in the twenty-first century with an estimated net worth of $167 billion. This art history course will begin with the early work of Walt Disney and the founding of the Walt Disney Studios, expand on the development of Disneyland, Walt Disney World, and the subsequent theme parks and travel experiences, include the creation of Disney Imagineering and new technologies, through the connections to Pixar and Industrial Light and Magic, and address the expansive contemporary mergers with prominent entertainment brands: Marvel, Star Wars, ESPN, National Geographic, and others. This extensive material will provide students an opportunity to explore the depth, breadth, and significance of the Walt Disney Company through art historical analysis of these diverse facets, showcasing the creative impact of Disney from its founding to its global legacy. Students will be required to complete handwritten notes/drawings/diagrams/exercises each week in a personal sketchbook or journal for course submission in conjunction with the assignments.

ARTH318D AH Elect: Northern Renaissance Art
12:00 MID - 12:00 MID Online | 3 credits
Aschenbrenner, Michael
Prerequisites: 200-level Art History & WRTG200
Comments: Course taught fully online. Students are expected to self-direct and engage with online materials to meet proper deadlines and to check email regularly.
Northern Renaissance Art will be a comprehensive examination of the development of painting, graphic work and sculpture in European countries north of the Alps from the 15th through the 16th century. Major focus will be placed on the influence of religious (in particular the Protestant Reformation), political, and geographic forces on the production of art in this region. Similarly, biographical analysis of significant artists and patrons will provide an individualized view of artistic interactions and philosophy during this period. From Jan van Eyck and Albrecht Dürer to Hans Holbein the Younger and Hieronymus Bosch, students will be drawn into the Northern mindset of "mirroring the hand of God" to create images of incredible detail and intricate symbolism.

ARTH318E AH Elect: Global Art and Labor in Contemporary Visual Culture
W 12:30PM - 3:00PM | 3 credits
Castelaz, Anna
Prerequisites: 200-level Art History & WRTG200
Comments:
This course explores the intersection of art and labor in the contemporary world. Students will analyze and discuss a diverse selection of international artists and art institutions whose practices either heavily or loosely draw on themes related to art as work, global labor issues, identity, and post-colonialism, through a wide range of media including photography, fine art, performance, architecture, and cinema. Students will also research and discuss contemporary issues in the arts industry, job market, and popular assumptions about what defines a working artist.

CD200A CD1: Form in Communication
TU TH 12:30PM - 3:00PM | 3 credits
Farahzad Mayer, Laura
Prerequisites: FYE100 & FYE150
Comments: Course description is the same for both sections of CD200
This course introduces students to the fundamentals of communication design with theoretical and applied studies in graphic design, problem solving, communication and presentation. Students receive an overview and experiences in the process of creative problem solving related to communication design, and introduced to the relationship of typography to image and how this relationship solves communication problems through visual means. Emphasis is on tools and their proper use, organization of elements, use of typography, and oral and visual presentation.

CD201A CD2: Concept in Communication
M W 3:15PM - 5:45PM | 3 credits
Simmons, Shawn
Prerequisites: CD200
Comments: Course description is the same for all sections of CD201
Concept in Communication is a continuation of the study of the basic elements and principles of communication design, while considering effective concept and reference within a context of the history of graphic design. This course enables students to further develop critical thought and æsthetic response, while continuing to explore the tools of visual communication. Students review and research historical influences and movements in the field of visual communication through a series of in-depth studio projects, presentations, demonstrations, critiques and lectures.

CD202A Typography I
TU TH 12:30PM - 3:00PM | 3 credits
Simmons, Shawn
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151
Comments: Course description is the same for all sections of CD202
Typography I is an exercise-based studio course, introducing the history and practice of using typography in design. Type as a communicative and creative element is investigated through a combination of readings, research, lectures, workshops, and critique. Students explore typographic form and the expressive potential of type through both hand-rendered and digital based exercises. The course also familiarizes the student with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

CD203A Typography II
M W 8:30AM - 11:00AM | 3 credits
Hauch, Nicole
Prerequisites: CD202
Comments: Course description is the same for all sections of CD203
Typography II is a project-based studio course, providing students with an understanding of the integral use of typography in the overall design concept. Building off lessons learned in Typography 1, students continue to explore typographic form and the expressive potential of type, as well as develop effective compositions of text, information, and visuals to enhance concept. This course offers an advanced understanding of how typographic variables and principles of legibility and readability affect visual communication. The logistical issues of planning and organizing paginated systems, information systems and type in motion are also presented.

CD231A Advanced Digital 4D
M W 3:15PM - 5:45PM | 3 credits
Campbell, Jody
Prerequisites: DS230
Comments: Course description is the same for all sections of CD231
Advanced Digital 4D furthers student understanding of UX/UI solutions through the creation of websites built to meet the needs of distinct audiences. Students draw upon existing technology skill sets and learn new tools and methods used by professional web designers to provide unique and memorable user experiences. Students are introduced to tools such as Adobe's Animate, Greensock and GIT, and gain in-depth understanding of HTML, CSS, JavaScript and SVG. This course covers the complete process of site creation; from idea generation to finished product while adhering to human-centered design principles.

SPRING 2027 COURSE DESCRIPTIONS

CD303A Portfolio & Professional Practice
TU TH 8:30AM - 11:00AM | 3 credits
Bowles, Brian
Prerequisites: JR, CD201, CD203 & DS230
Comments: Course description is the same for all sections of CD303

Communication Design's Portfolio & Professional Practice course prepares students to confidently present themselves and their work as they pursue internships and professional opportunities. Students create and curate an enticing, professionally built portfolio that showcases their strengths, personality, and creative point of view. The course also develops presentation, interviewing, networking, and job-search skills.

Students explore what it means to live and work as a designer after MIAD, including multiple agency and studio tours that provide a firsthand look at professional environments and career possibilities. Through these experiences, students begin to visualize themselves in the industry and prepare for the transition from student to working designer.

CD305A Advertising Design
TU TH 3:15PM - 5:45PM | 3 credits
Brojde, JJ
Prerequisites: JR, CD300
Comments: Course description is the same for all sections of CD305

Advertising Design introduces students to the contemporary practice of developing strategic, concept-driven campaigns and design systems that connect brands with audiences across multiple touchpoints. Students explore how research, audience insights, cultural context, messaging, and strategy inform creative decisions and shape cohesive campaign concepts and visual systems.

Through brainstorming, collaboration, experimentation, and visual making, students explore possibilities for integrated campaigns across 2D, 3D, and 4D formats, considering applications such as print, environmental, experiential, digital, social, motion, and emerging media. The course emphasizes flexible design systems, compelling narratives, and connected brand experiences while building the strategic and conceptual skills needed for advanced study and professional practice.

CD306A 3D CD Elect: Packaging Design
M W 8:30AM - 11:00AM | 3 credits
Bowles, Brian
Prerequisites: CD300, CD203, jr standing
Comments:

Turn flat ideas into something you can hold. In this CD 3D elective, students explore the design of three-dimensional packaging, from individual products to cohesive packaging systems. Through hands-on projects, students experiment with shape, color, illustration, typography, symbols, and information graphics to create packaging that catches attention, communicates clearly, and works in the real world. Students consider both the consumer experience and the practical needs of the manufacturer as they transform concepts into compelling physical experiences.

CD307A 4D CD Elect: 3D Motion Design Studio
TU TH 6:00PM - 8:30PM | 3 credits
Chiappetta, Tim
Prerequisites: CD200, CD202 or instructor permission
Comments:

In this brand new CD elective, break away from flat graphics and bring your motion design into the third dimension. This course explores the aesthetics and techniques of 3D motion graphics, transitioning students from 2D compositions to immersive, spatial design. Projects potentially include kinetic 3D typography, 2.5D parallax environments, dynamic logo and broadcast graphics, sports motion, and high-end product promos.

Students explore 3D space, virtual cinematography, lighting, texturing, parallax, and depth mapping to create compelling motion experiences. Using Adobe After Effects' 3D workspace and Cinema 4D Lite, students will create and animate 3D assets while integrating existing models into professional motion design workflows.

CD307B 4D CD Elect: Creative Coding for Designers
M W 3:15PM - 5:45PM | 3 credits
McFarlane, Phillip
Prerequisites: DS230
Comments:

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

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

*No prior experience with coding required.

SPRING 2027 COURSE DESCRIPTIONS

CD401A Communication Design Thesis
TU TH 12:30PM - 3:00PM | 3 credits
Setala, Adam
Prerequisites: Senior standing, CD402
Comments: Course description same for all sections of CD401

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

DS230A Advanced Digital 2D
TU TH 8:30AM - 11:00AM | 3 credits
Campbell, Jody
Prerequisites: FYE100, FYE110, FYE150 & FYE151
Comments:

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

DS207A DS Elect: Intro to Furniture Making: Designing with Wood
M W 3:15PM - 5:45PM | 3 credits
Yacavone, Ben
Prerequisites: FYE130: 3D lab certification level 1
Comments:

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

DS307A DS Elect: Surface Design
TU TH 12:30PM - 3:00PM | 3 credits
Eichhorn, Sarah
Prerequisites:
Comments:

This course details surface design techniques that are commonly used on fabric. This includes adding color, texture and embellishment to fabric. Different types of fabric dyeing will be explored, from natural dye to fiber reactive to acid. Students will explore a variety of surface design techniques such as felting, silk painting, smocking, marbling and various shibori stitching. By combining various surface design techniques, students can explore transitioning their fabrics from simple and flat fabric to a unique creation.

DS307B DS Elect: CAD 3
TU TH 12:30PM - 3:00PM | 3 credits
Codden, Aaron
Prerequisites: IAD222, IAD223
Comments:

Skills developed in CAD I and II will be expanded to provide students with advanced industry knowledge and proficiency in Autodesk Revit. This course prepares students for entry-level professional practice in Revit drafting, modeling, management, and construction documentation. Key skill sets will include BIM collaboration and management, family creation, sheet organization, advanced modeling techniques, and construction-level documentation of both exterior and interior elements. Through the development of a complete set of construction documents, students will explore industry best practices, time-saving techniques, and professional standards for producing clear, accurate, and well-organized construction drawings.

DS307C DS Elect: Branding & Design for Sports
TU TH 8:00AM - 11:00AM | 3 credits
Setala, Adam
Prerequisites: CD300, CD302
Comments:

In this high-paced design elective, students will explore the world of sports branding and design through research, conceptual ideation, and visual making. Students will develop identity systems and visual marketing solutions for sports teams and events, considering history, audience, fan base, community, story, visibility, and viability.

Students will create sports-related work across the 2D, 3D, and 4D spectrum, including identity, marketing, environmental graphics, uniforms, apparel, and motion graphics, building several strong portfolio pieces along the way. Students will also interact with designers currently working in the field.

NO LOVE OF SPORTS NECESSARY!

*Students must be willing and prepared to independently create motion designs/animations using 4D methods and software.

DS307D DS Elect: The Book as Object
M W 8:30AM - 11:00AM | 3 credits
Farahzad Mayer, Laura
Prerequisites: none
Comments: *Course will count towards Book Arts minor credits

In this Book Arts focused elective students will explore sculptural book forms. We will expand the idea of what a book can be and learn how a book can become an object of interest and navigate how structure, space, material and sequence can shape meaning and tell a story. Book forms may include tunnel books, carousel books and accordion books. Through hands-on making students will experiment and create connections between form and concept.

*No previous bookmaking experience is required.

DS307E DS Elect: Letterpress & Risograph x Communication Design
M W 12:30PM - 3:00PM | 3 credits
Farahzad Mayer, Laura
Prerequisites: DS230 or instructor permission
Comments: Course can count towards Book Arts minor credits

Join CD faculty member Laura Farahzad Mayer in this hands-on design elective, where students will explore letterpress and risography printing techniques through several engaging and challenging design assignments.

Students will work on the Risograph printer and Vandercook press as well as work in other alternative print methods. Students will apply multiple print techniques, sometimes simultaneously, to create their projects and learn to approach both form and print method as conceptual considerations.

DS307F DS Elect: 3D Character Animation
M W 8:30AM - 11:00AM | 3 credits
Lile, Darrin
Prerequisites: IMAT209
Comments:

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 12 Principles of Animation. They will learn about timing and spacing, anticipation, squash and stretch, follow-through and overlapping action, arcs, and secondary motion as it pertains to 3D. The course will culminate in each student producing a short lip-sync 3D animation using all the principles and techniques learned during the semester.

SPRING 2027 COURSE DESCRIPTIONS

DS307G DS Elect: Adv. Furniture Studio - Casework/Cabinetry
M W 6:00PM - 8:30PM | 3.0 credits
Yacavone, Ben
Prerequisites: DS207: Joinery & Fabrication & Designing with Wood; or instructor permission
Comments:

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

DS307H DS Elect: Adv. Furniture Studio - Seating
M W 6:00PM - 8:30PM | 3 credits
Yacavone, Ben
Prerequisites: DS207: Joinery & Fabrication & Designing with Wood; or instructor permission
Comments:

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

DS307J DS Elect: Intro to Comics
M W 12:30PM - 3:00PM | 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: Traditional Storyboarding
M W 12:30PM - 3:00PM | 3 credits
Morton, Lou
Prerequisites: IL199
Comments:

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

DS307L DS Elect: Food Illustration
M W 6:00PM - 8:30PM | 3 credits
Zhou, Yuanyuan
Prerequisites: IL210
Comments:

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

DS307M DS Elect: Picture Book Illustration
TU TH 3:15PM - 5:45PM | 3 credits
Rash, Andy
Prerequisites: IL211
Comments:

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

DS307N DS Elect: Hand Rendered Type
TU TH 3:15PM - 5:45PM | 3 credits
Stultz, Ric
Prerequisites: IL211 or IL/CD202
Comments:

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

FAD199A IAS: FAD: Beginning Sewing
TU TH 8:30AM - 11:00AM | 3 credits
Novy, Shannon
Prerequisites: FYE100, FYE130 & FYE150
Comments: Can apply as studio elective

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 simplegarment to better understand basic sewing construction techniques.

FAD261A Patternmaking & Construction II
M W 3:15PM - 5:45PM | 3 credits
Acevedo, Iris
Prerequisites: FAD260
Comments:

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

FAD263A Digital Apparel Design
M W 12:30PM - 3:00PM | 3 credits
Kubly, Sophie
Prerequisites: FAD260
Comments:

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

FAD265A Process of Apparel Industry
M W 8:30AM - 11:00AM | 3 credits
Chandek, Bonnie
Prerequisites: FAD 199, FAD262 & FAD264
Comments:

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

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FAD307A FAD Elect: Stretch Fabrics I
TU TH 3:15PM - 5:45PM | 3 credits
Chandek, Bonnie
Prerequisites: FAD199 & FAD260
Comments:
Sewing with Stretch Fabrics 1 (Intermediate): This track is designed for students who would like to continue their journey of sewing and patternmaking. Knit fabrics are designed, patterned and sewn differently than wovens, and this course will introduce students to this process, from concept to finished product. Students will learn how to develop stretch-specific slopers, how to sew knits using the serger and coverstitch machines and how to design with stretch in mind.

FAD307B FAD Elect: Stretch Fabrics II
TU TH 3:15PM - 5:45PM | 3 credits
Chandek, Bonnie
Prerequisites: FAD199, Stretch Fabrics I
Comments:
Sewing with Stretch Fabrics II (Advanced): This track is intended for students who have established knowledge of how to pattern and sew with knits, and will provide students with a studio experience in designing an all-knit collection. Through thoughtful research and intentional design, students will develop a micro collection that utilizes the qualities inherent in knit fabrics. Students will pattern their designs, create mock ups and construct their garments in final fabrics, all in one semester. Final garments will be presented for critique on models, along with the student's process of design and collection development.

FAD363A Apparel Design Studio II
M W 12:30PM - 3:00PM | 3 credits
Eichhorn, Sarah
Prerequisites: FAD362
Comments:
Using the designs developed in Apparel Design Studio I, students will begin constructing garments in final fabrics. Clothing construction techniques and professional finishes will be demonstrated and utilized. Critiques on fit and construction will be scheduled throughout the semester. Final garments will be shown on models alongside the student's research and design development.

FAD365A Junior Apparel Seminar
M W 8:30AM - 11:00AM | 3 credits
Acevedo, Iris
Prerequisites: FAD362
Comments:
This course prepares students to enter the industry as apparel designers. Students will learn to further define themselves as apparel designers while beginning to build a website, resume, and designer statement. Students will acquire greater understanding of industry trends and career opportunities. Guest speakers will impart significant and varied perspectives about entrepreneurship and the fashion industry. The work produced in Apparel Design Studio will be an integral part of this course in constructing a framework for showcasing student work as well as building concepts for Apparel Design Thesis.

FAD461A Apparel Design Thesis II
M W 6:00PM - 8:30PM | 3 credits
Wolter, Rainer
Prerequisites: FAD460
Comments:
Apparel Design Thesis II is a continuation of Apparel Design Thesis I, where students will refine their concepts and patterns and complete their final thesis collection. Students will spend time improving their construction techniques and finishes in final fabrics. Peer and industry feedback will be a critical part of this course as students present their final garments. Students will produce a document of their process showcasing their design research and final collection. Garments created in this course can be juried and showcased in the school fashion show.

NSP207A Studio Principles: Hand-making the Weird Wild Web
TU TH 3:15PM - 5:45PM | 3 credits
McFarlane, Phillip
Prerequisites: FYE100, FYE150
Comments:
In this class we will explore the weird and experimental world of the web by making hand-made personal websites. We will start off by looking at the early history of the internet involving feminist and counter-cultural practices, Net Art, and internet preservation.

We will challenge current notions of the internet as fast, industrial, and commercial by making websites that embody slowness, non-reproduciability, mischievousness, and obscurity. From here we will work our way up to revisiting where the internet lives — as a place we went to versus a place that we are always on — and reimagine what these destinations look like physically.

Along the way we will treat the browser as a painter's canvas by learning the core materials of the web — HTML, CSS, JavaScript, browsers, and network protocols — to create personal interactive stories, and connect with each other.

NSP207B Studio Principles: Lithography and Monotype
M W 3:15PM - 5:45PM | 3 credits
Manuel, Ariadne
Prerequisites: FYE100, FYE150
Comments:
This course provides students with the foundational knowledge and skills within lithography and monotype. 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.

NSP207C Studio Principles: Indirect Oil Painting
F 9:00AM - 2:00PM | 3 credits
Barrickman, Peter
Prerequisites: FYE100, FYE150
Comments:
This course provides students with the foundational knowledge and skills within indirect oil painting. This technique utilizes opaque paint applications in combination with the layering of transparent glazes to achieve complex and dynamic color. An 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.

NSP207D Studio Principles: Darkroom
M W 3:15PM - 5:45PM | 3 credits
TBA
Prerequisites: FYE100, FYE150
Comments:
This course provides students with the foundational knowledge and skills of darkroom photography while working simultaneously within a 21st century hybrid mindset. Studio Principles Darkroom is a course that examines the nature of still analog photographic processes and the role of the creator, while welcoming in new and non-traditional materials and techniques to expand the possibilities of the darkroom. This course will focus equally on thinking and making, with an emphasis on understanding and implementing appropriate and effective visual languages and material choices. Our efforts will concentrate on establishing a thorough understanding of technical and aesthetic choices in order to effectively communicate each student's individual creative ideas.

NSP207E Studio Principles: Expanded Sculpture
TU TH 6:00PM - 8:30PM | 3 credits
Krohmer, Brittany
Prerequisites: FYE100, FYE150, FYE130
Comments:
Expanded Sculpture is an introduction to how sculptural objects operate within physical and social contexts. Students will work with ceramics as well as other traditional and alternative sculptural processes. The course emphasizes material inquiry, experimentation, and problem solving as ways to develop technical and conceptual skills.

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NSP207F Studio Principles: Experimental Acrylic Painting
TU TH 8:30AM - 11:00AM | 3 credits
Barrickman, Peter
Prerequisites: FYE100, FYE150
Comments:

This class is an introduction to experimental techniques in acrylic painting. Using a range of manufactured paint additives and alternate application techniques, students will learn to work with the varied materiality of this medium. While the focus will be on tools, materials and techniques, this class extends the spirit of exploration into modes of process and ideation. Periods of group investigation will feed independently produced work. Through analysis and critique of their own and each other's progress, the class will share a language of analytic and intuitive problem-solving.

NSP207G Studio Principles: Fiber & Material Invention
M W 12:30PM - 3:00PM | 3 credits
Harper, David
Prerequisites: FYE100, FYE150
Comments:

This course builds technical fluency in basic fiber and material processes such as pattern making, embroidery, weaving, sewing, felting, textile printing, and soft sculpture, while challenging students to expand those practices through experimentation and the development of new materials and processes. 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.

NSP207H Studio Principles: Sculpture & Scale (From Intimate Bronze Objects to Installation Art)
TU TH 12:30PM - 3:00PM | 3 credits
Pergl, Will
Prerequisites: FYE100, FYE150, FYE130
Comments:

Explore sculpture across a spectrum of scale—from intimate bronze objects to large-scale armatures utilized in installation art. Students gain first hands-on experience with metal casting and welding while investigating how material, space, scale and process shape meaning. An interdisciplinary approach will be emphasized. Students build technical skills while developing a deeper understanding of how material and process can function as conceptual and expressive tools in contemporary sculpture. The fluidity between mediums and exploring how traditional and non-traditional materials can be combined to create complex sculptural objects and spatial installations will be at the heart of this class.

NSP221B Approaches to Making: Texture, Surface and Contact
M W 12:30PM - 3:00PM | 3 credits
Lepley, Teddy
Prerequisites: FYE100, FYE150
Comments:

This class offers touch as a physical and visual tool for making and experiencing artworks. This course will help students to build the language they need to describe the sensations of art and how artworks affect our bodies, create moments of contact, and become remembered experiences.

Through in class discussions, readings, and hands-on exploration, students will consider texture, surface, contact, space and the experience of art. Students will experiment with a variety of materials and processes while building skills that may be used in their own explorations. Projects will not require specific materials or processes, but rather students will be encouraged to find approaches that best support their ideas.

NSP221D Approaches to Making: The Body is not a Problem
TU TH 12:30PM - 3:00PM | 3 credits
Miller, Kimberly
Prerequisites: FYE100, FYE150
Comments:

We carry our bodies with us, and our bodies carry memory, history, knowledge and experience. In this class we will explore how artists hold, work with, and move the body in many dimensions and across time and cultures. This is a studio class, where the focus will be on working with our own bodies, and others, in time and space. You will bring your own studio interests to the class, while exploring possibly new-to-you ways of working. We will dip our toe or fingertip or imagination into time-based, performative exercises. 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 body as a site of wonder and wisdom.

NSP221E Approaches to Making: Crafting Time
M W 3:15PM - 5:45PM | 3 credits
Harper, David
Prerequisites: FYE100, FYE150
Comments:

This course looks at craft as a method that moves across media. Students focus on craft-based processes and materials to investigate how time, the body, history, and memory are held, recorded, and transformed through making. Students will employ media familiar to them, and be encouraged to experiment with new media, to expand their artistic exploration and to build manual and oral/ written vocabulary for operating within a multidisciplinary environment.

NSP250A Professional Practice I/Art & 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.

NSP301A Junior Project
TU TH 8:30AM - 11:00AM | 3 credits
Horvath, Jon
Prerequisites: NSP300
Comments: Course description is the same for all sections of NSP301

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

NSP307A Open Studio II: Painting
TU TH 12:30PM - 3:00PM | 3 credits
Barrickman, Peter
Prerequisites: NSP306: Painting or instructor permission
Comments:

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

SPRING 2027 COURSE DESCRIPTIONS

NSP307B Open Studio II: Intuition & Planning
TU TH 3:15PM - 5:45PM | 3 credits
Miller, Kimberly
Prerequisites: NSP306
Comments:

This semester we are practicing awareness together in the studio. What does the studio mean to you? How do you do studio? How do you listen to your intuition in the studio, and how do you plan? How do you make a studio plan that allows for intuition and improvisation and what is your destination? Each student will be pursuing their own direction with their work, guided by gentle prompts, critiques, discussions and supplemental materials.

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

NSP307C Open Studio II: Photography
M W 12:30PM - 3:00PM | 3 credits
TBA
Prerequisites: Open Studio I: Photo or instructor permission
Comments:

This course introduces students to advanced photographic production within both analogue and digital processes. Students will have the opportunity to make sustained use of the Photography area's lighting studio, darkrooms, large-format print labs, and full range of capture devices to support their interests. The course will begin with a survey of tutorials that reflect contemporary trends and then transition into student proposed independent projects that promote depth and thoughtfulness. Emphasis will be placed on refinement in technical accomplishment, material intentionality, and final presentation forms that most appropriately service the student's ideas. Prior experience with photography is recommended. Students from all majors with prior photographic experience are encouraged to enroll.

NSP307D Open Studio II: Sculpture
TU TH 3:15PM - 5:45PM | 3 credits
Pergl, Will
Prerequisites: Open Studio I: Sculpture or instructor permission
Comments:

In creative activities such as contemporary sculpture, filmmaking and culinary arts 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 approaches to making sculpture found in contemporary Art today. Each student is expected to develop ambitious interdisciplinary projects that are rooted in historical and cultural dialogs.

NSP307E Open Studio II: Print
M W 6:00PM - 8:30PM | 3 credits
Manuel, Ariadne
Prerequisites: Open Studio I: Printmaking or instructor permission
Comments:

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

NSP407C Adv: Photo
M W 12:30PM - 3:00PM | 3 credits
TBA
Prerequisites: Open Studio I or II in Photo (Objects/Lighting)
Comments:

This course introduces students to advanced photographic production within both analogue and digital processes. Students will have the opportunity to make sustained use of the Photography area's lighting studio, darkrooms, large-format print labs, and full range of capture devices to support their interests. The course will begin with a survey of tutorials that reflect contemporary trends and then transition into student proposed independent projects that promote depth and thoughtfulness. Emphasis will be placed on refinement in technical accomplishment, material intentionality, and final presentation forms that most appropriately service the student's ideas. Prior experience with photography is recommended. Students from all majors with prior photographic experience are encouraged to enroll.

NSP441A Multidisciplinary Thesis
F 9:00AM - 2:00PM | 3 credits
Pergl / Miller/Peter
Prerequisites: NSP400 & NSP440
Comments:

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

NSP450A Professional Practice II/Art & Entrepreneurship
W 8:30AM - 11:00AM | 3 credits
Hill, Vedale
Prerequisites: NSP250 & concurrent with senior major classes
Comments:

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

SPRING 2027 COURSE DESCRIPTIONS

FYE100A Systems of Drawing
M W 6:00PM - 8:30PM | 3 credits
Lee, Matthew
Prerequisites: none
Comments:
Drawing is a primary strategy for creative activities in art, language, communications, engineering and design. In this course, students are introduced to various forms of knowing through seeing and drawing. Different drawing systems are investigated both in the field and classroom, and are aligned with areas of study of creative practice today. Each drawing system will be explored as both a foundational skill set and a tactical approach to success in later creative endeavors.

FYE110A Visual Language: Composition, Color & Content
TU TH 3:15PM - 5:45PM | 3 credits
Shersty, Naomi
Prerequisites: none
Comments: Course description is the 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 and expand the limits of 2D fundamentals and create clear and effective visual communication. All assignments will focus on how ideation strategies are fundamental to creative problem solving. By the end of the course, students will develop a personal direction of how formal choices shape meaning. The skills gained in this course are transferable across all creative disciplines.

FYE121A RPC: Journey through Deep Time
M W 3:15PM - 5:45PM | 3 credits
Lee, Matthew
Prerequisites: none
Comments:
"The concept of deep time, the Earth's 4.5 billion year history, can be hard to get one's head around. The astronomer Carl Sagan came up with a novel method; express the history of Earth as a single year with the planet's formation on January 1st and the present day as new years eve. In this model the dinosaurs would have shown up on Christmas, and human beings wouldn't have appeared until December 31st at 11:59pm. This course is an immersive artistic journey through the history of the universe. Seven assignments each lasting two weeks will be administered that flow chronologically through deep time. We will begin with the big bang and end with the distant future, with incremental stops at major events in between (Dinosaurs! Mass extinctions! Cavemen!). Each assignment begins in the library gathering research materials and ends in the classroom with a critique of finished illustrations.

FYE121B RPC: Photo & Identity
TU TH 6:00PM - 8:30PM | 3 credits
Shersty, Naomi
Prerequisites: none
Comments:
This class will explore the relationship between photography and identity. From selfies to elaborately constructed images, students will gain a better understanding of the role of the camera in everyday life. Specifically, how photography is instrumental to the construction of identity of self, of others, and of place.

FYE121C RPC: Elsewhere: The Art and Design of Speculative Worlds
M W 12:30PM - 3:00PM | 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.

FYE121D RPC: Color Theory: Acrylic Painting
TU TH 8:30AM - 11:00AM | 3 credits
Feraidon, Zuhal
Prerequisites: none
Comments:
Description: This introductory studio course explores color theory through the expressive and experimental use of acrylic paint. Students investigate the principles of color theory, including hue, value, saturation, temperature, contrast, and color relationships through hands-on exercises and open-ended studio projects. Emphasis is placed on process, experimentation, observation, and developing an understanding of how color, composition, material, and technique work together to communicate ideas. Through research, reflection, critique, and discussion, students make connections between color, traditional and contemporary artists, visual culture, and personal experience while developing painting as both a method of visual inquiry and a means of communication.

FYE130A Fabrication: Form, Light & Content
TU TH 12:30PM - 3:00PM | 3 credits
Kaempf, Kevin
Prerequisites: none
Comments: Course description is the same for all sections of FYE130
Students will consider and communicate through spatial and formal relationships as they design and create three-dimensional objects. Students will learn to infuse these forms with meaning as they learn about structural integrity, craft, and the relationship between form, space, and the human body. Research strategies, fabrication, and digital and material techniques are advanced through hands-on experiments, projects, and in-depth discussion. Students receive an orientation to MIAD's 3-D Lab.

FYE132A Advanced 3D Lab Certification
F 8:30AM - 11:00AM First 5-Weeks of Semester | 0 credits
Yacavone, Ben
Prerequisites: FYE130 in transfer
Comments:
The 3D Lab Transfer Student Tutorial covers both the Intro and Advanced 3D Lab Certification processes. Through lecture, demonstration and hand-on practice, students will be introduced to composite and solid wood materials, along with safety guidelines for basic hand and machine-powered processes and skills for shaping, forming and fabricating. It is designed to provide transfer students with a basic set of skills, providing students the greatest degree of flexibility for engaging in studies college-wide.

FYE150A Digital 2D
TU TH 12:30PM - 3:00PM | 3 credits
Berens, Emily
Prerequisites: none
Comments: Course description is the same for all sections of FYE150
In Digital 2D, students are introduced to image 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.

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FYE151A Digital 4D
M W 12:30PM - 3:00PM | 3 credits
Barany, James
Prerequisites: none
Comments: Course descriptions are the same for all sections of FYE151.

This course explores time-based media and narrative forms. Students will be introduced to how images, text, and sound interact to communicate ideas and create meaning. Screenings and in-class discussions will contextualize technical instruction in video and audio recording, editing, and a variety of animation methods. Students will develop technical skills in service of concept while ideating, developing, and producing videos, audio works, and short animations. Discussions on contemporary art, popular culture, and diverse forms of storytelling will influence creative process and foster dialogue surrounding representation, distribution, and access.

HUMT121A Intro to Humanities: Culture, Intersectionality & Humanity
M 8:30AM - 11:00AM | 3 credits
Blaser, Emily
Prerequisites: none
Comments: Course description the same for all sections of HUMT121
Humanities is the study of what it means to be human through cultural inquiry and analysis. In this introductory course, students explore texts, artifacts, and situations to broaden their perspective and understanding of the human condition. Frames of inquiry will be influenced by history, culture, economics, political power and other social circumstances. The course takes an intersectional approach to analysis, examining the interconnected nature of societal categories such as race, class, and gender. In this class, research and dialogue are the fundamental modes of learning.

HUMT340A Topic in Humanities: Queer & Trans Life-Writing
12:00 MID - 12:00 MID ONLINE | 3 credits
Scruton, C J
Prerequisites: WRTG200
Comments: Course applies towards Creative Writing minor
"Queer" and "trans" are terms that can refer to a massive range of experiences, identities, and ways of moving through the world, although these narratives aren't always platformed or told accurately. So how do we capture and do justice to those realities in writing and art-making? How do we ethically tell our own stories as well as others'? How do we craft narrative in a way that uses our own personal experiences to speak to wider communities?

In this course, we'll examine these questions as both readers and writer-artists by focusing on techniques of life-writing. "Life-writing" refers broadly to a practice of recording the "personal," which could mean everything from personal nonfiction essays to biographies to diaries to text messages. Life-writing is often viewed in Western academia as less accurate than formal writing, but many queer and trans creatives through history have leaned on life-writing as a vital form of authentic truth-telling when other institutions weren't recording their stories, or when telling these stories has been dangerous or socially unacceptable. In short, this course will take a closer look at the role of personal narrative in recording queer and trans history and life while exploring how life-writing can help us understand our own lives, our communities, and the current moment we live in.

HUMT340B Topic in Humanities: Strategies for Poetics
M 8:30AM - 11:00AM | 3 credits
Scruton, C J
Prerequisites: WRTG200
Comments: Course applies towards Creative Writing minor
Expressing ourselves in language is a huge part of what makes us human, so how do we craft our words well with intention? How do we use words to express what we're thinking and feeling and also open up new, innovative ideas and possibilities we hadn't even considered?

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

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

HUMT340C Topic in Humanities: Emergence: Living, Writing, and Making in Times of Crisis and Collapse
W 3:15PM - 5:45PM | 3 credits
Steffey, Joshua
Prerequisites: WRTG200
Comments: The topical subject matter for reading and discussion in this course will be cognitively, emotionally, and spiritually challenging. Course applies towards Creative Writing minor
We are living in times of ecological and social collapse. As our awareness of this – and the collective
entanglement it represents – grows, we are confronted with challenging questions: how can we face up to this emergent reality without succumbing to denial, delusion, or despair, and how can we continue to live and create with purpose? In this humanities elective, we will embark on a collaborative, open-ended inquiry into these existential questions, exploring through writing (poetry, fiction, and nonfiction) and other creative practices the cognitive, emotional, and spiritual demands of this new becoming. Drawing guidance from literature and interdisciplinary thought of the past and present, we will aspire to what ecofeminist philosopher Donna Haraway calls "staying with the trouble" by seeking out ways of dwelling in insurmountable uncertainty, discovering and improvising with what's to hand, and building relationships of care that honor our earthly existence.

HUMT340D Topic in Humanities: Children's and YA Literature
W 12:30PM - 3:00PM | 3 credits
Tanzer, Donna
Prerequisites: WRTG200
Comments: Course applies towards Creative Writing minor
"There are no good children's books which are only for children."—W. H. Auden. Children's literature provides a window to the world for the youngest readers, guides learners throughout youth and adolescence, and continues to enthrall and engage adults. It nurtures emotional intelligence while teaching children about their own cultural heritage and that of others. In words and pictures, this literature deals with the everyday experiences and special milestones of growing up: joys and sorrows, conflicts and choices. This course will introduce students to the richness and array of children's and adolescents' literature through a variety of genres and types, including picture books, primary and intermediate chapter books, and the young adult novel. Genres will include fairy and folk tales, realistic fiction, science fiction/fantasy/ghost stories, contemporary and classic literature, children's poetry and verse, historical fiction, and children's nonfiction.

The course will also examine the ideas communicated by the texts, the historical development of children's literature, changes and current trends, and the intersections of culture, politics, ideology, language, and theory within this field. As they read new books and revisit old favorites, students will learn to evaluate children's books and YA literature for their literary, developmental, ideological, and artistic elements.

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HUMT340E Topic in Humanities: Evolution
TU 12:30PM - 3:00PM | 3 credits
Murru, Maurizio
Prerequisites: WRTG200 & NASC220
Comments:

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

HUMT340F Topic in Humanities: Sustainable Future
F 8:30AM - 11:00AM | 3 credits
Simmons, Lauren
Prerequisites: WRTG200 & NASC220
Comments: Required for 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.

HUMT340G Topic in Humanities: Stitching and Bitching: Subversive to Sustainable?
TH 8:30AM - 11:00AM | 3 credits
Von Sturm-Day, Isabelle
Prerequisites: WRTG200
Comments: Course applies towards Sustainability minor

Science and carbon dating estimate the complex world of stitching began an estimated 500,000 years ago. The early stitches made by our ancestors used a bone needle and plant matter to construct animal hides for clothing. The 19th Century writer Olive Schriener asks, "Has the pen or pencil dipped so deep in the blood of the human race as the [sewing] needle?" As our ancestors evolved so did the means for needle and thread to create stitches, often mirroring the current political and social climates of the time.

In this course we will explore historical and contemporary cultural implications of the art of stitch work and its creation of subversion, community, storytelling, and magick. For project one students explore through inquiry and research, the environmental devastation of the fast fashion industry.

In addition to reading, writing, and engaging with provided course materials, students will learn Indigo dying and create an embroidery sampler of 12 stitches they learned throughout the course. The final project allows students to create an up cycled garment culminating some of their embroidery stitches and Indigo dying technique. Students engage in the act of slowing down using their heads, hands, and hearts to accomplish these tasks.

HUMT380A Service Learning: Self-Interest and Community
M 3:15PM - 5:45PM | 3 credits
Klobah, Wenmimareba
Prerequisites: WRTG200 & junior standing or consent of the Writing and Humanities Chair
Comments: HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.

In this course we will be exploring the role we can each play in community through the lens of our own identities and interests and a set of core humanities readings, documentaries, and videos. Through service experiences, individual research, and the resources we read and watch over the course of the semester, we will learn about how communities are shaped through the systems that structure them, and we will explore ways of finding agency within them to think deeply about how to reimagine changes to them. We will interrogate our roles and the possibilities for acting within our own neighborhoods— past, current, and future—and the neighborhoods we work in by thinking critically about the power and presence or absence of care, belonging, and love.

HUMT380B Service Learning: Social Equity
TH 12:30PM - 3:00PM | 3 credits
Brunson, Alexia
Prerequisites: WRTG200 & junior standing or consent of the Writing and Humanities Chair
Comments: HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.
Course applies towards Creative Writing minor

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.

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HUMT380C Service Learning: Art, Culture, and Community
TU 8:30AM - 11:00AM | 3 credits
Hillary, Anna
Prerequisites: WRTG200 & junior standing or consent of the Writing and Humanities Chair
Comments: HUMT380 has a 35-hour service requirement. Students complete their volunteer hours at a MKE area nonprofit organization.
Course applies towards Creative Writing minor
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 and value (or devalue) cultures, ancestries, knowledges, and our relationship with the earth. 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 mutual aid and 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, and community members.

IL199A IAS: Visual Development & Storytelling
M W 12:30PM - 3:00PM | 3 credits
Beetow, Christine
Prerequisites: FYE100 & FYE150
Comments: Course description the same for all sections of IL199: Visual Development & Storytelling
This course introduces foundational visual development and visual storytelling skills for both illustrators and animators. Projects and exercises will walk students through processes to develop successful concepts, sequence images to tell clear stories, design believable visual worlds, and create illustrations with professional techniques. Students will explore how formal design principles can be applied to character, prop, and environment design to create cohesive illustrated worlds. Emphasis will be placed on using lighting, color theory, and cohesive design to suggest mood, theme, time, and place to the viewer.

IL202A Typography I
TU TH 12:30PM - 3:00PM | 3 credits
Prerequisites: FYE100, FYE110, FYE130, FYE150 & FYE151
Comments: Course description is the same for all sections of IL202
Typography I is an exercise-based studio course, introducing the history and practice of using typography in design. Type as a communicative and creative element is investigated through a combination of readings, research, lectures, workshops, and critique. Students explore typographic form and the expressive potential of type through both hand-rendered and digital based exercises. The course also familiarizes the student with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

IL211A Illustration II
TU TH 12:30PM - 3:00PM | 3 credits
Rash, Andy
Prerequisites: IL210
Comments:
In this course, students start to streamline and refine their work ethic using the working processes in Illustration I. Drawing and other visual skills continue to be defined and refined through deeper exploration of various media and style solutions. Visual solutions will emphasize appropriate and inventive application of formal elements. Professional presentation of work will be emphasized.

Course description is the same for all sections of IL211

IL215A Adv Fig Drawing for Illustrators
M W 3:15PM - 5:45PM | 3 credits
Beyer, David
Prerequisites: IL214
Comments: Course description the same for all sections of IL215
Advanced Figure Drawing for Illustrators is an in depth study of the figure and its relationship and application in contemporary Illustration. Course work and assignments will focus on a thorough understanding of anatomy through observation, personal expression, and practical application to Illustration. Traditional and non-traditional drawing methods will serve as the vehicle for exploration.

IL311A Illustration IV
M W 3:15PM - 5:45PM | 3 credits
Zhou, Yuanyuan
Prerequisites: JR, IL310
Comments: Course description the same for all sections of IL311
Illustration IV expands on the skills learned in Illustration I-III while stressing the importance of the professional working process. Students in this course refine individual approaches to problem-solving and visualization, bridging the gap between student and professional illustrator.

IL411A Illustration Thesis
F 9:00AM - 3:00PM | 3 credits
Grauert / Bernier / Zhou
Prerequisites: SR, IL410 & IL412
Comments: Course description the same for all sections of IL411
This is the final course of study in the Illustration program at MIAD. Students are required to submit a written proposal and timeline for an Illustration thesis project reflecting the primary interests and career goals of the illustrator. The thesis proposal encompasses a specific project utilizing the student's skills and knowledge with the intention of fully exploring the student's abilities within a specific field of illustration. Course work and assignments focus on the execution and completion of the thesis project, a portfolio of the student's illustrations for professional presentation, and a final review at the Senior Exhibition.

IL413A Illustration Seminar II
M W 6:00PM - 8:30PM | 3 credits
Main, Kelly
Prerequisites: SR, IL410 & IL412
Comments: Course description is the same for all sections of IL413
This course offers an overview of the illustration field. Each semester consists of a series of seminars presented by practicing professionals representing a cross-section of the field. Specific deadlines, one- on-one interaction and an evaluation of performance by outside professionals prepare the student for entry into the illustration field.

IMAT207A 2D Motion Fundamentals
F 9:00AM - 2:00PM | 3 credits
Anastas, Ian
Prerequisites: FYE100, FYE110, FYE121, FYE130, FYE150, FYE151
Comments:
Explore 2D digital animation toolsets, while practicing how animation principles, timing, and sound design can create believable, relatable, innovative, and evocative short films and spots. Students will be exposed to digital 2D animation processes that can be applied to motion graphics, character animation, and special effects. Students will continue applying ideation and visualization techniques learned in Visual Development & Storytelling to create engaging and clear sequential narratives.

IMAT209A 3D Modeling & Animation
M W 12:30PM - 3:00PM | 3 credits
Lile, Darrin
Prerequisites: FYE199/IL210: Illustration I
Comments:
Practice techniques for modeling, surfacing, lighting, animation, rendering, and 3D printing. Students will be exposed to 3D toolsets with applications in animated films, interactive games, printed toys, and more. Emphasis will be placed on designing appealing objects and characters with strong silhouettes that hold visual interest from all angles. Students will continue applying ideation and visualization techniques learned in Visual Development & Storytelling to create engaging and clear designs for use in 3D.

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IMAT213A Interactive & New Media
TU TH 8:30AM - 11:00AM | 3 credits
Lile, Darrin
Prerequisites: FYE199/IL210: Illustration I
Comments:
Innovate with new media tools to create dynamic, interactive, dimensional, and experiential animation projects. Through workshops and projects, students will explore how new media such as virtual reality, projection mapping, motion capture, and programming can be applied to commercial assignments within advertising and entertainment markets. This foundational technical knowledge and hands-on experience will allow students to develop innovative projects that do not fit within the traditional animation paradigm. Topics in this course will be updated annually to reflect cutting-edge technologies and trends within the animation industry.

IMAT313B Animation Professional Practice
TU TH 3:15PM - 5:45PM | 3 credits
Morton, Lou
Prerequisites: IMAT junior, 9cr IMAT207/209/213 completed
Comments:
Prepare for the professional animation opportunities by evaluating personal strengths and interests, researching areas of commercial opportunity, and creating a package of promotional materials to engage with the marketplace. During this course students will establish portfolio websites, develop social media networks, learn best practices for putting together a reel, assemble a list of potential clients/internships/job opportunities, and create professional documents like resumes and cover letters. Lectures will outline different animation markets, business practices, and self-promotion. This course is placed within the junior year so that students may use these materials when applying for opportunities and internships during the summer before their senior year.

IMAT415A Animation Thesis: Production
M W 3:15PM - 5:45PM | 3 credits
Morton, Lou
Prerequisites: IMAT414: Preproduction
Comments:
Animation Thesis Production is the second of a two-part fourth-year experience where students will produce high-quality animation projects in preparation for MIAD's Thesis Exhibition. With the support of a faculty mentor, students will follow the plans created during Animation Thesis Pre-Production. Students may choose to work alone or in teams.

IAD199A IAS: Interior Architecture + Design
TU TH 8:30AM - 11:00AM | 3 credits
Hansen, Sarah
Prerequisites: FYE100, FYE130 & FYE150
Comments:
Students in this class will initiate the process of learning how to become interior architects by offering design responses to a small-scale interior design and architecture project. Students learn to communicate and advance their designs in a variety of media including sketches, traditional and digital drawings, and scale models.

IAD221A IAD Studio 2
TU TH 12:30PM - 3:00PM | 3 credits
Hansen, Sarah
Prerequisites: Sophomore, IAD220, IAD222 & IAD224
Comments:
IAD221 is an intermediate course in the study and application of Commercial spatial composition and design communication fundamentals. This course addresses human spatial needs in the multi-person interactive and collaborative environment often associated with business. Materials, finishes, and product selection for interior commercial environments are documented with special attention to safety and workflow needs.

IAD223A IAD CAD 2
TU TH 6:00PM - 8:30PM | 3 credits
Slabe, Jenna
Prerequisites: Sophomore, IAD220, IAD222 & IAD224
Comments:
CAD 2 builds on IAD222 with a focus on design development and documentation using AutoCAD and an introduction to Revit for Building Information Modeling, the industry-standard for digital representation of an interior space. In addition to presentation techniques, students will begin the process of preparing working drawings according to professional practice.

IAD321A IAD Studio 4
TU TH 3:15PM - 5:45PM | 3 credits
Codden, Aaron
Prerequisites: JR, IAD320, IAD322
Comments:
IAD Studio 4 is an advanced Interior Design course. Emphasis is placed on the experience of people in various health care environments. This course addresses the challenges of designing commercial Interior spaces with regulatory constraints, building codes, safety and health concerns.

IAD323A Building Systems 2
TU TH 6:00PM - 8:30PM | 3 credits
Gebhardt, Jessica
Prerequisites: JR, IAD320, IAD322
Comments:
This course introduces students to interior building systems with emphasis on interior construction – including partitions, doors, stairs, and architectural woodwork. The students will also be introduced to structural, mechanical, electrical systems, and acoustics. Revit will be used for managing and communicating building information.

IAD421A IAD Studio 6: Senior Thesis - Design Development
M W 12:30PM - 3:00PM | 3 credits
Codden, Aaron
Prerequisites: SR, IAD420, IAD422, IAD424
Comments:
The IAD Senior Thesis – Design Development is the second course in this yearlong two-course sequence. The Spring Semester is comprised of the Design Development phase of the project. Students engage in extensive design development, design detailing, and exploration, identification and selection of materials, finishes, furnishings, fixtures, and equipment resulting in a comprehensively designed interior environment.

IAD423A IAD Thesis Presentation
M W 3:15PM - 5:45PM | 3 credits
Codden, Aaron
Prerequisites: SR, IAD420, IAD422, IAD424
Comments:
This course is an in-depth investigation into advanced digital communication and architectural presentation. Students learn how communication design tools (Adobe Creative Suite) can enhance interior design and architecture. Students learn how to create a professional portfolio in a variety of forms. This course addresses aspects of identity design for the students' personal business identity and a variety of applications. Adobe Creative Suite will be utilized, with work primarily done in Illustrator, In-Design and Photoshop. We will explore fundamentals of typography, production methods, design color theory, identity and environmental graphics.

IAD425A Interiors Practice: Details & Working Drawings
TU TH 6:00PM - 8:30PM | 3 credits
Gebhardt, Eric
Prerequisites: SR, IAD420, IAD422, IAD424
Comments:
As the follow-up to the Fall Semester Green Studio, this course explores sustainable design components resulting in the generation of a detailed and comprehensive set of Schematic Design documents. Students undertake an in-depth investigation of green design details and construction techniques, gaining a clear understanding of the underlying systems that go into the design of a sustainable building.

SPRING 2027 COURSE DESCRIPTIONS

PD199A IAS: Product Design & Design Thinking
TU TH 8:30AM - 11:00AM | 3 credits
Caruso, John
Prerequisites: FYE100, FYE130 & FYE150
Comments:
This course provides students with a foundation for learning the discipline of Product Design. Design Thinking is a human-centered endeavor beginning with empathy research of the user, followed by problem framing, ideation, prototyping and testing. Feedback from the concept testing provides information for successful design revision. Design Thinking is a core essential to the Product Design process and can be applied to any problem-solving challenge. In this course students learn to distinguish between a design problem and project objective, how to research a problem broadly and in detail, and how the research helps express the problem to solve and offers opportunities for solutions.

PD241A Adv. Design Fabrication: Softgoods, Mechanisms & Clay Surfacing
TU TH 12:30PM - 3:00PM | 3 credits
Ellice, Joe
Prerequisites: PD240, PD250, PD252
Comments:
This course introduces students to complex problem-solving in pattern-making, sewing, mechanism systems, and surfacing design for hydrodynamic or other types of vehicles. Each project encourages independent decision-making as design challenges become more complex. Sequenced to the learning outcomes of the first semester class PD240, this course augments making skills with new methodologies for visualizing solutions. Coursework and project outcomes prepare students for industry opportunities.

PD251A Human-Centered Problem Solving in Product Design
M W 8:30AM - 11:00AM | 3 credits
Ellice, Joe
Prerequisites: PD240, PD250, PD252
Comments:
This course deepens students' understanding of user research and how this research impacts product design. Students investigate comprehensive design problems by using purposeful research methodologies to collate data into a matrix of objectives. Design Thinking is utilized to frame the information and reveal a set of prioritized problems and objectives. Final deliverables include appearance models and 3D CAD renderings from digital files. Students learn about ratios of aesthetics, function and value in the success of product forms. The course also introduces students to portfolio structure and narrative in preparation for developing a unique and individual voice towards attaining an internship.

PD255A Communication Design for Product Designers
M W 12:30PM - 3:00PM | 3 credits
Brojde, JJ
Prerequisites: PD240, PD250, PD252
Comments: This course will now replace PD253 in the program of study.
This class is an opportunity for students to engage in, and learn about a range of fundamentals communication design principles and apply those things to their work in product design. All of the projects are targeted specifically for PD sophomores to assist them in visually communicating in effective ways about their research and design work. Adobe Creative Suite will be utilized, with work primarily done in Illustrator, In-Design and Photoshop. We will explore fundamentals of typography and graphic communication in a range of applications. The goal of this class is that all students will have an increased understanding of communication design and understand the ways in which the tools of this discipline have direct application for their work in product design.

PD341A Collaborative Design-Usability Studies, Human Factors
TU TH 12:30PM - 3:00PM | 3 credits
Caruso, John
Prerequisites: PD340, PD342, PD344, PD346 & PD352
Comments:
Team-based projects with ergonomic challenges are solved using optimal data calculated from documented subject groups. Students will gain insights from human cognition, physical and behavioral limitations observed in user interaction with the environment. User feedback provides essential direction for design refinement and resolution. Design programs will require increased attention to solving problems collaboratively with teammates, research user groups, the client, and other parties involved in the design development.

PD345A Advanced Digital Modeling
TU TH 3:15PM - 5:45PM | 3 credits
Kornely, Justin
Prerequisites: PD340, PD342, PD344, PD346 & PD352
Comments:
Advanced Design Modeling focuses on 3D CAD modeling protocol for product part construction in preparation for manufacturing design requirements. Students will see and understand the development structure and sequence for accommodating the requirements of all parties in the
development group – human factors, mechanical engineering, part design and manufacturing, among others – and the responsibilities of the designer to collaborate effectively. Visualization considerations for product renderings include texture mapping, exploded views, and animation.

PD359A Storytelling: Compelling Narrative of the Design Process
M W 12:30PM - 3:00PM | 3 credits
Ellice, Joe
Prerequisites: PD340, PD342, PD344, PD346 & PD352
Comments:
Convincing both client and users of a design's value requires use of classic narrative structure and fluent visualization skills. Designers must prepare for their work to be properly understood with or without their presence. This course will present design challenges solved by 2d analog and digital processes. Traditional drawing and sketching skills developed during the Sophomore and Junior year are the foundation for this class where learning outcomes culminate in compelling storytelling techniques that captivate an audience during both synchronous/live and asynchronous/digital presentations.

PD441A Senior Project: Capstone Initiative
TU TH 3:15PM - 5:45PM | 3 credits
Caruso, John
Prerequisites: SR, PD440 & PD442
Comments:
This is the final course in the Industrial Design studio sequence. Students undertake a 12- week final project that provides opportunities to develop and document advanced skills in problem-solving and technical areas. The primary goal of this course is to provide the framework and guidance for students to undertake a self-directed project, approved by faculty, to identify, research, explore and solve with an original and visually compelling concept benefitting the identified users or demographic. The project is intended to be the most significant accomplishment in the student portfolio, the latter submitted in entirety as a course deliverable.

PD451A Display & Exhibition Design
W 3:15PM - 8:30PM | 3 credits
Wiemer, Jim
Prerequisites: SR, PD440 & PD442
Comments:
This course focuses primarily on trade shows and point-of-purchase systems, building students' working awareness of exhibit design and exhibit systems, of display design, and POP (Point of Purchase) design processes. Emphasis is given to practical applications, processes and budgeting. This course is meant to be an introduction to product display, branding, shopper behavior and story-telling in retail spaces.

SPRING 2027 COURSE DESCRIPTIONS

NASC220A Patterns in Nature
TU 8:30AM - 11:00AM | 3 credits
Murru, Maurizio
Prerequisites: none
Comments: Course description is the same for all sections of NASC220

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

NASC320A Topic in Science: Animal Behavior
TH 8:30AM - 11:00AM | 3 credits
Rittinger, Madison
Prerequisites: NASC220
Comments:

This course is designed to introduce students to the study of animal behavior. We will cover topics ranging from animal communication to migration, focusing on explaining how various behaviors originate and develop throughout an animal's life. To accomplish this, we will utilize unique case studies as well as in-class experiments. In the second half of this course, students will propose and execute an independent research project focusing on a specific animal's behavior. This project will not only require students to build on their knowledge from NASC220 but it will also feature the diversity and behavioral complexity of animals local to the Milwaukee area. The field of animal behavior is limitless, even in an urban landscape such as Milwaukee's Third Ward.

NASC320B Topic in Science: Critters
TU 3:15PM - 5:45PM | 3 credits
Engevold, Paul
Prerequisites: NASC220
Comments:

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

NASC320C Topic in Science: Human Anatomy & Physiology
TH 3:15PM - 5:45PM | 3 credits
Volante, Valeria
Prerequisites: NASC220
Comments:

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

NASC350A Seminar in Science: Evolution
TU 12:30PM - 3:00PM | 3 credits
Murru, Maurizio
Prerequisites: NASC220
Comments:

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

NASC350B Seminar in Science: Sustainable Future
F 8:30AM - 11:00AM | 3 credits
Simmons, Lauren
Prerequisites: NASC220
Comments: Required for 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.

WRTG120A Processes of Inquiry
M 12:30PM - 3:00PM | 3 credits
Klobah, Wenmimareba
Prerequisites: none
Comments:

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

WRTG200A Critical Conversations
M 12:30PM - 3:00PM | 3 credits
Scruton, C J
Prerequisites: WRTG120 & HUMT121
Comments: Course Description is same for all sections of WRTG200

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

SPRING 2027 COURSE DESCRIPTIONS

WRTG300A The Creative Professional in Context
12:00 MID - 12:00 MID ONLINE | 3 credits
Luchinski, Ashley
Prerequisites: JR & WRTG200 or Writing Department Chair approval
Comments: Course description is the same for all sections of WRTG300
In *The Creative Professional in Context*, students will explore how to construct a professional, public identity as designers and fine artists through research and writing. Students will complete assignments that challenge them to identify, analyze and practice effective, professional forms of communication. Tasks in this course will include: building a resume and cover letter, conducting research on employment and development opportunities specific to their major fields of study, gaining familiarity with online and "in-person" career resources available at MIAD and beyond, and identifying personal, cultural, and professional influences that have an impact on their work. This fully online course features ongoing reading, writing, online workshops/ discussions and postings; students must have consistent access to internet throughout the term.

WRTG340A WR Elect: Queer and Trans Life-Writing
12:00 MID - 12:00 MID online | 3 credits
Scruton, C J
Prerequisites:
Comments:
"Queer" and "trans" are terms that can refer to a massive range of experiences, identities, and ways of moving through the world, although these narratives aren't always platformed or told accurately. So how do we capture and do justice to those realities in writing and art-making? How do we ethically tell our own stories as well as others'? How do we craft narrative in a way that uses our own personal experiences to speak to wider communities?

In this course, we'll examine these questions as both readers and writer-artists by focusing on techniques of life-writing. "Life-writing" refers broadly to a practice of recording the "personal," which could mean everything from personal nonfiction essays to biographies to diaries to text messages. Life-writing is often viewed in Western academia as less accurate than formal writing, but many queer and trans creatives through history have leaned on life-writing as a vital form of authentic truth-telling when other institutions weren't recording their stories, or when telling these stories has been dangerous or socially unacceptable. In short, this course will take a closer look at the role of personal narrative in recording queer and trans history and life while exploring how life-writing can help us understand our own lives, our communities, and the current moment we live in.

WRTG340B WR Elect: Strategies for Poetics
M 8:30AM - 11:00AM | 3 credits
Scruton, C J
Prerequisites:
Comments:
Expressing ourselves in language is a huge part of what makes us human, so how do we craft our words well with intention? How do we use words to express what we're thinking and feeling and also open up new, innovative ideas and possibilities we hadn't even considered?

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

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

WRTG340C WR Elect: Emergence: Living, Writing, and Making in Times of Crisis and Collapse
W 3:15PM - 5:45PM | 3 credits
Steffey, Joshua
Prerequisites:
Comments: The topical subject matter for reading and discussion in this course will be cognitively, emotionally, and spiritually challenging.
We are living in times of ecological and social collapse. As our awareness of this – and the collective
entanglement it represents – grows, we are confronted with challenging questions: how can we face up to this emergent reality without succumbing to denial, delusion, or despair, and how can we continue to live and create with purpose? In this humanities elective, we will embark on a collaborative, open-ended inquiry into these existential questions, exploring through writing (poetry, fiction, and nonfiction) and other creative practices the cognitive, emotional, and spiritual demands of this new becoming. Drawing guidance from literature and interdisciplinary thought of the past and present, we will aspire to what ecofeminist philosopher Donna Haraway calls "staying with the trouble" by seeking out ways of dwelling in insurmountable uncertainty, discovering and improvising with what's to hand, and building relationships of care that honor our earthly existence.

WRTG340D WR Elect: Children's & YA Literature
W 12:30PM - 3:00PM | 3 credits
Tanzer, Donna
Prerequisites:
Comments:
"There are no good children's books which are only for children."—W. H. Auden. Children's literature provides a window to the world for the youngest readers, guides learners throughout youth and adolescence, and continues to enthrall and engage adults. It nurtures emotional intelligence while teaching children about their own cultural heritage and that of others. In words and pictures, this literature deals with the everyday experiences and special milestones of growing up: joys and sorrows, conflicts and choices. This course will introduce students to the richness and array of children's and adolescents' literature through a variety of genres and types, including picture books, primary and intermediate chapter books, and the young adult novel. Genres will include fairy and folk tales, realistic fiction, science fiction/fantasy/ghost stories, contemporary and classic literature, children's poetry and verse, historical fiction, and children's nonfiction.

The course will also examine the ideas communicated by the texts, the historical development of children's literature, changes and current trends, and the intersections of culture, politics, ideology, language, and theory within this field. As they read new books and revisit old favorites, students will learn to evaluate children's books and YA literature for their literary, developmental, ideological, and artistic elements.

SPRING 2027 COURSE DESCRIPTIONS

WRTG380B WR Elect: Social Equity
TH 12:30PM - 3:00PM | 3 credits
Brunson, Alexia
Prerequisites:
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.

WRTG380C WR Elect: Art, Culture, and Community
TU 8:30AM - 11:00AM | 3 credits
Hillary, Anna
Prerequisites:
Comments:
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 and value (or devalue) cultures, ancestries, knowledges, and our relationship with the earth. 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 mutual aid and 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, and community members.

WRTG400A Senior Writing Seminar: Flash Fiction: Creative Writing in 1500 Words or Less
W 3:15PM - 5:45PM ONLINE | 3 credits
Coan, Cheryl
Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair
Comments: This course will be taught synchronously, with weekly virtual meetings on the scheduled day and time.
"For sale: baby shoes, never worn."

You may have heard of this six-word short story; it's often attributed to Ernest Hemmingway, though his authorship of the piece has never been confirmed.

Six words. So many emotions.

This is the goal of flash fiction—also referred to as micro-fiction, short-short stories, or sudden fiction. Instead of focusing on plot or character development, the writer instead focuses on the narrative's movement. Every sentence, every word, should reveal something to the reader that we did not know before. It should also hint at a larger backstory than what's revealed on the page. - Moriah Richard

Flash fiction has been around for centuries. Moriah Richards points to the stories of Aesop and other fable writers whose short stories evoked emotions and/or taught us lessons. Modern flash fiction, however, is a bit different. Modern flash fiction focuses more on the moment than world-building, plot, or character development. It focuses on few characters, showing rather than telling, brevity and accuracy in word choice, and having a clear vision for the story, with a focus on the opening AND the closing for the story.

WRTG400B Senior Writing Seminar: Soul places, Steady Graces and the Storied Self: Exploring Memoir and Life 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:
"Soul places, Steady Graces and the Storied Self: Exploring Memoir and Life Writing."

A bird doesn't sing because it has an answer, it sings because it has a song.

- Maya Angelou

As humans, we explore our deepest and most fundamental questions through the stories that we read, write, compose, tell and hear. Sharing our stories allows us to be enriched, to expand our horizons, to identify ourselves, re-imagine our paths, deepen our experiences, heal us, to celebrate, protest, bear witness, immortalize... to continuously make meaning and translate the experiences that we are having.

In recent years, we have witnessed an explosion of personal writing and storytelling in the forms of memoir, autobiography, essays, videos, and forms of social networking. We live in a time when stories are being shared widely and accessibly through a variety of lenses and formats. This course will invite class participants to explore the memoir form through reading/viewing/experiencing examples of memoirs/life writing by others and by composing their own texts.

Working questions for this course include: What are the stories of our individual journeys? How do they connect to our communities and cultures? What role does the process of writing, composing, and sharing of stories play in our development? In what we create? In choosing who we wish to be? In our sense of spiritual self and individual satisfaction?

Focusing on memoir and autobiographical formats, writers in this iteration of WRTG 400 will explore the external and internal landscapes of their lives -- past, present and future. Additionally, writers will be challenged to consider the important relationship between content and form and will identify and practice approaches for discovering and uncovering the stories that are waiting to be told from the soul and the self.

SPRING 2027 COURSE DESCRIPTIONS

WRTG400C Senior Writing Seminar: Desire, Love, Conflict and Death: Irish Culture
TU 12:30PM - 3:00PM | 3 credits
Brevvaxling, Royal
Prerequisites: WRTG300 & senior standing or consent of the Writing and Humanities Chair
Comments:

In this iteration of WRTG 400, participants are asked to explore Irish culture in diaspora as a way into examining their own stories, familial and cultural backgrounds. From an overview of Ireland's history, participants analyze representations of Irish culture through words, songs and other art forms to then archive similar representations from their own cultures and lives. Building from various examples, participants create a final "graphic remembrance" that explores, situates and explains their lives in context.

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 (RL95A). 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, Games & Interactive Media and/or Psychology, or in any other area in which the prerequisites are met. Courses must be pre-approved by the Registrar and/or the Chair of the department in which you would like the Marquette course to apply. Not all Marquette classes will apply towards MIAD's programs of study. You may also take courses for personal enrichment, including band, choir, language classes, etc. YOU MUST SELECT A CLASS FROM THE MARQUETTE SHCEDULE 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 RL95A.

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.

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
Art Education

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. 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.

*Art Education must be declared after meeting with Ashley Luchinski. A separate form is used.

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

Fine Art/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):
Book Arts related Elective
* See Schedule of Classes for currently offered courses or contact Adam Setala with questions

Arts Management (total 15cr)
Required (9cr):
NSP250: Professional Practice I
NSP450: Professional Practice II
NSP488: Approved Internship in Arts Management
Choose from (6cr):
HUMT380: Service Learning with Approval
* 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 (6cr):
DS207 – Intro to Furniture Making - Designing with Wood (offered Spring)
DS207 – Joinery & Fabrication (offered Fall)
Choose from (9cr):
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 (12cr):
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 (3cr):
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 (total 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 (total 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 Seminar 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

Art Education
Graduate Level (total 15cr)
Required:
*LTM-612 - Foundations of Teaching & Assessment
*LMT-602 - Field Experience Module
*AET-622 - Art Education Methods
*AET-604 - Art Education Field
MIAD Studio Elective 2D/3D/Tech
MIAD Studio Elective 2D/3D/Tech
Undergraduate Level (total 17cr)
Required:
*AE-222 - Principles of Art Education
*AE-386 - Media & Methods in Art Therapy
*AE-387 - Adaptive Art Field Experience
*AE-392 - Art in Early Childhood & Elementary
MIAD Studio Elective 2D/3D/Tech
MIAD Studio Elective 2D/3D/Tech
**Taken at Alverno*

Background Check required prior to starting minor.
The Art Education minor provides fundamentals of teaching and learning art in general and inclusive classrooms. Both pathways will provide students with coursework that will decrease their time after graduation to achieve licensure, if they so choose.
This minor will not result in a student completing a full curriculum necessary for licensure or license endorsement. Contact **Ashley Luchinski**, *Chair of Writing & Humanities, for more information and to declare Art Ed minor.*

Creative Writing (total 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 (total 15cr)
Choose from:
*HUMT340 – Topic in Humanities
*HUMT380 – Service Learning (May apply towards minor with approval of the Department Chair or Humanities Advisor)
*Repeatable with different topics.

Sustainability (total 15cr)
Required (6cr):
NASC220 - Patterns in Nature
NASC350/HUMT340 - Sustainable Future
Choose from (9cr):
NASC320: Ecology
NASC350: Defenders of the Environment
NASC350: Environmental Literacy
NASC350: Peripatetic Biology
ARTH318: Design, Creativity & Conscience
ARTH318: Reciprocity & Native Arts
ARTH318: Frank Lloyd Wright
FAD264: Survey of Global Textiles
HUMT380: We Are Water
IAD224: Materials & Specifications for Interiors 1
IAD424: Green Studio
DS307: Materials & Specifications for Interiors 2
HUMT/WRTG340: Poetics & Ecology
WRTG400: Research & Writing a Sustainable Practice
NASC495: Independent Study with Approval

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. *Games & Interactive Media minor courses apply towards studio elective credits.

Advertising (total 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 (total 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 (total 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 (total 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 at **both** schools. **Please plan accordingly!**

Marquette's Spring Semester Dates: January 19th - May 15th, 2027

Marquette Cross-Registration

Completed cross-registration forms are due before registration to RL95A (Jean Weimer). Turn in completed form ASAP!

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, Games & Interacive Media and 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. *Courses for this minor apply towards studio electives.

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 your 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 _____

Print Form

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 _____

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Registered in: _____

Signature _____ Date _____

Schedule Worksheet

	Mon	Tue	Wed	Thu	Fri
8:30-11:00					
Common Time					
12:30-3:00					
15 min					
3:15 - 5:45					
15 min					
6:00 - 8:30					
7:00 - 9:30 (overlaps 6-8:30 time block)					

Notes: