

Spring 2027 New & Special Topics Classes

ANIMATION

NEW!

AN297-1 Keep Diggin'! Experimental Nonfiction 3 credits

This course is an exploration of non-fiction art making through experimental processes and research. The title “Keep Digging” implies a deeper engagement with non-fiction beyond merely truth. For this course “non-fiction” can include the personal, historical, and/or engage with theory. The course covers the skills required to produce non-fiction works from concept through completion; including research, development, material considerations and histories, concept and form relationships, audience interaction, historical precedent, and experimental methodologies. The course is not medium specific and students will develop projects, and skills to their own working frameworks. Students will engage with various readings and screenings to expand their knowledge of contemporary methods in non-fiction and grounding their work in theory and practice.

Prerequisites: *FN140 Time-Based Practices (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*

Fulfills: *Project Design Elective (Interdisciplinary Arts students), Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

AN380-1 Animation Business Practices and Portfolio 3 credits

In this course students complete an independently generated animation portfolio. Guided by an instructor, students generate an online portfolio while researching, reflecting, and understanding how best to present their work professionally and effectively. Particular attention is paid to the development of professional level artwork, a thorough understanding of the market for such artwork, and financial challenges animators may face in the professional field. Students work in their studios and participate in weekly group and/or individual critiques with the instructor.

Prerequisites: *60 Credits*

Fulfills: *300-Level Studio Elective or Studio Elective*

AN395-1 Science of Fantasy Creatures 3 credits

This VCD focused course is an exploration of the intersection of science and art through the timeless lens of fantastical design. Through lectures, readings, independent research, and studio projects, students will broaden their understanding of ecosystems, zoology, taxonomy, and many other evidential sciences, and apply this knowledge to creatures of their own design. Studio work can include 2D and 3D media, animation, or other creative approaches. Explorations will be closely linked to research, discussion, concept/ideation, and analysis of anatomy and physiology. There is the opportunity for collaborative work, observational drawing, and field work throughout the semester.

Prerequisites: *ID200 Sophomore Studio or Permission of Instructor*

Fulfills: *Illustration Elective (Illustration students) or Advanced Drawing Elective (Illustration students) or 300-Level Studio Elective or Studio Elective*

AN396-1 Digital Puppets 3 credits

Digital puppet animation is one of the most popular methods of animation in North America. In this course we will learn about advanced puppeting techniques using digital software and its importance in the digital age. We will discuss the historical significance of puppets in Animation, giving context to how digital puppets are used today. We will learn about the technical aspects of rigging using different software tools and how to effectively use these tools to create different kinds of stories and motion-styles.

Prerequisites: *AN205 Pre-Production and Design or Permission of Instructor*

Fulfills: *300-Level Studio Elective or Studio Elective*

GAMES, TOYS AND PLAY

GTP395-1 The Box 3 credits

A box is usually defined as a square or rectangular container with hard or stiff sides. Boxes often have lids. But what else can a box be and how do you design and fabricate these functional objects? This course explores three dimensional packages and the application of graphic design elements to various 3-dimensional forms. This is a hands-on experience of designing sculptural containers, ergonomics, prototyping, and developing patterns and templates for packaging and other objects.

Prerequisites: *30 Credits or Permission of Instructor*

Fulfills: *Graphic Design Elective (Graphic Design Students) or 300-Level Studio Elective or Studio Elective*

GRAPHIC DESIGN

GTP395-1 The Box 3 credits

A box is usually defined as a square or rectangular container with hard or stiff sides. Boxes often have lids. But what else can a box be and how do you design and fabricate these functional objects? This course explores three dimensional packages and the application of graphic design elements to various 3-dimensional forms. This is a hands-on experience of designing sculptural containers, ergonomics, prototyping, and developing patterns and templates for packaging and other objects.

Prerequisites: *30 Credits or Permission of Instructor*

Fulfills: *Graphic Design Elective (Graphic Design Students) or 300-Level Studio Elective or Studio Elective*

ILLUSTRATION

IL395-1 Science of Fantasy Creatures 3 credits

This VCD focused course is an exploration of the intersection of science and art through the timeless lens of fantastical design. Through lectures, readings, independent research, and studio projects, students will broaden their understanding of ecosystems, zoology, taxonomy, and many other evidential sciences, and apply this knowledge to creatures of their own design. Studio work can include 2D and 3D media, animation, or other creative approaches. Explorations will be closely linked to research, discussion, concept/ideation, and analysis of anatomy and physiology. There is the opportunity for collaborative work, observational drawing, and field work throughout the semester.

Prerequisites: ID200 Sophomore Studio or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Advanced Drawing Elective (Illustration students) or 300-Level Studio Elective or Studio Elective

INTERDISCIPLINARY ARTS

NEW!

ID295-1 Surface Design 3 credits

Textiles, wallpaper, apparel, upholstery, skateboard decks, phone cases — pattern is everywhere surfaces need covering, and In this course, you will design original, seamless tessellating patterns and realize them across a wide range of making processes such as screenprinting, relief printing, sublimation printing, digital embroidery, and digital printing, while fabricating your own printing matrices and stencils (vinyl and cut) using subtractive cutting techniques in the Digital Fabrication Studio. Moving between hand-based mark-making and digital vector/raster workflows, you'll build a working vocabulary of pattern and repeat that treats pattern as a problem that spans print, textile, and fabrication practices alike.

Prerequisites: FN110 Color and Design (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Graphic Design Elective (Graphic Design students) or Studio Elective

NEW!

ID296-1 Contemporary Fibers: Knot Your Average Textile Course 3 credits

In this culminating course, students will explore principles of art through the medium of fiber. Students will research artists and topics important to their own practice as well as make a personal body of work. An introduction to multiple techniques in fiber such as weaving, knitting or crochet, sewing and surface design techniques such as felting will be covered. Visiting artists and slide lectures will be incorporated with short reading and writing assignments.

Prerequisites: None

Fulfills: 200-Level Sculpture Elective (Sculpture students) or Studio Elective

NEW!

ID297-1 Keep Diggin’! Experimental Nonfiction 3 credits

This course is an exploration of non-fiction art making through experimental processes and research. The title “Keep Digging” implies a deeper engagement with non-fiction beyond merely truth. For this course “non-fiction” can include the personal, historical, and/or engage with theory. The course covers the skills required to produce non-fiction works from concept through completion; including research, development, material considerations and histories, concept and form relationships, audience interaction, historical precedent, and experimental methodologies. The course is not medium specific and students will develop projects, and skills to their own working frameworks. Students will engage with various readings and screenings to expand their knowledge of contemporary methods in non-fiction and grounding their work in theory and practice.

Prerequisites: *FN140 Time-Based Practices (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*

Fulfills: *Project Design Elective (Interdisciplinary Arts students), Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

NEW!

ID380-1 The Alchemy of Image-Making 3 credits

How do ancient practices of alchemy relate to artistic practices in the twenty-first century? How can contemporary artists use principles and methods from alchemy to enhance and invigorate their studio practice? The Alchemy of Image-Making will use alchemy as a metaphor to investigate the integration of philosophical, scientific, and spiritual ideas with studio production. Historical and studio-based research projects will focus on the transformation (transmutation) of forms and images through chance-driven physical and digital processes. By combining what James Elkins calls ‘blind experiments’ with intensive critical analysis, students will aim to better understand how they can use alchemical modes of investigation to heighten their artistic pursuits.

Prerequisites: *ID200 Sophomore Studio*

Fulfills: *300-Level ID Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective*

PAINTING AND DRAWING

NEW!

DR260-1 Drawing II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story’s physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: *FN100 Perceptual Drawing*

Fulfills: *200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

NEW!

PN260-1 Painting II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story's physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: PN200 Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative students) or Studio Elective

NEW!

PN295-1 Breaking the Figure 3 credits

This studio course integrates three foundational areas of painting practice. The dynamic between figuration and abstraction, the expressive power of color, the experimental possibilities of collage and mixed media. Drawing on the contributions of twentieth-century Modernists, students investigate how subject matter, color, and material construction function as distinct but interrelated pictorial languages.

Prerequisites: PN200 Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

NEW!

PN395-1 Figure/Ground 3 credits

This advanced studio course invites students to engage the figure critically and conceptually, deepening and individualizing their practice through sustained investigation of abstraction and color. The figure's presence, absence, or suggestion becomes a deliberate choice. Along with painting, drawing, students also work across, mixed media, collage, assemblage, and small-scale construction, students draw on methods from Cubism and Dada to the present, exploring fracture and reconstruction through personal, sociocultural, political, and environmental lenses. Color serves as a carrier of meaning, examined through sophisticated palettes, spatial effects, and its cultural relationship to figuration. Critique is integrated into each class meeting.

Prerequisites: FN100 Perceptual Drawing and PN200 Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting students) or Advanced Drawing Elective (Painting, Printmaking and Sculpture students) or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

PHOTO/VIDEO/FILM

NEW!

PH310-1 The Constructed Image: Studio Photography and Visual Storytelling 3 credits

The studio is more than a controlled environment—it is a dynamic environment of intention, invention and intervention. It serves as a platform where images are constructed, staged and transformed. Through still life, portraiture, and staged tableau, students will investigate how lighting, spatial arrangement, and materiality shape meaning and influence interpretation. Working with ambient, continuous, and strobe lighting, students experiment with light as both a technical tool and as a means for conveying meaning. Discussions will critically engage with historical and contemporary artists who use the studio to explore the construction of imagery, the fluidity of representation, and the shifting boundaries between reality and artifice. A final portfolio will synthesize technical precision with conceptual depth, encouraging students to push their photographic practice beyond mere documentation into the realm of constructed imagery and expanded visual storytelling.

Prerequisites: ID200 Sophomore Studio or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Project Design Elective (Interdisciplinary Arts student) or 300-Level Studio Elective or Studio Elective

PRINTMAKING

NEW!

PR295-1 Surface Design 3 credits

Textiles, wallpaper, apparel, upholstery, skateboard decks, phone cases — pattern is everywhere surfaces need covering, and In this course, you will design original, seamless tessellating patterns and realize them across a wide range of making processes such as screenprinting, relief printing, sublimation printing, digital embroidery, and digital printing, while fabricating your own printing matrices and stencils (vinyl and cut) using subtractive cutting techniques in the Digital Fabrication Studio. Moving between hand-based mark-making and digital vector/raster workflows, you'll build a working vocabulary of pattern and repeat that treats pattern as a problem that spans print, textile, and fabrication practices alike.

Prerequisites: FN110 Color and Design (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Graphic Design Elective (Graphic Design students) or Studio Elective

NEW!

PR300-1 Mixed Multiples 3 credits

Relief printing, intaglio and screenprinting are the focus of this advanced course wherein traditional printmaking processes are combined with photographic, digital and other industrial or "commercial" processes. Stencils are applied and adapted to a variety of surface materials including metal, plastic, wood and masonite which are treated to produce intaglio, relief and collograph prints. Students experiment with presentations of the multiple in variable and controlled editions, books, installations and hybrid forms.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: 300-Level Printmaking Elective (Printmaking Students) or Advanced Drawing Elective or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

SCULPTURE

NEW!

SC296-1 Contemporary Fibers: Knot Your Average Textile Course 3 credits

In this culminating course, students will explore principles of art through the medium of fiber. Students will research artists and topics important to their own practice as well as make a personal body of work. An introduction to multiple techniques in fiber such as weaving, knitting or crochet, sewing and surface design techniques such as felting will be covered. Visiting artists and slide lectures will be incorporated with short reading and writing assignments.

Prerequisites: None

Fulfills: 200-Level Sculpture Elective (Sculpture students) or Studio Elective

NEW!

SC320-1 Interior/Exterior Installation 3 credits

In this course, students explore a variety of materials and approaches to sculpture in relation to specific in-door and out-door sites (chosen by instructor and students). Students look at how the evolution of a sculpture, sculptural activity and personal voice are affected by external considerations such as: location, physical conditions, usage and viewer response. Within this context the course will also touch upon contemporary issues surrounding Public Art. Students will be given the opportunity to execute a work of "public art" during the semester.

Prerequisites: Fabrications Methods Course (SC212 Fabrications in Wood or SC213 Fabrications in Metal or SC219 Digital Design and Fabrication) or SC200 Sculpture I

Fulfills: 300-Level Sculpture Elective (Sculpture students) or Project Design Elective (Interdisciplinary in Arts students) or 300-Level Studio Elective or Studio Elective

WRITING & VISUAL NARRATIVE

NEW!

WVN295-1 Adaptation 3 credits

This course explores adapting stories into a visual product. Drawing from the tradition of adapting storybooks, history, and folklore into film, animation, and comics, this course prioritizes identifying themes, audience, and artistic voice. Students in this course will adapt a pre-selected text to a new medium and produce the work in a final polished visual output. This course will build on skills in analysis, storytelling, project management, and project completion. Students will also add onto their storytelling skills necessary knowledge of optioning, licensing, and developing projects in production teams.

Prerequisites: ID200 Sophomore Studio and WVN200 Elements of the Story or Permission of Instructor

Fulfills: 200-Level Narrative Elective (Writing and Visual Narrative students) or Studio Elective

LIBERAL ARTS

NEW!

SI250-1 Local Ecology: The Wildlife and Plant Life of the Northshore 3 credits

Surrounding us on the Northshore area is a rich natural environment which is often unseen and overlooked. This course will be an investigation of our local natural history, our local wildlife and plant life. Familiarity will help you to understand your natural surroundings, to protect them, and to see and live with them in a richer relationship.

Since knowing your tree species can help you find, understand, and conserve wildlife, we will begin by learning to identify common local tree species and how they feed and provide shelter for specific kinds of animals. We will then move on to freshwater wetland ecology, visiting with and studying the life cycles of amphibians and invertebrates that depend on this environment. Finally, we will learn about land mammals of the area, with an emphasis on predators. We will discuss how range expansion and recovery efforts have shifted the makeup of our local wildlife.

Our course methods will be a mix of field and classroom studies, with van field trips to Camp Paradise and Beverly Commons, as well as walking field trips to natural areas right downtown. We will use field sketching, trail cameras, and track-and-sign methods to collect information about the wildlife around us. Classroom work will consist of investigations of field samples, videos, and photos, along with discussions about local natural history and how best to conserve our fragile species and habitats. Particular attention will be paid to the interdependence of specific local species.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric); grade of C- or higher required in each course

Fulfills: Science Requirement or Liberal Arts Elective