CURRICULUM & COURSE DESCRIPTIONS

Majors
Studio Concentrations
Minors
Course Descriptions

Visit mica.edu/academicbulletin for the most up-to-date information.
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<tr>
<td>Literature</td>
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</tr>
<tr>
<td>Media &amp; Culture</td>
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<tr>
<td>Natural Sciences</td>
<td>155</td>
</tr>
<tr>
<td>Performance</td>
<td>158</td>
</tr>
<tr>
<td>Philosophy</td>
<td>159</td>
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<tr>
<td>Religious Studies</td>
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</tr>
<tr>
<td>Social Sciences</td>
<td>167</td>
</tr>
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<td>Illustration</td>
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<tr>
<td>Interactive Arts</td>
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<tr>
<td>Interdisciplinary Sculpture</td>
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<tr>
<td>Painting</td>
<td>201</td>
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<td>Photography</td>
<td>210</td>
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<td>Printmaking</td>
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<tr>
<td>General Electives</td>
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<td>Master of Professional Studies</td>
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<td>Business of Art &amp; Design (Online/Low-Residency)</td>
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<td>Information Visualization (Online/Low-Residency)</td>
<td>235</td>
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<tr>
<td>UX Design (Online/Low-Residency)</td>
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<td>Social Design</td>
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<td>Center For Social Design</td>
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<td>Community Arts Partnerships</td>
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<td>Open Studies</td>
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<td>Baltimore Student Exchange Program</td>
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<td>Internships</td>
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</tr>
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</table>
Undergraduate Academic Programs
HOW TO USE THE SECTIONS THAT FOLLOW

This overview of the MICA undergraduate curriculum is divided into sections that outline first the core requirements shared by all students (First Year Experience core requirements and liberal arts core requirements) and then the specific requirements for undergraduate majors, humanistic studies minors and studio concentrations. Because courses offered by any undergraduate department may be used to fulfill a number of different requirements depending upon a student’s degree plan (for that department’s major, for example or for majors, concentrations or minors administered by other departments), all course descriptions are grouped together at the end of this chapter. The course list is organized alphabetically by department.

REQUIREMENTS FOR THE BACHELOR OF FINE ARTS (B.F.A.)

MICA’s curriculum combines intensive studio coursework with rigorous liberal arts beginning in the First Year Experience year. Students pursuing the bachelor of fine arts complete a common set of First Year Experience requirements, as well as requirements for a major in one of the discipline areas listed below. In addition to the major, students have the option of using elective studio credit to pursue a studio concentration or of increasing the number of liberal arts credits taken to pursue a minor in art history or in humanistic studies.

Students also have the opportunity to develop a four-year program that fully integrates a B.F.A. in a studio discipline with a major in humanistic studies. See page 16 for more information.

REQUIREMENTS FOR THE B.F.A.—ALL MAJORS

<table>
<thead>
<tr>
<th>Credit Type</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Credits</td>
<td>24</td>
</tr>
<tr>
<td>First-year Core Studio Requirements</td>
<td>15</td>
</tr>
<tr>
<td>Liberal Arts Core Requirements—Art History</td>
<td>27</td>
</tr>
<tr>
<td>Liberal Arts Core Requirements—Humanistic Studies</td>
<td>54</td>
</tr>
<tr>
<td>Required Credits in the Major</td>
<td>120/126</td>
</tr>
</tbody>
</table>

Total Credits Required for the B.F.A.

See the sections that follow for course requirements for individual programs, including first-year, liberal arts, majors, minors and concentrations.
MAJORS

Animation
Architectural Design
Art History, Theory and Criticism
Ceramics
Drawing
Fiber
Film and Video
Game Design
General Fine Arts
Graphic Design
Illustration
Interactive Arts
Interdisciplinary Sculpture
Painting
Photography
Printmaking
Product Design

MAJORS WITH HUMANISTIC STUDIES
INTEGRATED DEGREE PLAN

Animation and Humanistic Studies
Architectural Design and Humanistic Studies
–
Ceramics and Humanistic Studies
Drawing and Humanistic Studies
Fiber and Humanistic Studies
Film and Video and Humanistic Studies
–
General Fine Arts and Humanistic Studies
Graphic Design and Humanistic Studies
Illustration and Humanistic Studies
Interactive Arts and Humanistic Studies
Interdisciplinary Sculpture and Humanistic Studies
Painting and Humanistic Studies
Photography and Humanistic Studies
Printmaking and Humanistic Studies
–

ART EDUCATION PROGRAM


CAPSTONE PROGRAMS

Business of Art & Design (M.P.S.)
Critical Studies (M.A.)
Information Visualization (M.P.S.)

Social Design (M.A.)
UX Design (M.P.S.)

LIBERAL ARTS MINORS

Art History
Creative Writing
Critical Theory
Culture and Politics
Gender Studies
Literary Studies

STUDIO CONCENTRATIONS

Animation
Architectural Design
Book Arts
Ceramics
Curatorial Studies
Experimental Fashion
Film and Video
Filmmaking
Game Arts
Graphic Design

Illustration
Interactive Arts
Painting
Photography
Printmaking
Sequential Art
Sound Art
Sustainability & Social Practice
Theater
FIRST YEAR EXPERIENCE CORE REQUIREMENTS

MICA’s First Year Experience has been crafted to provide a thorough, integrated curriculum that reflects the diversity of our community and our learning pathways. Students are challenged by courses that share a philosophy of learning through making-thinking-exploring-reflecting and honor the needs of individuals to define their relationship to the world as artists and designers. The program assists students as they consider their major options, providing a breadth of experiences while promoting in-depth thinking and skill development.

Mission: The MICA First Year Experience provides a rigorous, supportive environment emphasizing sequential, intellectually informed, hands-on instruction of practical and conceptual skills for students to become active lifelong learners, makers and creative risk takers in the fields of art and design.

By the conclusion of the First Year Experience, Students will demonstrate the ability to:

- Apply a range of technical and conceptual skills to art and design media in order to construct meaning.
- Develop and solve problems through investigation, experimentation and ethical research.
- Interpret meaning through analysis of the observed world.
- Integrate best practices for professionalism.
- Consider cross-cultural and intercultural learning in the classroom as a local, national and global learning space.

FIRST YEAR EXPERIENCE

Freshmen typically complete 15–16.5 credits each semester. Taking more than 16.5 credits requires the approval of First Year Experience co-chairs or the First Year Experience academic adviser.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>All students take these required courses</td>
<td></td>
</tr>
<tr>
<td>Drawing: Tradition &amp; Innovation</td>
<td>FF 161  3</td>
</tr>
<tr>
<td>Drawing: Contemporary Practices</td>
<td>FF 162  3</td>
</tr>
<tr>
<td>Forum I (academic advising happens in this class)</td>
<td>FF 111  3</td>
</tr>
<tr>
<td>Forum II</td>
<td>FF 112  3</td>
</tr>
<tr>
<td>Art Matters</td>
<td>AH 100  3</td>
</tr>
<tr>
<td>Critical Inquiry</td>
<td>HMST 101 3</td>
</tr>
<tr>
<td>Students choose one course in Color/Design</td>
<td></td>
</tr>
<tr>
<td>Found and Focused</td>
<td>FF 120A 3</td>
</tr>
<tr>
<td>Surface and Screen</td>
<td>FF 120B 3</td>
</tr>
<tr>
<td>Students choose one course in Form/Space</td>
<td></td>
</tr>
<tr>
<td>Body/World/Machine</td>
<td>FF 130B 3</td>
</tr>
<tr>
<td>Prototype/Situate/Fabricate</td>
<td>FF 130A 3</td>
</tr>
<tr>
<td>Students choose one course in Systems/Time</td>
<td></td>
</tr>
<tr>
<td>Haptics and Optics</td>
<td>FF 140A 3</td>
</tr>
<tr>
<td>Cartographies</td>
<td>FF 140B 3</td>
</tr>
<tr>
<td>Choose one from Program Electives</td>
<td></td>
</tr>
<tr>
<td>One elective course from any program</td>
<td>3</td>
</tr>
<tr>
<td>Total Credits for the First Year Experience</td>
<td>30</td>
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</tbody>
</table>
### FIRST YEAR EXPERIENCE ELECTIVES

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro to Architectural Design</td>
<td>AD 251</td>
<td>3</td>
</tr>
<tr>
<td>Modernism and After</td>
<td>AH 201</td>
<td>3</td>
</tr>
<tr>
<td>Principles of Animation</td>
<td>AN 202</td>
<td>3</td>
</tr>
<tr>
<td>Intro to 3-D Computer Animation</td>
<td>AN 203</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Ceramics: Hand-Built Form</td>
<td>CE 200</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Ceramics: Wheel-Thrown Form</td>
<td>CE 201</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Fiber</td>
<td>FB 200</td>
<td>3</td>
</tr>
<tr>
<td>Moving Image I</td>
<td>FILM 200</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Graphic Design</td>
<td>GD 100</td>
<td>3</td>
</tr>
<tr>
<td>Game/Play</td>
<td>IA 225</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Illustration</td>
<td>IL 138</td>
<td>3</td>
</tr>
<tr>
<td>Drawing as Illustration</td>
<td>IL 100</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Sculpture</td>
<td>IS 200</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Wood</td>
<td>IS 202</td>
<td>3</td>
</tr>
<tr>
<td>Black &amp; White Film Photo I</td>
<td>PH 232</td>
<td>3</td>
</tr>
<tr>
<td>Digital Photo I</td>
<td>PH 262</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Printmaking: Traditional Media</td>
<td>PR 200</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Printmaking: Photo &amp; Digital</td>
<td>PR 202</td>
<td>3</td>
</tr>
<tr>
<td>Painting I</td>
<td>PT 150</td>
<td>3</td>
</tr>
<tr>
<td>Design Studio: Fundamentals</td>
<td>PRD 201</td>
<td>3</td>
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<td>Finding Baltimore</td>
<td>FF 148</td>
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### COURSE DESCRIPTIONS

See page 48 for more detailed descriptions of these courses.
LIBERAL ARTS CORE REQUIREMENTS

ART HISTORY

The mission of the Art History, Theory and Criticism Department is to educate all MICA student artists in the history and theory of art, to prepare B.F.A. graduates who are familiar with a variety of approaches to the study of art and to train and engage students in critical thinking. Through the study of art history, MICA students gain the tools with which to interpret contemporary and historical art intelligently, with attention to cultural context outside the classroom and beyond the college campus.

All B.F.A. students are required to take 15 credits (five courses) in art history. In the freshman year, students take the innovative course, Art Matters, followed by Modernism and After in their sophomore year and three art history electives of their own choosing. The art history core curriculum enables students to develop critical thinking, research and writing skills while creating their own in-depth art history curriculum.

LIBERAL ARTS CORE REQUIREMENTS: ART HISTORY FOR THE B.F.A.

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AH 100</td>
<td>3</td>
<td>Art Matters (part of First Year Experience)</td>
</tr>
<tr>
<td>AH 201</td>
<td>3</td>
<td>Modernism and After</td>
</tr>
<tr>
<td>AH</td>
<td>9</td>
<td>Art History Electives</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Total Art History Core Requirements</td>
</tr>
</tbody>
</table>

ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

See page 8 for a description of the major in Art History, Theory and Criticism and page 24 for a description of the minor in art history.

HUMANISTIC STUDIES

MICA’s Humanistic Studies core requirement focuses less on teaching a generic “canon” of knowledge and more on providing students with the critical thinking, analytical and research skills they need for lifelong learning. Coursework in this area has been carefully crafted to complement, deepen and enrich the studio practice of each MICA student and also allow them to develop a conceptual and critical framework for artistic inquiry.

LIBERAL ARTS CORE REQUIREMENTS: HUMANISTIC STUDIES FOR THE B.F.A.

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>HMST 101</td>
<td>3</td>
<td>Critical Inquiry (part of First Year Experience)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Intellectual History Electives 1 and 2</td>
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<tr>
<td></td>
<td>3</td>
<td>Science/Math Elective</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Theory Elective</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Humanistic Studies Literature/Creative Writing Electives (any level)*</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Academic Elective</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Academic Elective (or Writing Workshop)</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Total Humanistic Studies Core Requirements</td>
</tr>
</tbody>
</table>

* One Literature/Creative Writing Elective must be taken at 300 or 400 level; the other may be taken at any level

ADDITIONAL PROGRAMS OF STUDY IN HMST

See page 25 for a description of HMST minors.
Animation is an exciting and growing field with many career possibilities. Whether in major entertainment studios, independent film production or new media practice such as video games, the internet and portable devices, animation is in high demand. It is also an integral part of many other disciplines such as architectural, scientific or medical imaging, leading to research career opportunities.

The Animation Department at MICA is committed to helping students foster their dreams under the guidance and support of experienced animators. While students perfect their skills for professional practice, they are also encouraged to explore and develop their personal voices. A balance between the hand-made and new technology, combined with acting, storytelling and critical thinking helps students sharpen their vision as responsible artists ready to engage in today’s global art community. MICA also strongly promotes the international aspect of animation, developing bonds with Europe and Asia.

MICA’s animation students begin with a fundamental understanding of the art of movement. They work in 2-D hand-drawn animation, 3-D computer imaging, stop-motion and history of animation and innovative combinations of these processes, culminating in a thesis film in their final year.

Our alumni work for companies like DreamWorks, Blue Sky Studio, Disney, Yahoo, Laika and MTV and many continue their education in graduate programs or have successful careers as freelance artists in the field.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ANIMATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principles of Animation</td>
<td>AN 202</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to 3-D Computer Animation or Stop-Motion Animation</td>
<td>AN 203 or AN 225</td>
<td>3</td>
</tr>
<tr>
<td>Animation Pre-Production</td>
<td>AN 245</td>
<td>3</td>
</tr>
<tr>
<td>Digital Tools for Animation (or AN 455 with Chair’s approval)</td>
<td>AN 255</td>
<td>3</td>
</tr>
<tr>
<td>Stop-Motion Open Studio or 2-D Character Animation or 3-D Character Animation</td>
<td>AN 340, AN 363 or AN 364</td>
<td>3</td>
</tr>
<tr>
<td>History of Animation (counts toward AH elective requirement)</td>
<td>AH 366</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practice for Animators I</td>
<td>AN 385</td>
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<tr>
<td>Professional Practice for Animators II</td>
<td>AN 485</td>
<td>1.50</td>
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<tr>
<td>Animation Senior Thesis I</td>
<td>AN 498</td>
<td>6</td>
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<tr>
<td>Animation Senior Thesis II</td>
<td>AN 499</td>
<td>6</td>
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<td>Animation Electives</td>
<td>AN</td>
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</tr>
<tr>
<td>Project Courses (to be determined)</td>
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<td>9</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>Total for Animation Major</strong></td>
<td></td>
<td><strong>57</strong></td>
</tr>
</tbody>
</table>

**STUDIO CONCENTRATION IN ANIMATION**

See page 26.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ANIMATION**

See page 16.
The discipline of architecture is inherently multifaceted. Spatial, social and cultural considerations frame every project. History, technology and society come together in the design of buildings, public spaces and installations.

An architectural idea needs to traverse several media and converse in 2-D and in 3-D simultaneously. The student’s learning of the inherent multidisciplinary practice of architecture at MICA augmented by interactions with allied fine arts and design disciplines, a famous interdisciplinary pedagogy and a spirit of collaboration, creativity and innovation. Architecture is a powerful tool that can change the shape of things and the way we think about them. From day one, the Architectural Design student at MICA knows that this is a deeply creative and artistic process.

Students are compelled to consider a complexity of relationships rarely presented by other areas of study. Problem solving at a conceptual, practical and material level is a complex process, the learning of which, creates nimble precise and thoughtful practitioners. Architectural students prepare for success in many arenas through learning the complex and sophisticated language of architectural design.

The architectural design program at MICA is organized around 3 themes: spatial and formal, studied through materiality and dimension; social and cultural, studied through meaning and metaphor; and professional practice, studied through research, outreach and practice. Each of the three themes is the focus for one year of study.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ARCHITECTURAL DESIGN**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated 3-D Design</td>
<td>AD 200</td>
<td>3</td>
</tr>
<tr>
<td>Methods</td>
<td>AD 201</td>
<td>3</td>
</tr>
<tr>
<td>Scientific Readings: Physics (fulfills Science/Math requirement)</td>
<td>NSCI 201E</td>
<td>3</td>
</tr>
<tr>
<td>Structures</td>
<td>AD 205</td>
<td>3</td>
</tr>
<tr>
<td>Interior and Exterior</td>
<td>AD 210</td>
<td>3</td>
</tr>
<tr>
<td>Digital Drawing</td>
<td>AD 211</td>
<td>3</td>
</tr>
<tr>
<td>World Architecture (counts toward AH elective requirement)</td>
<td>AH 249</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Lab I</td>
<td>AD 300</td>
<td>3</td>
</tr>
<tr>
<td>Materials and Fabrication</td>
<td>AD 301</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Lab II</td>
<td>AD 310</td>
<td>3</td>
</tr>
<tr>
<td>Building Technology</td>
<td>AD 311</td>
<td>3</td>
</tr>
<tr>
<td>Modern Architecture &amp; Urbanism (counts toward AH elective requirement)</td>
<td>AH 376</td>
<td>3</td>
</tr>
<tr>
<td>Contemporary Architectural Criticism (fulfills Theory requirement)</td>
<td>AH 379TH</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Lab III</td>
<td>AD 400</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Drawing</td>
<td>AD 401</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Lab IV: Thesis</td>
<td>AD 410</td>
<td>6</td>
</tr>
<tr>
<td>Professional Development</td>
<td>AD 411</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td><strong>Total for the Architectural Design Major:</strong></td>
<td></td>
<td><strong>69</strong></td>
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</tbody>
</table>

**STUDIO CONCENTRATION IN ARCHITECTURAL DESIGN**

See page 27.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ARCHITECTURAL DESIGN**

See page 16 for a description of the Humanistic Studies major.
MICA offers both an undergraduate major in art history, theory and criticism and a minor in art history. The major offers a unique opportunity to pursue a bachelor of fine arts (B.F.A.) degree in art history within the context of one of the nation’s top colleges of art and design. Central to the work of the art historian is the study of the history of creativity. At MICA, a student majoring in art history is immersed in studio practice and is a member of a dynamic community of artists and designers. MICA’s offerings in art history are of a quality and expansiveness unmatched even by many top liberal arts colleges. MICA graduates with a particular interest in the field have gone on to graduate study and to successful careers in art history, museum studies, curatorial practice and other related fields.

MICA’s curriculum in art history balances academic coursework and independent research with a significant studio component. Almost half of the total credits required for the major are in studio coursework and art history majors are strongly encouraged to use their studio electives to pursue a concentration in a studio discipline. In the four-year program, students complete a total of 39 credits in art history, 27 credits in other liberal arts disciplines and 60 credits in studio coursework—approximately half of their coursework in academics and half in the studio. The intensive studio practice integral to the B.F.A. in art history, theory and criticism at MICA strengthens students’ own art-making and informs their studies and research in art history with a deeper understanding of the art-making process.

**REQUIREMENTS FOR THE B.F.A. IN ART HISTORY, THEORY AND CRITICISM**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Matters</td>
<td>AH 100</td>
<td>3</td>
</tr>
<tr>
<td>Modernism and After</td>
<td>AH 201</td>
<td>3</td>
</tr>
<tr>
<td>Ancient through Gothic</td>
<td>AH 202</td>
<td>3</td>
</tr>
<tr>
<td>Renaissance through 1855</td>
<td>AH 200</td>
<td>3</td>
</tr>
<tr>
<td>Life Drawing or Studio Drawing</td>
<td>DR 252 or DR 298</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Art Criticism or Art History &amp; Its Methods</td>
<td>AH 306 or AH 345</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>AH 498</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>AH 499</td>
<td>3</td>
</tr>
<tr>
<td>World Arts Elective I (Asian, African, New World, Oceanic)</td>
<td>AH</td>
<td>3</td>
</tr>
<tr>
<td>World Arts Elective II (Asian, African, New World, Oceanic)</td>
<td>AH</td>
<td>3</td>
</tr>
<tr>
<td>Art History Elective</td>
<td>AH</td>
<td>3</td>
</tr>
<tr>
<td>Art History Electives (400 level)</td>
<td>AH</td>
<td>6</td>
</tr>
<tr>
<td>3-D Elective</td>
<td>CE, FB or IS</td>
<td>3</td>
</tr>
<tr>
<td>Photography Elective</td>
<td>PH</td>
<td>3</td>
</tr>
<tr>
<td>Electronic Arts Elective</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>21</td>
</tr>
</tbody>
</table>

**Total for the Art History, Theory & Criticism Major:** 69

**ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY**

See page 5 for a description of liberal arts core requirements in art history and page 24 for a description of the minor in art history.
MICA's Ceramics Department provides a highly individualized course of study within an atmosphere of strong community. It strives to foster the development of a student's personal voice through engagement with the media as a point of departure towards experimentation and exploration. The ceramics curriculum supports the development of technical skills within a framework of innovation and interdisciplinary thinking. Students are involved with the traditions and contemporary trends in the ceramic medium and actively engaged in critical inquiry. Immersed in this rich intellectual environment, students understand themselves within the landscape of contemporary art and culture and through the study and research of ceramics, they learn and explore its incredibly varied role in fine and applied arts, industry and design. The development of confidence in one's own ideas is stressed as the critical motive that drives the means and methods of making meaningful work. Students bring their strong personal convictions to class to learn from each other and the College's resident and visiting artists.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN CERAMICS**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern Craft: Western Ceramics (counts toward AH elective requirement)</td>
<td>AH 363</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Sculpture, Introduction to Fiber or Introduction to Wood</td>
<td>IS 200, FB 200 or IS 202</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Ceramics: Hand-Built Form</td>
<td>CE 200</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Ceramics: The Wheel-Thrown Form</td>
<td>CE 201</td>
<td>3</td>
</tr>
<tr>
<td>Ceramics: Glaze Workshop, Raw Materials Workshop or Ceramics: Kiln Workshop</td>
<td>CE 206, CE 206C or CE 207</td>
<td>3</td>
</tr>
<tr>
<td>On the Surface</td>
<td>CE 333</td>
<td>3</td>
</tr>
<tr>
<td>Junior Seminar</td>
<td>SS 300</td>
<td>3</td>
</tr>
<tr>
<td>Cast Ceramics</td>
<td>CE 324</td>
<td>3</td>
</tr>
<tr>
<td>Senior Ceramics Thesis &amp; Seminar I</td>
<td>CE 400</td>
<td>6</td>
</tr>
<tr>
<td>Senior Ceramics Thesis &amp; Seminar II</td>
<td>CE 401</td>
<td>6</td>
</tr>
<tr>
<td>Ceramics Studio Electives</td>
<td>CE</td>
<td>9</td>
</tr>
<tr>
<td>3-D Electives</td>
<td>CE/FB/IS</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total for the Ceramics Major:</strong></td>
<td><strong>54</strong></td>
<td></td>
</tr>
</tbody>
</table>

**STUDIO CONCENTRATION IN CERAMICS**

See page 29.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND CERAMICS**

See page 16 for a description of the Humanistic Studies major.
MICA is committed to achieving the highest level of drawing proficiency among its students. In this respect, the Drawing Department serves as both a foundation for all other departments and a resource for upper-level electives. It also offers a vigorous, in-depth program of study for those choosing a major in drawing. Learning to draw means learning to discern the qualities of visual forms and the spaces they occupy. To articulate these judgments, good eye/hand coordination must be carefully developed. The department believes that these skills and the creative possibilities explored through drawing are as important for those pursuing a career in the applied arts as they are for the fine artist.

The underlying strength of the drawing program is in the mid-level studio courses. All students, except for those majoring in photography, environmental design and graphic design, are required to take a life drawing and a studio drawing course. It is strongly recommended that these courses be taken in the sophomore year, because the intellectual capacities in judgments about formal relationships that these courses develop are, in every sense of the word, a prerequisite to higher level work in one’s own major. In keeping with the department’s philosophy, these courses are woven around subjects that have played central roles in the traditions of western art: the nude, still life, interiors, landscapes, nature study, the portrait, composition and others. In the upper-level studios, drawing courses are more varied and esoteric, encouraging personal expression and inviting visual experimentation and imaginative solutions.

The course of study for drawing majors is intentionally broad and open. In all, students have 14 electives, some of which are open to any studio department and others that are restricted to painting, printmaking or drawing. Students are encouraged to develop and pursue their own vision. Drawing majors participate in the senior independent program shared by the painting, drawing, printmaking and general fine arts departments.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN DRAWING**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Drawing</td>
<td>DR 220</td>
<td>3</td>
</tr>
<tr>
<td>Life Drawing</td>
<td>DR 252</td>
<td>6</td>
</tr>
<tr>
<td>Studio Drawing</td>
<td>DR 298</td>
<td>6</td>
</tr>
<tr>
<td>Junior Independent Drawing</td>
<td>DR 320</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practices for the Visual Artist</td>
<td>PD 455</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>FA 498</td>
<td>6</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>FA 499</td>
<td>6</td>
</tr>
<tr>
<td>Drawing Electives</td>
<td>DR</td>
<td>6</td>
</tr>
<tr>
<td>Painting Electives</td>
<td>PT</td>
<td>6</td>
</tr>
<tr>
<td>Printmaking Elective</td>
<td>PR</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>Total for the Drawing Major:</strong></td>
<td></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND DRAWING**

See page 16 for a description of the Humanistic Studies major.
The Fiber Department emphasizes appreciation and examination of textile structure, the expressive and physical characteristics of a pliable, flexible plane and its uses. The inherent properties of fiber, its long and rich history as a medium for both fine and applied arts and the technical developments in the medium serve as points of departure for experimentation and exploration by fiber majors.

The department is concerned not only with the production and understanding of fiberwork itself, but with its interaction and connection to other media and materials. The department also presents students with critical writings not only concerning fiber specifically, but also on contemporary issues in the world of art.

Although there is a strong sculptural emphasis and the Fiber Department works closely with the other departments in sculptural studies – ceramics and interdisciplinary sculpture – both 2-D and 3-D approaches are explored. Many fiber students create work that involves installation, performance, video and other cross-disciplinary approaches.

Students are introduced to conventional and unconventional processes, including dyeing, sewing, screenprinting, weaving, smart textiles, the manipulation of three-dimensional forms, pliable constructions, collage, assemblage and sculptural surfaces.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN FIBER**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Fiber</td>
<td>FB 200</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Ceramics, Introduction to Sculpture or Introduction to Wood</td>
<td>CE 200, IS 200 or IS 202</td>
<td>3</td>
</tr>
<tr>
<td>Structure (Material Construction, Woven Imagery or Weaving: Color &amp; Pattern)</td>
<td>FB 227, FB 238 or FB 254</td>
<td>3</td>
</tr>
<tr>
<td>Silkscreening on Fabric or Surface Resist Dyeing</td>
<td>FB 231 or FB 234</td>
<td>3</td>
</tr>
<tr>
<td>Junior Seminar</td>
<td>SS 300</td>
<td>3</td>
</tr>
<tr>
<td>Senior Fiber Independent I</td>
<td>FB 400</td>
<td>6</td>
</tr>
<tr>
<td>Senior Fiber Independent II</td>
<td>FB 401</td>
<td>6</td>
</tr>
<tr>
<td>Fiber Studio Electives</td>
<td>FB</td>
<td>9</td>
</tr>
<tr>
<td>3-D Studio Electives</td>
<td>CE/FB/IS</td>
<td>9</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td><strong>Total or the Fiber Major:</strong></td>
<td></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>

**STUDIO CONCENTRATION IN EXPERIMENTAL FASHION**

See page 31.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND FIBER**

See page 16 for a description of the Humanistic Studies major.
MICA’s Film and Video majors flourish by living in a vibrant art school community where they have the opportunity to explore installation, documentary, narrative or experimental genres.

Students are required to take Video Art, Documentary, Screenwriting and Narrative Production. In Video Art, students study the history of fine artists working with video. The Documentary course covers the historical evolution of the form while students experiment with different production methods through their projects. The Screenwriting course is offered by the language, literature and culture department with a focus on short, producible, dramatic screenplays. In the Narrative Production course, several of these screenplays are selected and produced. This course is co-taught by a cinematographer and a writer/director. This sequence of coursework provides students with a breadth of experience in the medium. The department’s advanced coursework explores these areas further.

All students also take Film I and Sound I. Shooting film teaches students to see light and becomes an aesthetic choice students have for further projects. Students report that the experience is invaluable and will forever affect how they light, compose and capture both digital and HD footage. Sound I explores an array of ways of working with sound, including sound art, music, film and video sound tracks, radio journalism and drama.

All Film and Video majors are required to take an internship. This provides students with opportunities and expanded experience outside of the College. The department encourages students to pursue an experience in the area of their interest – fine arts, production-based, web-based, TV, film festivals or cinema. Students have had internships with HBO’s The Wire, NPR, The Discovery Channel, MTV, Fox TV, Houpla!, Engel Entertainment, Fox 45 News, Killer Films, Mission Media, The Maryland Film Festival, Dingaling Studios, EdgeWorx, City Lights Productions, Greene Street Films and Brillig Productions.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving Image I</td>
<td>FILM 200</td>
<td>3</td>
</tr>
<tr>
<td>Film I</td>
<td>FILM 210</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Sound</td>
<td>IA 202</td>
<td>3</td>
</tr>
<tr>
<td>Moving Image II</td>
<td>FILM 300</td>
<td>3</td>
</tr>
<tr>
<td>Video Art</td>
<td>FILM 307</td>
<td>3</td>
</tr>
<tr>
<td>Documentary Production</td>
<td>FILM 317</td>
<td>3</td>
</tr>
<tr>
<td>Cinematography and Lighting</td>
<td>FILM 364</td>
<td>3</td>
</tr>
<tr>
<td>Internship</td>
<td>INT 402</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>FILM 498</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>FILM 499</td>
<td>3</td>
</tr>
<tr>
<td>Film/Video Electives</td>
<td>FILM 9</td>
<td></td>
</tr>
<tr>
<td>Studio Electives</td>
<td>Studio Electives</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total for the Film and Video Major:</strong></td>
<td>FILM 54</td>
<td></td>
</tr>
</tbody>
</table>

**STUDIO CONCENTRATION IN FILM AND VIDEO**

See page 32.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND FILM AND VIDEO**

See page 16 for a description of the Humanistic Studies major.
GAME DESIGN

Games have moved from popular entertainment into their own art form. In MICA’s B.F.A. in Game Design program, students explore games as a creative practice that can entertain, educate and create social change.

Working in a team-based, open lab model, students learn to make games from prototype to finished form and are able to focus on individual areas of interest — including game design, narrative, programming, art production, animation, sound and more — as they work on collaborative projects with a variety of external partners. The curriculum, which expands upon MICA’s successful concentration in game arts, reflects the multidisciplinary nature of game development and draws upon the College’s renowned faculty in interactive arts, illustration and animation so that students gain an outstanding technical and conceptual skill set in preparation for a career in game design.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GAME DESIGN

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Game/Play: Introduction to Design</td>
<td>IA 225</td>
<td>3</td>
</tr>
<tr>
<td>2-D Game Design</td>
<td>IA 305</td>
<td>3</td>
</tr>
<tr>
<td>2-D Level and Narrative Design</td>
<td>IA 306</td>
<td>3</td>
</tr>
<tr>
<td>Advanced 2-D Game Design</td>
<td>IA 335</td>
<td>3</td>
</tr>
<tr>
<td>Game Collaboration Studio I</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>3-D Game Design</td>
<td>IA 312</td>
<td>6</td>
</tr>
<tr>
<td>3-D Worlds and Level Design</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>3-D Game Studio</td>
<td>IA 316</td>
<td>6</td>
</tr>
<tr>
<td>Game Collaboration Studio II</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Senior Project Studio I</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Senior Project Studio II</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td><strong>Total for the Game Design Major:</strong></td>
<td></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>

STUDIO CONCENTRATION IN GAME DESIGN

See page 34.
GENERAL FINE ARTS

For the student artist who wishes to shape a personal major from courses offered by the whole range of MICA’s fine arts departments, the General Fine Arts (GFA) Department may be the ideal place to be. In this department, students develop their artistic talents and abilities by exploring various fine arts disciplines, thereby making the fullest use of what the College has to offer. Because the prescribed degree plan is very open, students are expected to plan their courses very carefully so that they fulfill a personal direction that is interdisciplinary, theme-centered or of some other cross-media or multimedia construction. The special nature of this program is its flexibility and its interdisciplinary emphasis, in keeping with the most current ideas about the artificiality of the traditional boundaries between and among disciplines and media. Access to shared resources — facilities, faculty and course offerings — is another benefit of the GFA major.

The requirements for the general fine arts major include core courses at the sophomore, junior and senior levels and open electives grouped into two categories. The first category includes seven courses (21 credits) taken in fine arts. The second category of electives is more open, permitting four electives (12 credits) from any studio department.

Many and perhaps most students in general fine arts choose to concentrate in certain areas or media that allow them best to fulfill a personal vision. Because the department supports the idea of personal vision and personal direction, no predetermined concentrations exist.

In the GFA major, students have the opportunity to combine knowledge and skills developed in a variety of courses to discover their own personal potential. It allows for collaboration between disciplines such as drawing and painting or the combination of video, performance and text. However, underlying these interdisciplinary opportunities is solid training in traditional skills.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GENERAL FINE ARTS

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to GFA</td>
<td>GFA 220</td>
<td>3</td>
</tr>
<tr>
<td>Life Drawing</td>
<td>DR 252</td>
<td>3</td>
</tr>
<tr>
<td>Studio Drawing</td>
<td>DR 298</td>
<td>3</td>
</tr>
<tr>
<td>Core Studios must be chosen from the following departments: CE, DR, FB, GFA, IS, PH, PR, PT, FILM. Up to 9 credits of GD or IL (with GFA Chair’s approval)</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>GFA Junior Independent</td>
<td>GFA 320</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practices for the Visual Artist</td>
<td>PD 455</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>FA 498</td>
<td>6</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>FA 499</td>
<td>6</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>Total Credits for the General Fine Arts Major:</strong></td>
<td></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND GENERAL FINE ARTS

See page 16 for a description of the Humanistic Studies major.
Graphic design is one of the most powerful art forms of our time. Design is commercial, social, public and political. It shapes the meaning and impact of books, magazines, websites, CD covers, posters, advertisements, logos, film titles and countless other media. Everywhere you look, designers are using words and images to penetrate people’s hearts and minds.

The graphic design curriculum at MICA is built around a three-year sequence of core design courses. Students should declare a major in graphic design during the spring of the First Year Experience. The core courses begin in the sophomore year, when students are required to take two sets of paired courses in typography and graphic design. Juniors and seniors continue the core sequences and also have the opportunity to take advanced electives in graphic design and other studio subjects. The department encourages majors to take electives in the fine arts departments. Students who declare a graphic design major after the sophomore year or change their major from another department may need an additional semester or two in order to complete the core requirements, especially since certain elements of the core sequence are offered in either the fall or spring semesters only. Consult with department chairs or advisers about transferring into the graphic design department after the sophomore year.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GRAPHIC DESIGN**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>History of Graphic Design (counts toward AH elective requirement)</td>
<td>AH 341</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design I</td>
<td>GD 200</td>
<td>3</td>
</tr>
<tr>
<td>Typography I</td>
<td>GD 201</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design II</td>
<td>GD 220</td>
<td>3</td>
</tr>
<tr>
<td>Typography II</td>
<td>GD 221</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design III</td>
<td>GD 300</td>
<td>3</td>
</tr>
<tr>
<td>Flexible Design Studio</td>
<td>GD 301</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design IV</td>
<td>GD 320</td>
<td>3</td>
</tr>
<tr>
<td>Typography III</td>
<td>GD 321</td>
<td>3</td>
</tr>
<tr>
<td>Photo Imaging</td>
<td>GD 330</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Design I</td>
<td>GD 400</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>GD 402</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Design II</td>
<td>GD 420</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td><strong>Total Credits for the Graphic Design Major:</strong></td>
<td></td>
<td><strong>57</strong></td>
</tr>
</tbody>
</table>

**CONCENTRATION IN GRAPHIC DESIGN**

See page 35.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND GRAPHIC DESIGN**

See page 16 for a description of the Humanistic Studies major.
This four-year program fully integrates a B.F.A. in a studio discipline with a liberal arts major in humanistic studies. Building on MICA’s outstanding curriculum in the humanities, the integrated double major fully combines in-depth coursework in academics and studio to prepare practicing artists who are also intellectuals wanting to contribute to our cultural life as creators and thinkers, redefining our idea of what it means to be human in relation to ourselves, others and the world.

Under the guidance of an impressive faculty of scholar-teachers, students gain a first-rate liberal arts education with an added, integrated dimension: they are encouraged to make connections between academic research, experiential learning and creative/critical writing and artistic investigations in a studio major. This four-year program allows students to complete all requirements for a B.F.A. in a studio discipline, including advanced coursework, simultaneously with a challenging liberal arts major in humanistic studies.

The heart of the humanistic studies curriculum is a sequence of interdisciplinary seminars that engages students in intensive discourse on what it means to be human. In these seminars, students will explore the nature of human experience through the lens of diverse academic disciplines. Humanistic studies courses will develop skills in writing, critical and analytical thinking, research and presenting and defending one’s views. Students will personalize their majors with electives chosen from the wide array of offerings in the department to address their own research interests and complement their work in the studio.

Students can choose from the following integrative degree plans:

- B.F.A. in Animation and Humanistic Studies
- B.F.A. in Architectural Design and Humanistic Studies
- B.F.A. in Ceramics and Humanistic Studies
- B.F.A. in Drawing and Humanistic Studies
- B.F.A. in Fiber and Humanistic Studies
- B.F.A. in Film and Video and Humanistic Studies
- B.F.A. in General Fine Arts and Humanistic Studies
- B.F.A. in Graphic Design and Humanistic Studies
- B.F.A. in Illustration and Humanistic Studies
- B.F.A. in Interactive Arts and Humanistic Studies
- B.F.A. in Interdisciplinary Sculpture and Humanistic Studies
- B.F.A. in Painting and Humanistic Studies
- B.F.A. in Photography and Humanistic Studies
- B.F.A. in Printmaking and Humanistic Studies

**HUMANISTIC STUDIES MAJOR DEGREE REQUIREMENTS**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Sophomore Humanistic Studies Seminar</td>
<td>HMST 220</td>
<td>3</td>
</tr>
<tr>
<td>Major Topic Seminar 1 *</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Major Topic Seminar 2 *</td>
<td></td>
<td>3</td>
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<tr>
<td>Major Topic Seminar 3 *</td>
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</tr>
<tr>
<td>Major Topic Seminar 4 *</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Major Topic Seminar 5 *</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>HMST 480</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>HMST 490</td>
<td>3</td>
</tr>
<tr>
<td>Humanistic Studies Electives (4) **</td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

A total of 126 credits is required to graduate with an Integrated Dual Degree in Humanistic Studies.

* Menu of approved seminar courses is currently under development and is subject to change each academic year.
** Includes courses with the CWRT, FLMM, HIST, HMST, IHST, LIT, NSCI, PERF, PHIL, RELG and SSCI prefixes.

Please refer to the degree major being combined with Humanistic Studies for a full summary of the integrated degree’s requirements.
ILLUSTRATION

Illustration is art for the people: illustrators create work that is seen, enjoyed and judged by general audiences, not art specialists. The Illustration major is distinct from other majors at MICA in that it is not defined by a specific medium. Illustrations can be created by hand (drawing, painting, collage, assemblage, sculpture, printmaking, etc.), digitally (Adobe Photoshop and Illustrator, Corel Painter, Autodesk 3ds Max, Softimage and Maya, etc.) and increasingly by a combination of both.

The language of Illustration is symbolic and narrative, rooted in the traditional codes of Western Art, but constantly affected by diverse contemporary and non-Western aesthetics.

The departmental courses provide technical and conceptual preparation that allows the students to become engaged professionals. Illustration majors learn to create work that is based on personal vision and awareness of the shifts in markets and culture. Contemporary Illustrators create work mostly for publication (books, magazines, newspapers, web, comics and graphic novels, institutional publications, advertisements, posters and flyers, graphics for music, etc.) and preproduction (concept art and character design for film, video games, animation and television).

Students in the department have regularly received recognition in the Society of Illustrators of New York’s Annual Student Competition and American Illustration Annual and Communication Arts Illustration Annual, 3x3 and Spectrum.

A variety of approaches in the use of materials, styles and markets is explored in the sophomore year in the courses Illustration I and II. In addition, two electives in illustration further define technical skills and explore possibilities.

Confronting the challenges of problem solving, collaboration and development of ideas with insight and originality is addressed in the Junior year in their Junior Illustration I and II classes. Students further identify their strengths and personalize their coursework through a variety of electives in the department.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ILLUSTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Illustration I</td>
<td>IL 200</td>
<td>3</td>
</tr>
<tr>
<td>Illustration II</td>
<td>IL 201</td>
<td>3</td>
</tr>
<tr>
<td>Life Drawing</td>
<td>DR 252</td>
<td>3</td>
</tr>
<tr>
<td>Studio Drawing</td>
<td>DR 298</td>
<td>3</td>
</tr>
<tr>
<td>Junior Illustration I</td>
<td>IL 340</td>
<td>3</td>
</tr>
<tr>
<td>Junior Illustration II</td>
<td>IL 341</td>
<td>3</td>
</tr>
<tr>
<td>Senior Illustration I</td>
<td>IL 400</td>
<td>3</td>
</tr>
<tr>
<td>Senior Illustration II</td>
<td>IL 401</td>
<td>3</td>
</tr>
<tr>
<td>Professional Development</td>
<td>IL 405</td>
<td>3</td>
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<tr>
<td>Illustration Electives</td>
<td>IL</td>
<td>12</td>
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<tr>
<td>Studio Electives</td>
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<tr>
<td><strong>Total for the Illustration Major:</strong></td>
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</tr>
</tbody>
</table>

**STUDIO CONCENTRATION IN ILLUSTRATION**

See page 35.

**STUDIO CONCENTRATION IN SEQUENTIAL ART**

See page 39

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ILLUSTRATION**

See page 16 for a description of the Humanistic Studies major.
Interactive Arts students learn how to build robots, make games and create sound art, all in a variety of media and materials. Through a process of creative inquiry based on learning by doing, Interactive Arts students become comfortable with new and emerging technologies and develop a personal practice that integrates new and traditional materials and forms. Interactive Arts students improvise, innovate, experiment and play.

Interactive Arts students begin their studies with core courses that serve as prerequisites for all upper-level classes – freeing students to select their own path through the majority of our offerings. Interactive Arts complements its digital/software/hardware curriculum with fabrication courses (including open source 3-D fabrication) that provide a basis for integrating the handmade with the digitally programmed. Each core class is supplemented with specialized coursework in games, sound art and robotic arts.

Students create portfolio projects in all of the department’s classes and in addition to developing media-specific skills, learn how to document, write about, present and exhibit their works. Students are free to select from a wide range of electives to complement their studies and achieve their creative goals.

Interactive Arts hosts a yearly, juried exhibit of student works titled Taco Night and an annual new media art exhibit titled SSI (sight/sound/interaction) featuring internationally recognized artists. Interactive Arts regularly brings guest artists and critics to the department and works with students to achieve their creative goals through internships.

Facilitated by dedicated practitioners in the fields of new media, robotics, games and sound art, Interactive Arts welcomes students with a passion and commitment for exploratory, new media work that encompasses visual, sonic and playful expression.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN INTERACTIVE ARTS**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interaction as Art</td>
<td>IA 210</td>
<td>3</td>
</tr>
<tr>
<td>IA1: Creative Coding</td>
<td>IA 215</td>
<td>3</td>
</tr>
<tr>
<td>Game/Play or Sound Art</td>
<td>IA 225 or IA 230</td>
<td>3</td>
</tr>
<tr>
<td>IA2: Installations</td>
<td>IA 255</td>
<td>3</td>
</tr>
<tr>
<td>Robotic Arts: Introduction</td>
<td>IA 277</td>
<td>3</td>
</tr>
<tr>
<td>IA3: Intermedia Studio</td>
<td>IA 340</td>
<td>3</td>
</tr>
<tr>
<td>IA4: Project Studio</td>
<td>IA 395</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>IA 498</td>
<td>6</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>IA 499</td>
<td>6</td>
</tr>
<tr>
<td>Interactive Arts Electives</td>
<td>IA 6</td>
<td></td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>15</td>
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<tr>
<td><strong>Total for the Interactive Arts Major:</strong></td>
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</table>

**STUDIO CONCENTRATION IN INTERACTIVE ARTS**
See page 36.

**STUDIO CONCENTRATION IN SOUND ART**
See page 40.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND INTERACTIVE ARTS**
See page 16 for a description of the Humanistic Studies major.
INTERDISCIPLINARY SCULPTURE

Sculpture is contemporary art’s meta-medium, where artists cross boundaries, invent hybrid processes and explore innovative content in the areas of object-making, installation, performance, site-work, time-based art and digital forms. Students of interdisciplinary sculpture develop the conceptual content of their work concurrently with practical, hands-on knowledge of materials and fabrication techniques, enabling them to produce work relevant to their personal vision.

Courses within the department allow students to build a solid base of constructive and technical skills by working in such areas as wood, metal fabrication, mold-making, casting, assembling, laser cutting, 3-D printing, rapid-prototyping, welding, carving and construction. Students are encouraged to further explore content in video installation, performance, time-based art, photo-sculpture hybrids, 3-D computing and other newer genres and are challenged to use their skills to make work that is relevant in our complex, diverse and ever-changing global culture.

Our accomplished faculty provides the theoretical and historical framework to assist majors in developing a sophisticated critical/self-analytical awareness of their practice and its place within the larger culture. Interdisciplinary sculpture students are encouraged to develop technical mastery, conceptual sophistication and an understanding of newer and emerging genres; to explore contemporary issues, ideas and technologies; and to create a practice that recognizes the past while envisioning the future.

The expansive studio facilities for sculpture at MICA are housed in the recently renovated Mount Royal Station, a converted B&O Railroad passenger station that also houses the College’s graduate sculpture program, the Rinehart School of Sculpture. New classrooms, a renovated metal shop with upgraded ventilation and a new glass kiln add to the already well-equipped facilities, which include up-to-date computers and software and dedicated areas for work in plaster, wood and a metal foundry.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN INTERDISCIPLINARY SCULPTURE

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Sculpture</td>
<td>IS 200</td>
<td>3</td>
</tr>
<tr>
<td>Drawing for Thinking &amp; Making</td>
<td>DR 240</td>
<td>3</td>
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<tr>
<td>Complete three of the following:</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Introduction to 3-D Computer Animation</td>
<td>AN 203</td>
<td></td>
</tr>
<tr>
<td>Introduction to Ceramics: Hand-Building</td>
<td>CE 200</td>
<td></td>
</tr>
<tr>
<td>Introduction to Fiber</td>
<td>FB 200</td>
<td></td>
</tr>
<tr>
<td>Introduction to Wood</td>
<td>IS 202</td>
<td></td>
</tr>
<tr>
<td>Introduction to Newer Genres</td>
<td>IS 266</td>
<td></td>
</tr>
<tr>
<td>Introduction to Figure Sculpture</td>
<td>IS 272</td>
<td></td>
</tr>
<tr>
<td>Introduction to Digital Fabrication</td>
<td>IS 320</td>
<td></td>
</tr>
<tr>
<td>Moving Image I</td>
<td>FILM 200</td>
<td></td>
</tr>
<tr>
<td>Junior Seminar</td>
<td>SS 300</td>
<td>3</td>
</tr>
<tr>
<td>Senior Independent I</td>
<td>IS 498</td>
<td>6</td>
</tr>
<tr>
<td>Senior Independent II</td>
<td>IS 499</td>
<td>6</td>
</tr>
<tr>
<td>3-D Studio Electives</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>9</td>
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<tr>
<td><strong>Total for the Interdisciplinary Sculpture Major:</strong></td>
<td><strong>54</strong></td>
<td></td>
</tr>
</tbody>
</table>

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND INTERDISCIPLINARY SCULPTURE

See page 16 for a description of the Humanistic Studies major.
The Painting Department is distinguished by both tradition and rebellion. The program celebrates the development of strong painting and drawing skills, an exploration of old and new forms (representational and abstract, 2-D and 3-D) and an appreciation of independent, personal expression and risk taking. The student is introduced to a wide range of both traditional painting conventions and more contemporary methods and forms.

The department's curriculum is generous, varied and attuned to the individual needs of its majors. Painting electives represent a wide array of artistic experiences ranging from figure and landscape painting options to courses that address subjects such as the poetics of materials, personal narrative, visual music, collaboration, performance and installation art. Additionally, the department encourages students to explore other disciplines through an expansive number of studio electives. The number of painting and studio electives built into the degree plan exceeds the number of electives offered by any other department, thereby allowing painting majors great freedom in their course offerings. Non-painting majors also will find a variety of courses that aids in their pursuit of personal expression.

Interaction with our many accomplished faculty and visiting artists and critics through individual and group critiques is an important aspect of our program and creates a sense of community, high energy and professionalism. Poets, writers and filmmakers visit critiques and give their special perspectives.

The sophomore painting program (not a required program) provides the first planned opportunity for independently determined painting explorations. It also offers a “home base” for the sophomore painting major. One junior independent painting class is required for painting majors, although many students opt to take this course both semesters of their junior year. This program establishes the tone of personal research and experimentation that leads directly to the yearlong senior thesis. Painting majors participate in the senior independent with majors in drawing, printmaking and general fine arts. During their junior and senior years, some qualified students work in loft-style independent studio spaces assigned by the department on a competitive basis.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PAINTING**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting I</td>
<td>PT 150</td>
<td>3</td>
</tr>
<tr>
<td>Painting II</td>
<td>PT 200</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Painting</td>
<td>PT 250</td>
<td>3</td>
</tr>
<tr>
<td>Life Drawing</td>
<td>DR 252</td>
<td>3</td>
</tr>
<tr>
<td>Studio Drawing</td>
<td>DR 298</td>
<td>3</td>
</tr>
<tr>
<td>Junior Independent Painting</td>
<td>PT 350</td>
<td>3 – 6</td>
</tr>
<tr>
<td>Professional Practices for the Visual Artist</td>
<td>PD 455</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>FA 498</td>
<td>6</td>
</tr>
<tr>
<td>Senior Thesis II</td>
<td>FA 499</td>
<td>6</td>
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<tr>
<td>Painting Electives</td>
<td>PT</td>
<td>12</td>
</tr>
<tr>
<td>Studio Electives</td>
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<tr>
<td><strong>Total for the Painting Major:</strong></td>
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<td><strong>54 – 57</strong></td>
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**STUDIO CONCENTRATION IN PAINTING**

See page 36.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PAINTING**

See page 16 for a description of the Humanistic Studies major.
PHOTOGRAPHY

MICA’s major in photography exposes students to the full range of photography as a fine art — utilizing state-of-the-art, digital imaging technology, exploring the nuance of black-and-white and digital printing, experimenting with nontraditional processes and mastering studio lighting and the large format camera. A wide variety of courses broadens students’ aesthetic understanding and technical skills, preparing them for careers in photography.

In addition to four open studio electives from any discipline, majors are required to take seven photography electives. These regularly scheduled classes — which include Advanced Digital, Narrative Strategies, Large Format and Alternative Processes — all deal with both the technical and conceptual aspects of photography. Students work with their advisers to plan a program of electives that best meets their needs and goals.

A sequence of upper-division courses guides students to build skills and explore the wide range of possibilities in photography. The required seminar, Contemporary Directions in Photography, investigates the production of photo-based media during the last 50 years and an internship in a photography-related area is required for all majors. Recent internships have provided students with real-world experience in the full array of careers available in the field, including work in the studios of professional photographers, museums, newspapers, magazines, galleries and medical institutions.

In Junior Seminar, students research and pursue a personal body of photographic work. This course prepares the student for the two-semester Senior Thesis. Professional practice and development are emphasized in both courses. In thesis, students write a proposal that forms the basis for a sustained body of work. The culmination of the senior year is a collegewide exhibition of work by the graduating students.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black &amp; White Film: Photography I</td>
<td>PH 232</td>
<td>3</td>
</tr>
<tr>
<td>Digital Photography I</td>
<td>PH 262</td>
<td>3</td>
</tr>
<tr>
<td>History of Photography</td>
<td>AH 332</td>
<td>3</td>
</tr>
<tr>
<td>Black &amp; White Film: Photography II</td>
<td>PH 332</td>
<td>3</td>
</tr>
<tr>
<td>Studio Lighting</td>
<td>PH 335</td>
<td>3</td>
</tr>
<tr>
<td>Contemporary Directions in Photography</td>
<td>PH 345</td>
<td>3</td>
</tr>
<tr>
<td>Digital Photography II</td>
<td>PH 363</td>
<td>3</td>
</tr>
<tr>
<td>Junior Seminar</td>
<td>PH 390</td>
<td>3</td>
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<tr>
<td>Photography Internship</td>
<td>INT 402</td>
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<td>Senior Thesis I</td>
<td>PH 490</td>
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<tr>
<td>Senior Thesis II</td>
<td>PH 491</td>
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<tr>
<td>Photography Electives</td>
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<tr>
<td><strong>Total for the Photography Major:</strong></td>
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<td><strong>57</strong></td>
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STUDIO CONCENTRATION IN PHOTOGRAPHY

See page 37.

STUDIO CONCENTRATION IN BOOK ARTS

See page 28.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PHOTOGRAPHY

See page 16 for a description of the Humanistic Studies major.
The Printmaking Department offers a broad range of studio experiences in the four major printmaking disciplines: relief, intaglio, lithography and screenprinting. The department’s approach to these disciplines is fine-arts based and allows each student to realize a personal vision. Printmaking courses are particularly suited for students who are interested in investigating their own cultural and personal identity. The department provides a wide exposure to traditional and contemporary techniques, offering courses in computer-assisted printmaking and book arts as well as encouraging interdisciplinary combinations of printmaking with other media or installations. After a thorough exploration of the various print media, printmaking majors further develop personal content through independent experimentation with advanced printmaking processes and explore alternate media and disciplines through elective options. While two courses must be in photography, painting or drawing, a generous number of printmaking electives and open studio electives permits adapting the major to fit individual interests and talents. Print media can be combined with other forms or follow interdisciplinary directions such as book concepts, photo and digital printmaking, sculptural printmaking and print as public art. The printmaking major’s curriculum culminates with a special, yearlong, 6- to 12-credit senior thesis that allows students to develop a personal direction through both a written thesis statement and a sustained body of work.

Our outstanding print shop facilities include separate, spacious, well-equipped studios for intaglio/relief, lithography, screenprinting, papermaking and letterpress/book arts. Safety is a primary concern. Ventilation systems are installed in each studio. Printmaking facilities also include a screen exposure room and a plate exposure room. The inventory is complete with numerous etching and litho presses able to print large plates and stones, vacuum tables for screenprinting, a library of more than 90 litho stones and supplies and solvents for all print media.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PRINTMAKING**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Drawing or Studio Drawing</td>
<td>DR 252 or DR 298</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design I, Black &amp; White Film: Photography I, Drawing or Painting Elective</td>
<td>GD, 200, PH 232, DR or PT</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Print Media: Traditional Media</td>
<td>PR 200</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Print Media: Photo and Digital Media</td>
<td>PR 201</td>
<td>3</td>
</tr>
<tr>
<td>Junior Printmaking Seminar</td>
<td>PR 376</td>
<td>3</td>
</tr>
<tr>
<td>Senior Thesis I</td>
<td>PR 400</td>
<td>6</td>
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<tr>
<td>Senior Thesis II</td>
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<td>6</td>
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<tr>
<td>Printmaking Electives</td>
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<tr>
<td>Studio Electives</td>
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<td>12</td>
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</table>

**Total for Printmaking Major:** 54

**STUDIO CONCENTRATION IN BOOK ARTS**

See page 28.

**STUDIO CONCENTRATION IN PRINTMAKING**

See page 38.

**B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PRINTMAKING**

See page 16 for a description of the Humanistic Studies major.
MICA’s Product Design major is rooted in the awareness that predominant design paradigms and methodologies need to be fundamentally transformed. Critical inquiry guides the curriculum, acknowledging that existing industries, new manufacturing processes and emerging environmental, economic and social paradigms require new ways of thinking and making.

Product Design is informed by and grows out of an intimate understanding of craft processes, materials and tools and emphasizes principles of social and environmental sustainability, including human and non-human systems and communities. Product Design is highly collaborative in structure and emphasizes cross-disciplinary inquiry. The department is one of four programs in MICA’s new Dolphin Design Center, which includes state-of-the-art labs, classrooms and offices, as well as shared collaborative learning and social spaces. The Design Center also houses Architectural Design, and Game Design and is a hub for exploring the social, material and economic dimensions of contemporary design and fabrication. Product Design courses welcome students from these and other majors.

The program works to support the integration of entrepreneurial intelligence with social good, both of which are cornerstones of MICA’s vision for the future. Students learn to design for multiple scales of production and across various sectors. Product Design works in partnership with MICA’s groundbreaking Center for Social Design on curricular and co-curricular projects. Internationally, there are opportunities for students to collaborate with engineers and business students at other institutions including Johns Hopkins and the University of Maryland, as well as government and industry partners, such as Stanley Black & Decker, Under Armor and Key Tech.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PRODUCT DESIGN

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio: Fundamentals</td>
<td>PRD 201</td>
<td>3</td>
</tr>
<tr>
<td>Design Studio: Methods and Processes</td>
<td>PRD 202</td>
<td>3</td>
</tr>
<tr>
<td>Material Ecologies</td>
<td>PRD 211</td>
<td>3</td>
</tr>
<tr>
<td>Human Factors and Ergonomics</td>
<td>PRD 212</td>
<td>3</td>
</tr>
<tr>
<td>Design Ethics and Sustainability</td>
<td>PRD 222</td>
<td>3</td>
</tr>
<tr>
<td>Design Lab I</td>
<td>PRD 301</td>
<td>3</td>
</tr>
<tr>
<td>Design Lab II</td>
<td>PRD 302</td>
<td>3</td>
</tr>
<tr>
<td>User-Centered Design Workshop</td>
<td>PRD 311</td>
<td>3</td>
</tr>
<tr>
<td>Entrepreneurship Workshop</td>
<td>PRD 312</td>
<td>3</td>
</tr>
<tr>
<td>Communication Platforms in Design</td>
<td>PRD 321</td>
<td>3</td>
</tr>
<tr>
<td>Design Lab III</td>
<td>PRD 401</td>
<td>3</td>
</tr>
<tr>
<td>Social Innovation Workshop</td>
<td>PRD 411</td>
<td>3</td>
</tr>
<tr>
<td>Thesis Seminar: Megatrends</td>
<td>PRD 451</td>
<td>3</td>
</tr>
<tr>
<td>Thesis Studio</td>
<td>PRD 452</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td><strong>Total for the Product Design Major:</strong></td>
<td></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>
UNDERGRADUATE LIBERAL ARTS MINORS

A liberal arts minor may be added to any major. To declare a minor, students should contact the minor coordinator of the appropriate department, who will meet with them to discuss their interests and assign them an adviser.

Minors are intended to give interested students the opportunity to study an area of the liberal arts in more depth than is possible within B.F.A. degree plans. The minor requires two courses more than the liberal arts core requirements (HMST minors also require a thesis). The minor adviser helps students plan a course of study that concentrates their elective selections in the area of their interest and in that way gain additional depth of learning. Sometimes this means taking courses through the Baltimore Academic Exchange Program (for example, at Johns Hopkins University, the University of Baltimore or elsewhere). The Office of Enrollment Services keeps information on participating colleges and universities. Transfer credits for the minor are, however, restricted, so students should see their minor adviser before taking courses at other colleges. Students pursuing a liberal arts minor often work independently with an instructor in the area of their interest.

OVERVIEW OF REQUIREMENTS FOR A B.F.A. WITH A MINOR IN LIBERAL ARTS

<table>
<thead>
<tr>
<th>Credits</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>First-Year Core Studio Requirements</td>
</tr>
<tr>
<td>42</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td>54</td>
<td>Major Degree Requirements</td>
</tr>
<tr>
<td>6</td>
<td>Additional Liberal Arts Courses Required for Minor</td>
</tr>
<tr>
<td>126</td>
<td>Total Required for a B.F.A. Degree and a Minor in Liberal Arts</td>
</tr>
</tbody>
</table>

THE MINOR IN ART HISTORY

Students who major in a studio discipline and minor in art history complete 9 credits in the department beyond the 15-credit core requirement in art history (two required courses—Art Matters and Modernism and After—and three art history electives). Students minoring in art history use one of the academic electives required for the Humanistic Studies core requirement and 6 additional credits in art history. The 18 credits of art history electives for the minor are selected in close consultation with the minor adviser to provide a course of study that concentrates coursework in the student’s area of interest to provide additional depth of learning. A minor in art history can be designed to address a specific area of interest—from Asian art to contemporary critical theory—or to complement work in the studio major or concentration.

REQUIREMENTS FOR THE B.F.A. WITH A MINOR IN ART HISTORY

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Matters (First Year Experience requirement)</td>
<td>AH 100</td>
<td>3</td>
</tr>
<tr>
<td>Modernism &amp; After (Art History core requirement)</td>
<td>AH 201</td>
<td>3</td>
</tr>
<tr>
<td>Art History Electives *</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td><strong>Total for the Minor in Art History:</strong></td>
<td></td>
<td><strong>24</strong></td>
</tr>
</tbody>
</table>

* Includes the 9-credit art history elective core requirement, 3 of the 6 credits to fulfill the HMST academic elective requirement and 6 additional credits in art history beyond those required for the B.F.A.

† Adding a minor in Art History will increase the total number of credits required to graduate to 126.
THE MINOR IN HUMANISTIC STUDIES

There are five fields of study in the minors program of the Humanistic Studies Department: literary studies, creative writing, gender studies, culture and politics and critical theory. Students minoring in Humanistic Studies must elect one of these fields and then meet the following requirements:

1. Secure an appropriate Humanistic Studies departmental faculty member as a minor adviser.

2. In consultation with the minor adviser, successfully complete 18 credits of study in the minor field. Minor field courses are those courses identified by the Humanistic Studies department as satisfying the minor requirements for each of the five minor fields listed above. Each field has specific courses approved for minor study in that field.

3. Successfully complete an approved thesis in the minor field under the direction of the minor adviser.

REQUIREMENTS FOR THE B.F.A. WITH A MINOR IN HUMANISTIC STUDIES

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Inquiry First Year Experience requirement</td>
<td>HMST 101</td>
<td>3</td>
</tr>
<tr>
<td>Minor Field Courses (selected from courses which also fulfill the Humanistic Studies Elective I and II and General Academic Elective I HS core requirements)</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Additional Minor Field Courses</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Total Humanistic Studies Minor Field Credits:</td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>

ADDITIONAL PROVISIONS OF THE HUMANISTIC STUDIES MINOR

1. Students must register for a Humanistic Studies minor with minors coordinator Paul Jaskunas, Bunting 439 (pjaskunas@mica.edu).

2. Transfer students must declare their intention to pursue a Humanistic Studies minor (contact Paul Jaskunas) within the first four weeks of their first semester in attendance at MICA. Admission to the Humanistic Studies minors program for transfers is granted on a case-by-case basis.

3. Courses eligible for the satisfaction of minor field requirements must bear the designation as such, assigned by the department. No substitutions permitted.

4. Registration for any course to be used to fulfill minor requirements must have the prior approval of the minor adviser.

5. The minor adviser must approve the satisfaction of all minor requirements before the minor is awarded. This includes successful completion of the minor thesis.

6. Every student pursuing a Humanistic Studies minor must meet with her/his minor adviser at least once a semester.

Coursework for the minor must be completed no later than the end of the penultimate semester in attendance at MICA. Normally this would be the first semester of the senior year. The minor thesis requirement must be completed by the end of the final semester in attendance, normally the second semester of the senior year.
All undergraduate students are eligible to pursue a concentration in selected studio areas. Each requires 15–18 credits in specified coursework, mostly studio courses. These credits are typically not required in addition to those needed for the B.F.A. degree, but come from a combination of studio requirements and electives that is part of all majors. Students receive acknowledgement of the concentration on their transcript.

### Animation Concentration

The Animation Concentration has three paths: traditional narrative/2-D, stop-motion and 3-D animation. All concentrations require 15 studio credits for completion, including Introduction to 2-D Animation.

Students are freely encouraged to take any or all of the recommended animation or studio electives they choose, provided they can work them into their primary degree plan within their major. The elective limitations apply to the concentration requirements only. Choices are limited to a certain number of courses within a given area to assure that students are exposed to a variety of experiences within their concentration.

### Requirements for the Animation Concentration

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to 2-D Animation</td>
<td>AN 202</td>
<td>3</td>
</tr>
<tr>
<td><strong>One of the following</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stop-Motion Animation</td>
<td>AN 225</td>
<td></td>
</tr>
<tr>
<td>Introduction to 3-D Computer Animation</td>
<td>AN 203</td>
<td>3</td>
</tr>
<tr>
<td><strong>One of the following</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced 2-D Animation</td>
<td>AN 302</td>
<td></td>
</tr>
<tr>
<td>Advanced 3-D Open Studios</td>
<td>AN 303</td>
<td></td>
</tr>
<tr>
<td>Stop Motion Open Studio</td>
<td>AN 340</td>
<td>3</td>
</tr>
<tr>
<td>Animation Electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>Total for the Animation Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
ARCHITECTURAL DESIGN CONCENTRATION

The Architectural Design Concentration allows non-majors to develop a foundation of usable skills, knowledge and related competencies within architecture and gain valuable experience in its application to topics of their choice.

The concentration provides a basic introduction to key topics, including architectural representation and analytic techniques; the design process and the development of rigorous design strategies; and how to work with restrictive design elements such as the body, site, program, light, air, materials, structures and building methods. Students gain an ability to integrate a wide range of skills and knowledge learned in this concentration along with being able to solve design problems in their work outside the department by bringing an architectural design approach to the fine arts and other areas of design.

The concentration consists of 15 credits, of which nine credits will be earned in the core design studios. The nine-credit core of the concentration represents the foundation of basic learning in the field of architecture. The remaining six credits will be open to any of the topical studio electives or any other course offered in the department provided pre-requisites are met or exempted by the instructor.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated 3-D Design: Form, Order and Concept</td>
<td>AD 200</td>
<td>3</td>
</tr>
<tr>
<td>Fabrication Methods*</td>
<td>AD 201</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Design: Interior/Exterior</td>
<td>AD 210</td>
<td>3</td>
</tr>
<tr>
<td>Subtotal</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>AD Departmental Electives</td>
<td>AD</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total for the Architectural Design Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
BOOK ARTS CONCENTRATION

The Book Arts Concentration is an interdisciplinary framework that allows students an opportunity to study the complexities of the book as a material object and conveyor of artistic meaning. The concentration recognizes those students majoring in all areas who have completed a total of 15 credits as prescribed by the concentration guidelines. Students wishing to declare the concentration should do so in their sophomore year, working with their MICA advisor to plan course selections and follow-up with the chair of their department.

REQUIREMENTS FOR THE BOOK ARTS CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist's Book</td>
<td>PR 354</td>
<td>3</td>
</tr>
<tr>
<td>Papermaking and Book Structure</td>
<td>PR 294</td>
<td>3</td>
</tr>
<tr>
<td>Three courses from the following list</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Typography I</td>
<td>GD 201</td>
<td></td>
</tr>
<tr>
<td>Typography II</td>
<td>GD 221</td>
<td></td>
</tr>
<tr>
<td>Visual Journalism</td>
<td>IL 202</td>
<td></td>
</tr>
<tr>
<td>Narrative: Words and Pictures</td>
<td>IL 230</td>
<td></td>
</tr>
<tr>
<td>Digital Photography</td>
<td>IL 230</td>
<td></td>
</tr>
<tr>
<td>Print Media: Traditional Media</td>
<td>PR 200</td>
<td></td>
</tr>
<tr>
<td>Print Media: Photo Media and Digital Processes</td>
<td>PR 201</td>
<td></td>
</tr>
<tr>
<td>Publication Design</td>
<td>GD 312</td>
<td></td>
</tr>
<tr>
<td>Design it Yourself (D.I.Y.)</td>
<td>GD 366</td>
<td></td>
</tr>
<tr>
<td>Letter Workshop (recommended for GD majors)</td>
<td>GD 435</td>
<td></td>
</tr>
<tr>
<td>Lettering and Type (recommended for GD majors)</td>
<td>GD 436</td>
<td></td>
</tr>
<tr>
<td>Mixed Media Book</td>
<td>GFA 305</td>
<td></td>
</tr>
<tr>
<td>Handletters (recommended for IL majors)</td>
<td>IL 254</td>
<td></td>
</tr>
<tr>
<td>Book Illustration (recommended for IL majors)</td>
<td>IL 266</td>
<td></td>
</tr>
<tr>
<td>Sequential Art (recommended for IL majors)</td>
<td>IL 272</td>
<td></td>
</tr>
<tr>
<td>Advanced Book Illustration</td>
<td>IL 366</td>
<td></td>
</tr>
<tr>
<td>Photographic Book (recommended for PH majors)</td>
<td>PH 354</td>
<td></td>
</tr>
<tr>
<td>Digital Photography</td>
<td>PH 362</td>
<td></td>
</tr>
<tr>
<td>Alternative Processes in Photography (recommended for PH majors)</td>
<td>PH 386</td>
<td></td>
</tr>
<tr>
<td>The Illustrative Print</td>
<td>PR 222</td>
<td></td>
</tr>
<tr>
<td>Dolphin Press: Zine</td>
<td>PR 244</td>
<td></td>
</tr>
<tr>
<td>Letterpress</td>
<td>PR 248</td>
<td></td>
</tr>
<tr>
<td>History of Paper Structure</td>
<td>PR 340</td>
<td></td>
</tr>
<tr>
<td>Bookbinding Sewing Foundation</td>
<td>PR 360</td>
<td></td>
</tr>
<tr>
<td>Archaeology of Bookbinding &amp; Paper</td>
<td>PR 400</td>
<td></td>
</tr>
<tr>
<td>Internship</td>
<td>INT 402</td>
<td></td>
</tr>
<tr>
<td>History of Prints</td>
<td>AH 326</td>
<td></td>
</tr>
<tr>
<td>History of Photography</td>
<td>AH 332</td>
<td></td>
</tr>
<tr>
<td>History of Graphic Design</td>
<td>AH 240</td>
<td></td>
</tr>
<tr>
<td>History of Illustration</td>
<td>AH 350</td>
<td></td>
</tr>
<tr>
<td>Contemporary Practice in Print Media</td>
<td>AH 365</td>
<td></td>
</tr>
<tr>
<td>Making &amp; Using Books in the Middle Ages</td>
<td>AH 430</td>
<td></td>
</tr>
<tr>
<td>The Nature of the Book</td>
<td>LIT 307-TH</td>
<td></td>
</tr>
<tr>
<td>Intermediate Poetry Workshop</td>
<td>LIT 326</td>
<td></td>
</tr>
<tr>
<td>Total Credits for Book Concentration</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Additional course from studio lists</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Total for the Book Arts Concentration:</td>
<td></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>
The Ceramics Concentration is an opportunity to focus a portion of study (15 credits) in Ceramics as a supporting, interdisciplinary and integral part of a student’s undergraduate experience. This program is structured to support a student’s foundational technical strength while still honoring the interdisciplinary nature of their pursuit. In conjunction with their studio courses, students are advised to consider a listing of supporting humanities courses that sharpen and deepen the concentration.

This curriculum supports students with a variety of interests, from students interested in various permutations of the use of ceramics within a mixed media context to students interested in material science, new technologies and industrial product design. This concentration is intended for students from any major outside of Ceramics who have an interest in exploring the medium as a supporting part of their studio practice. Declaration of the concentration is preferred in the sophomore year.

**REQUIREMENTS FOR THE CERAMICS CONCENTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Ceramics: The Hand-Built Form</td>
<td>CE 200</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Ceramics: The Wheel-Thrown Form</td>
<td>CE 201</td>
<td>3</td>
</tr>
<tr>
<td><strong>Two of the following workshops</strong></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Ceramics: Glaze Workshop</td>
<td>CE 206</td>
<td></td>
</tr>
<tr>
<td>Raw Materials Workshop</td>
<td>CE 206C</td>
<td></td>
</tr>
<tr>
<td>Ceramics: Kiln Workshop</td>
<td>CE 207</td>
<td></td>
</tr>
<tr>
<td><strong>Or choose one of the following:</strong></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>On the Surface</td>
<td>CCE 333</td>
<td></td>
</tr>
<tr>
<td>Anagama Kiln Firing</td>
<td>CE 309</td>
<td></td>
</tr>
<tr>
<td><strong>Choose one of the following:</strong></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Size Matters: Modular and Sectional Construction in Clay</td>
<td>CE 272</td>
<td></td>
</tr>
<tr>
<td>Wheel Throwing: Altered Forms</td>
<td>CE 315</td>
<td></td>
</tr>
<tr>
<td>Cast Ceramics: Module, Multiple and Mimic</td>
<td>CE 324</td>
<td></td>
</tr>
<tr>
<td>Glass Blowing</td>
<td>CE 340</td>
<td></td>
</tr>
<tr>
<td>Ceramics Problems in Design</td>
<td>CE 345</td>
<td></td>
</tr>
<tr>
<td><strong>Choose one of the following:</strong></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>The Ubiquitous Object</td>
<td>CE 328</td>
<td></td>
</tr>
<tr>
<td>Hybrid Methods</td>
<td>CE 347</td>
<td></td>
</tr>
<tr>
<td>Kitsch-n-Kraft</td>
<td>CE 330</td>
<td></td>
</tr>
<tr>
<td>In Situ: Site Specific Work</td>
<td>CE 335</td>
<td></td>
</tr>
<tr>
<td>Botched Taxidermy</td>
<td>CE 350</td>
<td></td>
</tr>
<tr>
<td>Ceramics Studio I: Cut and Paste; Collage, Mixed Media, Installation</td>
<td>CE 360E</td>
<td></td>
</tr>
<tr>
<td>Ceramics Studio I: Material Contexts</td>
<td>CE 360B</td>
<td></td>
</tr>
<tr>
<td>Ceramics Studio I: Figuring Bodies</td>
<td>CE 360C</td>
<td></td>
</tr>
<tr>
<td>Parameters: Research/Practice</td>
<td>CE 380</td>
<td></td>
</tr>
<tr>
<td><strong>Total for the Ceramics Concentration:</strong></td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>
The Curatorial Studies Concentration provides a professional development opportunity that expands students’ experiences, research and knowledge in the field of museum and curatorial practice. The concentration is interdisciplinary in its structure, choices and experiences and it is open to students in all majors. Required courses include the Exhibition Development Seminar and an internship in an appropriate field. Elective courses are drawn from a range of relevant courses offered in the undergraduate program, the Division of Continuing Studies and by area colleges participating in MICA’s academic exchange program.

**REQUIREMENTS FOR THE CURATORIAL STUDIES CONCENTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition Development Seminar, Part I</td>
<td>AH 405</td>
<td>3</td>
</tr>
<tr>
<td>Exhibition Development Seminar, Part II</td>
<td>EX 405</td>
<td>3</td>
</tr>
<tr>
<td>Internship (museum, gallery, community arts, etc.)</td>
<td>INT 402</td>
<td>3</td>
</tr>
</tbody>
</table>

**Choose three elective courses**

**From MICA Degree Programs**
- Interdisciplinary Approaches to Curatorial Practice* | CP 5800 |
- Connecting Audiences*                               | CP 5810 |
- History of Material Culture (Indust. Rev. – mid-19th c.) | AH 346 |
- History of Material Culture (20th c.)                 | AH 347 |
- Introduction to Object Conservation                   | AH 381 |
- Introduction to Curatorial Studies                     | AH 388 |
- Art and Human Development*                             | ED 5200 |
- Critical Response to Art *                             | ED 5305 |
- Baltimore Maritime Studio                               | ENV 337 |
- Multi-Media Event                                      | FB 438/439 |
- MICA/JHU Design Coalition                              | GD 323 |
- Signs, Exhibits and Spaces                             | GD 470 |
- Interaction as Art                                     | IA 210 |
- Contemporary Critical Studies                          | LIT 354 |
- Independent Study (approval of Departmental Chair required) | 398 |

**From MICA Continuing Studies**
- Venice: Collections, Architecture and Cinema            | OS  |

**From outside MICA**
- Introduction to the Museum: Past and Present            | JHU 201 |
- Introduction to the Museum: Issues and Ideas             | JHU 202 |
- Conversation of Modern and Contemporary Art              | JHU 343 |
- Introduction to Museum Studies                           | Morgan State Univ. 420 |
- Media and Community                                      | Univ. Baltimore CMAT 453 |
- Conservation I                                            | SACI ARTS(PC-1)400 |
- Conservation Law, Business and Management                | SACI ARTH(PC)495 |
- On-Site Conservation                                     | SACI ARTS(OS)400 |
- Diagnostic Techniques for Conservators                   | SACI ARTH(DTC)1495 |
- Museology                                                 | SACI ARTH(M)495 |

**Subtotal**                                               | 9       |

**Total for the Curatorial Studies Concentration:**         | 18      |

*Instructor permission required to enroll.
The Experimental Fashion Concentration is intended for fiber majors with a strong interest in fashion as a cultural phenomenon and expressive medium. The program balances practice and theory, placing fashion in its broadest cultural context — from performance to the global marketplace. Research, readings and lectures about fashion history and contemporary issues, as well as critical analysis, are integral to the coursework. Students obtain the knowledge, understanding and ability to contextualize their own work and interpret and articulate their understanding of fashion, art and culture. Studio courses support the learning of foundational skills in garment making, including traditional and experimental approaches from costume to wearable sculpture.

Students must fulfill 15 studio credits in the Fiber Department and three academic credits in the Liberal Arts.

Declaration of a fashion concentration is preferred in the sophomore year, but students who develop an interest later can join during their junior year in consultation with the chair of the Fiber Department. Although the majority of courses for the fashion concentration should be taken at MICA, specifically identified courses at our partner institutions abroad and in the US can supplement the degree plan. Fiber majors have priority registration in the required courses.

### REQUIREMENTS FOR THE EXPERIMENTAL FASHION CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashioning Culture – Readdressing Clothing</td>
<td>FB 416</td>
<td>3</td>
</tr>
<tr>
<td>Multi-media Event I</td>
<td>FB 438</td>
<td>3</td>
</tr>
<tr>
<td>Multi-media Event II</td>
<td>FB 439</td>
<td>3</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td>Complete one from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume: Materials &amp; Technique</td>
<td>FB 322</td>
<td></td>
</tr>
<tr>
<td>Garment Design &amp; Production</td>
<td>FB 207</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td>Complete one from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garment Design &amp; Production</td>
<td>FB 207</td>
<td></td>
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<tr>
<td>Digital Garment Patterning</td>
<td>FB 210</td>
<td>1.5</td>
</tr>
<tr>
<td>Millinery Workshop</td>
<td>FB 215</td>
<td>1.5</td>
</tr>
<tr>
<td>Costume: Materials &amp; Technique</td>
<td>FB 322</td>
<td></td>
</tr>
<tr>
<td>Material Construction</td>
<td>FB 327</td>
<td></td>
</tr>
<tr>
<td>Soft Circuits</td>
<td>FB 361</td>
<td></td>
</tr>
<tr>
<td>Retooling the Cottage</td>
<td>FB 380</td>
<td></td>
</tr>
<tr>
<td>International Collaboration/Wearable Technology</td>
<td>FB 425</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>Total for the Experimental Fashion Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
FILM AND VIDEO CONCENTRATION

The Film and Video Concentration provides students with technical training coupled with a historical and critical examination of the medium. The growing world of video art, independent films, Internet, cable, CDs and DVDs has opened up a vast field for emerging artists. Personal expression, critical inquiry and craftsmanship join to create a uniquely exciting art, whether in gallery-based installations, narrative experiments at film festivals or community-based projects.

REQUIREMENTS FOR THE FILM AND VIDEO CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving Image I</td>
<td>FILM 200</td>
<td>3</td>
</tr>
<tr>
<td>Film I</td>
<td>FILM 210</td>
<td>3</td>
</tr>
<tr>
<td>Moving Image II</td>
<td>FILM 300</td>
<td>3</td>
</tr>
<tr>
<td>Film and Video Studio Electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Total for the Film and Video Concentration:</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>
FILMMAKING CONCENTRATION

The Filmmaking Concentration, offered in partnership with Johns Hopkins University (JHU)’s Film and Media Studies program, trains students in the filmmaking process — from pre- to post-production — on professional, corroboratively made documentaries and narrative films.

Filmmaking requires broad and varied knowledge and this uniquely enriching program with JHU gives students from both campuses access to a faculty with numerous cinematic strengths and areas of expertise. As students gain skills in all aspects of making and distributing film — from budgeting and scouting to screenwriting and editing — electives allow them to build a focused area of study.

Students in the program work with a renowned faculty of professional filmmakers and in addition to specific skills, gain insight into the business of cinema and begin to build a professional network. Faculty at MICA includes Allen Moore, Emmy winning cinematographer for Ken and Ric Burns along with visiting film industry professionals. Collaboration with JHU gives students contact with such filmmakers as Matthew Porterfield, whose narrative films “Hamilton,” “Putty Hill” and “I Used to be Darker” have received national acclaim. MICA also has a strong connection to the Maryland Film Festival and throughout the year cohosts screenings, giving students access to visiting filmmakers. Coursework offers real-world experience as well, such as the Finding Our Wings Community Documentary program, where students collaborate on a documentary.

REQUIREMENTS FOR THE FILMMAKING CONCENTRATION

Students need eighteen credits to complete the concentration. The culmination of the concentration is a sequence of courses renamed Narrative Filmmaking I (3 credits) and Narrative Filmmaking II (6 credits) or Documentary Filmmaking I (3 credits) and Documentary Filmmaking II (6 credits). The focus (documentary or narrative) would alternate each year. The first course will be a ‘how to’ on all aspects of making and distributing, including planning, budgeting, scouting and working with actors or subjects (people) in the case of nonfiction. The second semester’s course counts for 6 credits and will involve working in a team to film and edit a short, 10-to-15 minute film.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose from either for a total of 9 credits:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrative Filmmaking I (3 credits) and Narrative Filmmaking II (6 credits)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Documentary Filmmaking I (3 credits) and Documentary Filmmaking II (6 credits)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Choose 3 Film electives for a total of 9 credits:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moving Image I</td>
<td>FILM 200</td>
<td>3</td>
</tr>
<tr>
<td>Moving Image II</td>
<td>FILM 300</td>
<td>3</td>
</tr>
<tr>
<td>Film and Video Elective</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Total for the Filmmaking Concentration:</td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>
**GAME ARTS CONCENTRATION**

The Game Arts Concentration will provide students with an understanding of the influence and potential of games within society, with a focus on their enormous ability to educate, critique and function as an art form. The curriculum will facilitate development of a critical language to evaluate games and play, expand the student’s use of drawing and painting into digital realms and increase understanding of narrative and storytelling.

This concentration consists of 15 credits, with students required to take two introductory courses: Game/Play and 2-D Game Design. The remaining three courses will be chosen from a list approved by the coordinator. The concentration has two main areas of focus: Game Art and Game Design. The Game Art courses will focus on the conceptualization and production of game assets, while Game Design courses will focus on the theory and development of game systems.

**REQUIREMENTS FOR THE GAME ARTS CONCENTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Game/Play</td>
<td>IA 225</td>
<td>3</td>
</tr>
<tr>
<td>2-D Game Design</td>
<td>IA 305</td>
<td>3</td>
</tr>
<tr>
<td><strong>Choose three from the following:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-D Game Studio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-D Game Design</td>
<td>IA 312</td>
<td></td>
</tr>
<tr>
<td>3-D Game Studio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level and Narrative Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Designing 3-D Levels and Worlds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tabletop Game Studio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virtual and Augmented Realities</td>
<td>IA 320</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>Total for the Interactive Arts Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
GRAPHIC DESIGN CONCENTRATION

The Graphic Design Concentration addresses the needs and wishes of students from other majors to study and develop a basic understanding of graphic design. It is extremely important for art students to expose themselves to new ways of thinking and seeing in order to be competitive and connected.

There is an obvious and existing affinity between illustration and graphic design departments, but there has been a growing interest in the major and specific courses offered by the Graphic Design Department from students in GFA, photography, interactive media, printmaking, video, fiber and environmental design. For example, many fiber students are very interested in understanding the power of branding, just as graphic design students are interested in fabric and surface pattern.

Courses outlined in the graphic design concentration will offer students a basic understanding of design processes, principles and typography. It is important, but not essential, that students declare this concentration in the first semester of the sophomore year.

REQUIREMENTS FOR THE GRAPHIC DESIGN CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic Design I</td>
<td>GD 200</td>
<td>3</td>
</tr>
<tr>
<td>Typography I</td>
<td>GD 201</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design II</td>
<td>GD 220</td>
<td>3</td>
</tr>
<tr>
<td>Typography II</td>
<td>GD 221</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design Electives</td>
<td></td>
<td>6</td>
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<tr>
<td><strong>Total for the Graphic Design Concentration:</strong></td>
<td></td>
<td><strong>18</strong></td>
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</tbody>
</table>

ILLUSTRATION CONCENTRATION

The Illustration Concentration may benefit students majoring in drawing, animation, general fine arts, graphic design, painting, photography, printmaking and sculptural studies.

REQUIREMENTS FOR THE ILLUSTRATION CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sophomore Illustration I</td>
<td>IL 200</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Illustration II</td>
<td>IL 201</td>
<td>3</td>
</tr>
<tr>
<td>Three 100/200/300 level electives</td>
<td>IL</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total for the Illustration Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
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</tbody>
</table>
INTERACTIVE ARTS

The Interactive Arts Concentration addresses the needs and interests of students from other majors to study and develop a basic understanding of how to integrate interaction into their personal art-making practice. To achieve this goal, the Interactive Arts concentration offers core courses, supplemented by student-selected electives that build technical and conceptual skills, while establishing historical and critical contexts for interaction and media in various forms. A wide range of electives is available for students to choose a direction that best meets the needs of their chosen major.

REQUIREMENTS FOR THE INTERACTIVE ARTS CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IA1: Creative Coding</td>
<td>IA 215</td>
<td>3</td>
</tr>
<tr>
<td>Robotic Arts: Intro</td>
<td>IA 277</td>
<td>3</td>
</tr>
<tr>
<td>Choose three from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IA2: Interactive Installations</td>
<td>IA 255</td>
<td>3</td>
</tr>
<tr>
<td>IA3: Fab Lab</td>
<td>IA 351</td>
<td>3</td>
</tr>
<tr>
<td>IA4: Project Studio</td>
<td>IA 395</td>
<td>3</td>
</tr>
<tr>
<td>Interaction as Art</td>
<td>IA 210</td>
<td>3</td>
</tr>
<tr>
<td>Virtual Reality for Artists</td>
<td>IA 317</td>
<td>3</td>
</tr>
<tr>
<td>Peabody and MICA Collab Studio</td>
<td>IA 330</td>
<td>3</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>Total for the Interactive Arts Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
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</tbody>
</table>

PAINTING CONCENTRATION

The Painting Concentration recognizes those students outside of the painting major who take a total of 15 credits within the Painting department. Candidates should meet with the chair of the Painting Department when initially declaring the concentration.

Students may meet with the department chair during the sophomore year during regular advisement period to discuss their schedules. All courses for the concentration should be taken at MICA.

Please note that painting majors have priority registration in painting department classes. Independent studies and internships do not count toward the painting concentration.

REQUIREMENTS FOR THE PAINTING CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting II</td>
<td>PT 200</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Painting</td>
<td>PT 250</td>
<td>3</td>
</tr>
<tr>
<td>Any 200-level PT course</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Any 300-level PT course</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Junior Independent Painting</td>
<td>PT 350</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total for the Painting Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
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</tbody>
</table>
PHOTOGRAPHY CONCENTRATION

The Photography Concentration recognizes those students outside the photography major who take a total of 15-18 credits within the Photography Department. Students wishing to undertake a photography concentration should declare as a sophomore; however, juniors also have time to meet the requirements of the concentration. Candidates for the concentration should meet with the chair of photography when initially declaring the concentration. After this, students may meet with their faculty adviser in their major to discuss their plan. All courses for the concentration should be taken at MICA. Exceptions must be agreed upon with the photography chair.* Please note that photography majors have priority registration in photography classes. Independent studies and internships do not count towards the photography concentration.

*Note: A minimum of 15 credits of studio photography must be taken at MICA.

REQUIREMENTS FOR THE PHOTOGRAPHY CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black &amp; White Film Photography I</td>
<td>PH 232</td>
<td>3</td>
</tr>
<tr>
<td>Digital Photography I</td>
<td>PH 262</td>
<td>3</td>
</tr>
<tr>
<td>300- or 400-level Photography course</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>PH electives</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>Total for the Photography Concentration</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
The Printmaking Concentration recognizes those students outside the printmaking major who take a total of 15 credits within the Printmaking Department. Candidates should meet with the chair of the Printmaking Department when initially declaring the concentration; students may meet with the department chair during the sophomore year during regular advisement periods to discuss their schedules.

**REQUIREMENTS FOR THE PRINTMAKING CONCENTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose one of the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction to Print Media: Traditional Media</td>
<td>PR 200</td>
<td></td>
</tr>
<tr>
<td>Introduction to Print Media: Photo and Digital Media</td>
<td>PR 202</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td>Choose two from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relief Printing</td>
<td>PR 212</td>
<td></td>
</tr>
<tr>
<td>Intaglio</td>
<td>PR 214</td>
<td></td>
</tr>
<tr>
<td>Lithography</td>
<td>PR 216</td>
<td></td>
</tr>
<tr>
<td>Monoprint</td>
<td>PR 217</td>
<td></td>
</tr>
<tr>
<td>Screenprinting</td>
<td>PR 218</td>
<td></td>
</tr>
<tr>
<td>Collagraph</td>
<td>PR 226</td>
<td></td>
</tr>
<tr>
<td>Letterpress</td>
<td>PR 248</td>
<td></td>
</tr>
<tr>
<td>Papermaking and Book Structure</td>
<td>PR 294</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>6</strong></td>
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<tr>
<td>Choose two from the following:</td>
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</tr>
<tr>
<td>Advanced Lithography</td>
<td>PR 316</td>
<td></td>
</tr>
<tr>
<td>Advanced Screenprinting</td>
<td>PR 318</td>
<td></td>
</tr>
<tr>
<td>Artists Books and Papermaking</td>
<td>PR 336</td>
<td></td>
</tr>
<tr>
<td>History of Paper Structure</td>
<td>PR 340</td>
<td></td>
</tr>
<tr>
<td>Letterpress/Book</td>
<td>PR 342</td>
<td></td>
</tr>
<tr>
<td>Paper, Book and Press</td>
<td>PR 345</td>
<td></td>
</tr>
<tr>
<td>Bookbinding and Sewing Foundation</td>
<td>PR 360</td>
<td></td>
</tr>
<tr>
<td>Dolphin Press Collaborative Workshop</td>
<td>PR 380</td>
<td></td>
</tr>
<tr>
<td>Print and Technology</td>
<td>PR 330</td>
<td></td>
</tr>
<tr>
<td>Special Topics in Printmaking</td>
<td>PR 390</td>
<td></td>
</tr>
<tr>
<td>Post Studio: Print in the Public Realm</td>
<td>PR 371</td>
<td></td>
</tr>
<tr>
<td>Printmaking Seminar</td>
<td>PR 376</td>
<td></td>
</tr>
<tr>
<td>Related Internship</td>
<td>INT 402</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>Total for the Printmaking Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
Sequential Art is an art form that uses images placed in sequence for graphic storytelling or to convey information. The best known form of sequential art is comics (comic books and comic strips), which are a printed or digitally reproduced arrangements of artwork and text (generally in the form of word balloons and captions).

This concentration utilizes the specialization and expertise of current full- and part-time faculty and recognizes the achievements of current students who are working for major publishers and winning awards. The concentration also strengthens institutional ties to organizations in the field like the Baltimore Comic-Con, Small Press Expo, Museum of Comics and Cartoon Arts and the Toronto Comics Art Festival.

The Sequential Arts Concentration is open to students from all majors and does not require any prerequisite coursework or knowledge. For more information please contact the Program Coordinator, Jose Villarubia (Illustration Department).

**REQUIREMENTS FOR THE SEQUENTIAL ART CONCENTRATION**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequential Art</td>
<td>IL 272</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Sequential Art</td>
<td>IL 372</td>
<td>3</td>
</tr>
<tr>
<td>Reading/Writing Graphic Narratives</td>
<td>CWRT 410</td>
<td>3</td>
</tr>
<tr>
<td><strong>Pick two from the following</strong></td>
<td></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td>Studio Rmx: Storyboards</td>
<td>IL 203</td>
<td></td>
</tr>
<tr>
<td>Studio Rmx: Narrative Color (Digital)</td>
<td>IL 203H</td>
<td></td>
</tr>
<tr>
<td>Character Design</td>
<td>IL 228</td>
<td></td>
</tr>
<tr>
<td>Narrative: Words and Pictures</td>
<td>IL 230</td>
<td></td>
</tr>
<tr>
<td>Digital Illustration</td>
<td>IL 238</td>
<td></td>
</tr>
<tr>
<td>Hand Letters</td>
<td>IL 254</td>
<td></td>
</tr>
<tr>
<td>Book Illustration</td>
<td>IL 266</td>
<td></td>
</tr>
<tr>
<td>Advanced Character Design</td>
<td>IL 328</td>
<td></td>
</tr>
<tr>
<td>Fantasy Art</td>
<td>IL 333</td>
<td></td>
</tr>
<tr>
<td>Advanced Digital Illustration</td>
<td>IL 338</td>
<td></td>
</tr>
<tr>
<td>Advanced Book Illustration</td>
<td>IL 366</td>
<td></td>
</tr>
<tr>
<td>Pre-Production</td>
<td>AN 345</td>
<td></td>
</tr>
<tr>
<td>Character Animation</td>
<td>AN 364</td>
<td></td>
</tr>
<tr>
<td>Storytelling and Myth Making</td>
<td>PT 310</td>
<td></td>
</tr>
<tr>
<td>Personal Narrative</td>
<td>PT 372</td>
<td></td>
</tr>
<tr>
<td>Illustrative Print</td>
<td>PR 222</td>
<td></td>
</tr>
<tr>
<td>Narrative Strategies</td>
<td>PH 375</td>
<td></td>
</tr>
<tr>
<td>Narrative Filmmaking I</td>
<td>FILM 237</td>
<td></td>
</tr>
<tr>
<td>Narrative Filmmaking II</td>
<td>FILM 337</td>
<td></td>
</tr>
<tr>
<td>The Art of Sci Fi Production</td>
<td>GFA 324</td>
<td></td>
</tr>
<tr>
<td>Moving Pictures</td>
<td>GFA 332</td>
<td></td>
</tr>
<tr>
<td>Themes and Narrative</td>
<td>GFA 340</td>
<td></td>
</tr>
<tr>
<td>Response to Cinema</td>
<td>GFA 390</td>
<td></td>
</tr>
<tr>
<td>Typography I</td>
<td>GD 201</td>
<td></td>
</tr>
<tr>
<td>Typography II</td>
<td>GD 221</td>
<td></td>
</tr>
<tr>
<td>Graphic Design 3</td>
<td>GD 300</td>
<td></td>
</tr>
<tr>
<td>Graphic Design for Games</td>
<td>GD 315</td>
<td></td>
</tr>
<tr>
<td>Motion Graphics</td>
<td>GD 368</td>
<td></td>
</tr>
<tr>
<td>Generative Typography</td>
<td>GD 405</td>
<td></td>
</tr>
<tr>
<td><strong>Total for the Sequential Art Concentration:</strong></td>
<td></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>
The Sound Art Concentration will provide students with a formal understanding of how sound and music can be utilized in all of the arts as an expressive, sculptural, environmental, networked and musical medium. The curriculum for the concentration will focus on composition, improvisation, computer music, sound installation, psychoacoustics, sound track work, instrument design, sound art, radio art, critical theory and history.

The Sound Art concentration will help foster appreciation and application of the countless ways that musical composers, sound artists and visual artists have conceived of and developed sound as a unique and powerful artistic medium.

Visit sound.mica.edu to learn more about the program and about upcoming performances, workshops and lectures by three leading artists in the field of electronic music and sound art.

REQUIREMENTS FOR THE SOUND ART CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
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<tbody>
<tr>
<td>Introduction to Sound</td>
<td>IA 202</td>
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<tr>
<td>Sound Art</td>
<td>IA 230</td>
<td>3</td>
</tr>
<tr>
<td>Studio Technique and Recording</td>
<td>IA 355</td>
<td>3</td>
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<tr>
<td>Remix as Performance</td>
<td>IA 390</td>
<td>3</td>
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<tr>
<td>Sound Installation Art</td>
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<tr>
<td><strong>Total for the Sound Art Concentration:</strong></td>
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</tbody>
</table>
The Concentration in Sustainability and Social Practice — the first of its kind among art colleges — prepares students to engage their creative practice with the social and ecological issues facing the world today, earning the knowledge, language and skills necessary to excel in this emerging field.

Artists and designers wish to be cultural contributors; for many, this means acting as agents of social change, often through a proactive involvement with sustainability, climate change and social responsibility — issues which are also the primary drivers of many professional fields. And while higher education has seen a rapid growth of programs in these areas, until recently, these have been largely restricted to the fields of science, engineering and medicine. This new concentration allows visual artists to connect their practice with these global issues and prepares them to become professionally engaged in the areas of sustainability and social practice as artists, designers, entrepreneurs or scholars.

Sustainable practice has practical results and students in the concentration will find pragmatic solutions that reflect the three pillars of sustainability — environment, economy and social justice. The social practice aspect gives students the opportunity to contribute to a fine arts discourse around environmental and urban issues and to pursue new knowledge as they discover ways to engage the concepts of sustainability through social engagement. Because students move seamlessly between applied, fine and liberal arts, they will also form hybrid models of study between disciplines, becoming better prepared for recent changes in the professional fields of art and design. The skills and knowledge that students will gain can be applied to many fields, both preexisting and emerging. Arts and social organizations, government and the business community will require participation and creative problem solving from artists and designers as they move toward ecologically and socially responsible practices. Students in the program can go on to work for architectural and urban planning firms, form socially-engaged collaborative art groups or work in urban agriculture, among many other possibilities.

The issues of sustainability and social practice are not specific to any one field, material or discipline and, as such, this 15-credit concentration is a cross-departmental program open to all majors. Students must take one required studio course, as well as two studio electives and two academic electives and they have access to courses throughout the MICA curriculum that focus on ecology, sustainability, urban studies and social engagement. The menu of electives is designed to be flexible and will adjust to new course offerings; this gives students the opportunity to design a progression of courses that accurately supports their respective backgrounds and developing interests, a necessity in such a rapidly changing field. Students will also participate in a year-end colloquium session involving student presentations, discussion and project exhibitions.
### REQUIREMENTS FOR THE SUSTAINABILITY & SOCIAL PRACTICE CONCENTRATION

<table>
<thead>
<tr>
<th>Course Title</th>
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<tbody>
<tr>
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<tr>
<td>Intro Object Design</td>
<td>AD 252</td>
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<tr>
<td>Urban Design</td>
<td>AD 353</td>
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<tr>
<td>Finding Baltimore</td>
<td>FF 148</td>
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<tr>
<td>Fabric of Conscience</td>
<td>FB 370</td>
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<tr>
<td>Design Coalition</td>
<td>GD 323</td>
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<td>Design for Change</td>
<td>GD 433</td>
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<td>Package Design</td>
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<td>Branding</td>
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<td>Water</td>
<td>GFA 250</td>
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<tr>
<td>Cultural Perspectives</td>
<td>GFA 307</td>
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<tr>
<td>Social Practice Studio</td>
<td>IS 240</td>
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<tr>
<td>Green Woodworking</td>
<td>IS 280</td>
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<tr>
<td>Sustainable and Recyclable Materials</td>
<td>IS 287</td>
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<tr>
<td>Baltimore Urban Farming</td>
<td>IS 316</td>
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<tr>
<td>Public Art and Interventions</td>
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<tr>
<td>Water Works</td>
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<td>Environmentally Concerned Photo</td>
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<td>Socially Engaged Photography</td>
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<td>Community Arts and Documentary</td>
<td>FILM 330</td>
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<td>Sustainable Graphic Design</td>
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<td>Urban Resilience</td>
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<tr>
<td>Art Meets Ecology</td>
<td>AH/PHIL 435</td>
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<tr>
<td>Food and Architecture</td>
<td>AH 349</td>
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<tr>
<td>Architecture/Art and the Open City</td>
<td>AH 377</td>
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<tr>
<td>Colonial/Post-Colonial/Post-Modern</td>
<td>AH 481</td>
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<tr>
<td>Conflict and Coexistence</td>
<td>AH 485</td>
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<tr>
<td>Turning Nature into Art</td>
<td>AH 414</td>
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<tr>
<td>Urbanism: Modern American City</td>
<td>IHST 276</td>
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<tr>
<td>Utopia and Apocalypse</td>
<td>IHST 249</td>
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<tr>
<td>Man, Animal, Machine</td>
<td>IHST 273</td>
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<tr>
<td>History of the American City</td>
<td>IHST 271</td>
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<tr>
<td>Eco-Poetics, Language, Mind and Ecology</td>
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<td>Environmental Literature</td>
<td>LIT 442</td>
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<td>Environmental Science</td>
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<td>Scientific Reading: Climatology</td>
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<td>Scientific Reading: Earth Science</td>
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<td>Biodiversity</td>
<td>NSCI 229</td>
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<tr>
<td>The Scientific Revolution</td>
<td>PHIL 277</td>
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<tr>
<td>Religion and American Consumerism</td>
<td>RELG 369-TH</td>
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<td>Native American Studies</td>
<td>SSCI 275 IH2</td>
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<tr>
<td>Social Problem</td>
<td>SSCI 215</td>
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<td>Activism and Social Theory</td>
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<td>Capitalism and Its Critics</td>
<td>SSCI 306-TH</td>
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<td>Globalism and Its Discontent</td>
<td>SSCI 323-TH</td>
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<td><strong>Total for the Sustainability &amp; Social Practice Concentration:</strong></td>
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</table>
Theater Concentration

The Theater Concentration in practical theater offers hands-on experience for students interested in all aspects of theater production. Made up of a series of core courses where students learn by doing, the concentration centers around the production of an annual live dramatic performance. Students manage almost every aspect of the dramatic production, including acting; costume design; set, prop, sound and lighting design; stage management; and set construction. They also design, produce, distribute and maintain publicity materials, from posters and programs to websites and media ads. Students do all of this under the guidance of highly credentialed faculty.

The curriculum centers around PERF303 and FA303, two closely linked courses offered each spring semester that form the six-credit umbrella—The Play’s the Thing—under which each year’s full dramatic productions are conceptualized, developed and mounted. The two linked courses culminate in ticketed, revenue-producing, multiple public performances in MICA’s BBOX in the spring semester, usually in mid-April.

PERF 303 From Text to Performance is required of all students who enroll in The Play’s the Thing for a given year. The course is devoted to an intensive study of the script(s) for that year’s production. Students earn the second three credits in a given year in one of two linked FA 303 courses—FA 303 Technical Design, for those students selected for set, lighting, sound and prop design and construction or FA 303 Production for those who have been selected as actors, stage managers, costume/makeup designers and producers and publicity/marketing designers and producers.

Requirements for the Theater Concentration

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>The Play’s the Thing (year one)</td>
<td>PERF303</td>
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<tr>
<td>The Play’s the Thing (year two)</td>
<td>PERF303</td>
<td>3</td>
</tr>
<tr>
<td>The Play’s the Thing (year one)</td>
<td>FA303</td>
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</tr>
<tr>
<td>The Play’s the Thing (year two)</td>
<td>FA303</td>
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<tr>
<td>Approved Studio or Academic Elective</td>
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<tr>
<td><strong>Total for the Theater Concentration:</strong></td>
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</table>
Course Descriptions
FIRST-YEAR STUDIO COURSES

**FF 111 Forum**
3 Credits
In this yearlong, rigorous, trans-disciplinary, thematic studio experience, students from a variety of majors investigate ways of being a creative person in today’s world. Topics include contemporary practice, social and global issues, personal and professional development, historical and theoretical perspectives, as well as MICA-specific initiatives. Through creative work, dialogue, the written word, research and presentations, students work individually and in groups to reflect critically on course content as they consider the rich array of possibilities for twenty-first-century art and design. The course culminates in a self-reflective portfolio presentation integrating all first-year courses.
*First year students only*

**FF 112 Forum II**
3 Credits
Spring semester of FF 111.
*First year students only*

**FF 120A Found & Focused**
3 Credits
In order to invent visual languages and formulate fresh ideas, contemporary artists and designers find materials in the world around them on which to base their creative explorations. In this immersive color and design course, students employ appropriation, collage, assemblage, photomontage and décollage to investigate meanings, contexts and cultural implications of visual organization and color interaction. Working in an experimental and iterative manner, with materials ranging from liquid to print and from lens to light, students begin to develop their own visual language as they increase their understanding of color and design.

**FF 120B Surface & Screen**
3 Credits
Patterns are everywhere around us: embedded in surfaces, situated in screens and emerging from everyday interaction, connection and communication. In this immersive color and design course, students attend to pattern in all its physical and metaphorical manifestations in order to explore the ways in which image and idea emerge from the organization of form and the interaction of color. Using iterative and experimental processes, students engage with contemporary notions of visual literacy, abstraction, composition and cultural agency — in order to deepen their understanding of color and design while developing their own visual language.

**FF 130A Prototype/Situate/Fabricate**
3 Credits
Contemporary artists and designers create, represent, respond to and reflect — on form, function and structures in space — by prototyping their ideas, by situating themselves and the objects they make in real and imagined worlds and by fabricating forms that address real-world problems or that prompt us to articulate new ones. As developing artists and designers, students in this course create, represent, respond and reflect in order to prototype, situate and fabricate structures in space. Students experience these ways of working through additive and subtractive fabrication, digital and analog approaches, engagement with diverse materials and research of ecological, social and cultural implications of the impact on the built world.
FF 130B Body/World/Machine
3 Credits
As the boundaries between body, world and machine continue to grow increasingly blurry, contemporary artists and designers share a world that is mediated by technologies. Using a variety of studio approaches, students explore the role of the body, social space and the media through intensive studio production in a range of formats. To support student development of concept and craft, students are challenged to integrate emerging understandings of history and theory with creative output.

FF 140A Haptics & Optics
3 Credits
Through a range of processes, from historical photographic techniques to digital capture and composites, students explore the interactions between time, the lens and the tactile world. In so doing, students are invited to investigate contemporary questions and practices that exist at the intersection of photography, film, video, audio, book and animation. This research leads to the production and presentation of time-based works that exist between and beyond the usual media constraints.

FF 140B Cartographies
3 Credits
The earliest maps are thought to have been created to help people find their way and to reduce fear of the unknown. Maps continue to tell stories beyond mere geographic location, inspiring us to ask questions and consider possible routes. In this course, students analyze patterns in their own reality and working both independently and collaboratively, use time-based media to invent new cartographies.

FF 161 Drawing: Tradition & Innovation
3 Credits
Drawing is an active form of thinking and a cultivable skill that can be used to support a range of art and design disciplines. This studio intensive course explores the principles, techniques, media and applications of drawing through analog-based perceptual drawing practice. Central to this course is the “Tradition and Innovation Research Project,” in which each student researches a historical tradition of drawing, presents on that chosen tradition and, in a culminating sustained project, creates a drawing or set of drawings that innovates on that tradition.

FF 162 Drawing: Contemporary Practice
3 Credits
Drawing in the twenty-first century is a dynamic field of inquiry characterized by a range of material and conceptual approaches. Building on analog and digital experiences from Drawing: Tradition and Innovation, this course provides students opportunities to enhance their drawing practice using a variety of media to: investigate the lens and the frame as formal and conceptual tools; articulate structural aspects of dimension and space; and explore aspects of time through sequential or iterative processes.

AD 251 Introduction to Architectural Design
3 Credits
In this introductory studio, students are immersed in the philosophies and strategies of solving 3-D design problems in general and spatial design problems in particular. Students integrate multidisciplinary competencies they may already have with new design skills. Projects explore idea generation and concept realization in 2-D and 3-D media including basic orthographic drawings.
AH 201 Modernism & After
3 Credits
This course offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, de Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art and post-Modernism.
Prerequisite: AH 100

AN 202 The Principles of Animation
3 Credits
This course is an introduction to the art of 2-D hand-drawn animation. In this class, students will become familiar with the principles of animation and learn how to create believable characters and gestures while developing a sense of observation, timing and motion.
Prerequisite: Earned credit or concurrent enrollment in FF 210

AN 203 Introduction to 3-D Computer Animation
3 Credits
This introductory level course initiates students to the enormous creative capabilities of the 3ds Max program. From a basic understanding of the program’s operation, students learn to visualize, plan and model in three-dimensional space as well as explore its animation capabilities. This powerful and sophisticated tool can be a great help to sculptors, designers, architects and ceramic, wood, fiber and installation artists to develop and enhance their studio concepts.
Prerequisite: Earned credit or concurrent enrollment in FF 210

CE 200 Introduction to Ceramics: Hand-Building
3 Credits
This course is designed to introduce students to the discipline of hand building in ceramics. Students will learn the technical processes involved in forming and firing. Tools will be introduced including the slab roller, extruder and others. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.
Prerequisite: FF 101 (Sculptural Forms)

CE 201 Introduction to Ceramics: The Wheel-Thrown Form
3 Credits
This course is designed to introduce students to the discipline of wheel-throwing in ceramics. Students will focus on the wheel as a tool that can be used to approach a wide variety of forms. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.
Prerequisite: FF 101 (Sculptural Forms)

FB 200 Introduction to Fiber
3 Credits
This course presents students with technical, historical and conceptual grounding in the medium of fiber. Students learn the basics of fiber processes, including spinning, weaving, felting, loop-construction, screenprinting, sewing, surface manipulation and embellishment. Technical explorations, supported by the study of historic precedent and contemporary practice, support individuals in exploring fiber as an expressive medium.
Prerequisite: FF 101 (Sculptural Forms)
FF 148 CAP: Finding Baltimore
3 Credits
In this course, Baltimore is not a place but a process of self-discovery — a “finding” of sorts that provides students with the opportunity to think critically about their place in the world. As a group, students will travel throughout the city, interact with a host of people from different walks of life, visit new, wonderful and unusual places and investigate the important issues and themes of the day. Students will keep a visual diary of their ideas, opinions and feelings about these interactions and make artwork in a wide variety of media. Students also have the opportunity to work with local elementary school children or senior citizens — and produce small murals or other site-specific artwork. This course emphasizes the importance of “being there,” present in the moment and fully cognizant of one’s own relationship to a real, living environment. The vast majority of class sessions will be held “somewhere” in Baltimore. Students will carpool. Guest speakers and community artists will visit with students throughout the semester.

FILM 200 Moving Image I
3 Credits
Through workshops, screenings and readings students explore the diverse ways moving images are used in fine arts and the cinema. Students develop basic skills in high definition video field production and editing. Assignments explore the diverse ways moving images are used for individual expression, entertainment and social and intellectual inquiry.

GD 100 Introduction to Graphic Design
3 Credits
Students are introduced to the basic concepts of visual communication through projects that balance the learning of conceptual development, technique and design tools. Assignments range from individual to collaborative and are built to introduce design thinking, critical discussion and personal decision making in relation to the choice of graphic design as major. This course offers a broad overview of the discipline of graphic design.

IA 225 Game/Play
3 Credits
This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two paper-based games over the course of the semester.

IL 100 Drawing as Illustration
3 Credits
This course gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of storytelling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This class includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration. A portion of the class will be done in conjunction with rehearsals at the Baltimore Symphony Orchestra and/or other experimental music performances or broadcasts.

IL 138 Introduction to Illustration
3 Credits
This course is an introduction to the ever changing and exciting world of illustration in all its capacities. Through lectures and assignments, students become exposed to and experience the multiple facets of illustration today, such as book illustration, editorial, sequential art, concept art, character development and others. The relationship of illustration with other fields such as animation, graphic design and painting is examined.

Freshmen Only
IS 200 Introduction to Sculpture
3 Credits
This course introduces the 3-D format and exposes students to an overview of processes, tools and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.
Prerequisite: FF 101

IS 202 Introduction to Wood
3 Credits
This course presents an opportunity to manipulate wood as a sculptural material. Slides, photographs and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating and finishing wood. The goal is to further individual creativity.
Prerequisite: FF 101

PT 150 Painting I
3 Credits
This course presents the fundamental principles and techniques of painting. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing and analyzing surface qualities. Integration of drawing and design concepts is emphasized as students investigate color-value connections, articulation of form, composition and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes and cityscapes to self-portraits and the figure.

PH 232 Black & White Film Photo I
3 Credits
This studio course introduces the fundamentals of photographic practice. Emphasis is placed on the exposure, development of black-and-white film and the silver print as well as the aesthetics of photographic vision. The format includes class demonstrations, lab work, field assignments and critiques.

PH 262 Digital Photography I
3 Credits
This introductory level course explores the conceptual and practical principles of digital photography through lectures, readings, hands-on assignments and field trips. Discussion topics focus on camera operation, file formats and the impact of digital technology on contemporary photographic practice, as well as the aesthetic and ethical issues surrounding it. Adobe Lightroom, Photoshop and other software applications are used to explore creative and experimental possibilities for processing and manipulating photographs. Studio work emphasizes printed, still imagery, but students are encouraged to devise new uses for their digital materials. Introduction to input and output peripherals will include digital cameras, scanners and printers.

PR 200 Print Media: Traditional Media
3 Credits
This course introduces the methodologies and concepts of traditional printmaking processes. These processes include intaglio, relief, letterpress and monotype. The course exposes students to an overview of the tools, methods and materials for making printed artworks with particular focus on how manual printing and traditional techniques relate to contemporary concepts and individual art practice. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional printshop environment.
PR 201 Print Media: Photo & Digital
3 Credits
This course introduces the methodologies and concepts of printmaking techniques that utilize photo-based processes and digital applications. These processes include screenprint, photo-etching, photo-lithography and digital printing. It exposes students to an overview of the tools, methods and materials for making prints with particular focus on how photo-processes and digital applications expand technical and conceptual possibilities. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional print shop environment.

PRD 201 Design Studio: Fundamentals
3 Credits
In the first studio course of the program, students learn the fundamentals of the design process and how it differentiates from other creative and artistic processes. The focus is on creating ideas, generating prototypes and ultimately, understanding how to turn them into products. The essential elements of the design process—ideation (finding connections); conceptualization (sketching, sketch modeling); and prototyping (modeling for testing concepts)—are unpacked and experienced through a series of exercises that expand the students’ 2-D and 3-D skills in preparation for future studios.

ANIMATION

AN 202 Introduction to 2-D Animation
3 Credits
This introduction to the art of 2-D hand-drawn animation familiarizes students with the principles of animation and teaches them to create strong believable animations by developing a sense of observation, timing and motion. A good understanding of how to represent movement is an important foundation for using computers and technology to their full potential. This class also emphasizes artistic and aesthetic creativity, intending to push the boundaries of the imagination, to think out of the box and to familiarize students with storytelling.

Prerequisite: Earned credit or concurrent enrollment in FF 210

AN 203 Introduction to 3-D Computer Animation
3 Credits
This introductory level course initiates students to the enormous creative capabilities of the 3ds Max program. From a basic understanding of the program’s operation, students learn to visualize, plan and model in three-dimensional space as well as explore its animation capabilities. This powerful and sophisticated tool can be a great help to sculptors, designers, architects and ceramic, wood, fiber and installation artists to develop and enhance their studio concepts.

Prerequisite: FF 210

AN 210 Otherworldly: Puppets & Sets
3 Credits
Students will research fictitious universes, world-building and inner logic, while gaining hands-on experience creating functioning stop-motion animation puppets and sets.

AN 225 Stop-Motion Animation
3 Credits
In this hands-on animation class, students get the opportunity to explore a number of animation techniques such as painting on glass, sand animation, cut-out animation and clay animation. According to their own level, new students learn how to develop a sense of motion and timing through direct manipulation under the camera and simple assignments. Experimentation is encouraged in order to develop a personal style.

Prerequisite: FF 210
AN 245 Animation Pre-Production
3 Credits
This class covers the steps that need to happen before the production of an animation film: concept, storytelling, design, character development, story-boarding and layout.

AN 255 Digital Tools for Animation
3 Credits
This class covers the different programs that will be necessary for animators to deliver or produce their animation. Programs include After Effects, Premiere, Flash, sound work and more.
Prerequisite: Earned credit or concurrent enrollment in AN 202 or AN 203

AN 263 Sound Design for Animators
3 Credits
From Disney to Laika to Augenblick — Animation as a motion picture medium has led to innumerable advancements in the craft of cinematic sound. In this studio class, students will explore the practice of sound and voice recording, sound design, Foley art and mixing for the animated image. We will be learning how animation benefits from well-crafted sound and how sound can aid in telling a film’s story. The class will focus on learning the tools of the trade including Pro Tools and Audition, in addition to the use of props, sound effects libraries and the human voice. Students will also be introduced to the history and theory of the art form and the ways in which it has evolved over time.

AN 268 Animated Music Video
3 Credits
Ever since video killed the radio star, the music video has been an expressive channel for innovative animation. Working closely with MICA faculty member Albert Birney, students will collaborate with local musicians to produce their own animated music videos.
Prerequisites: AN 202 and AN 255

AN 273 Animated Documentary
3 Credits
The Stoop Storytelling Series is a Baltimore-based live show and podcast that features “ordinary” people telling the extraordinary, true tales of their lives. Working with The Stoop hosts and MICA animation faculty, students will create animated documentaries from these intimate and surprising local stories. The final animated documentaries will be screened at The Senator Theatre during The Stoop’s main stage show in April.
Prerequisites: AN 202 and AN 255

AN 280 Sophomore Animation Seminar
3 Credits
This course introduces the various career paths available to animators and prepares students to express themselves effectively, work well with others and plan successfully for a professional future. Required for and intended for sophomore animation majors.
Sophomore Animation Majors Only

AN 302 Advanced 2-D Animation
3 Credits
This course is about developing a personal voice and also animation film directing from research to post-production. Students explore different themes used in animation films as a way of thinking in-depth about the meaning and making of animation. This class works as an open studio.
Prerequisite: AN 202
AN 303 3-D Computer Animation II
3 Credits
Taught from a sculptural perspective, this course enables students to experience in-depth the sophisticated modeling, rendering and animation capabilities of the 3ds Max program. As they develop greater understanding of the many potentials of this powerful tool (e.g., surface mapping, camera and lighting techniques and key framer and video post editing functions for animation), students are encouraged to work towards their own personal goals and interests, which may relate directly to their current studio work or as independent research in digital imaging.
Prerequisite: AN 203

AN 305 Advanced 3-D Open Studio
3 Credits
This studio course allows students to further explore, both individually and as members of a collaborative team, applications of 3-D modeling and animation. Emphasis is on, but not limited to, concept, animation, storytelling, independent filmmaking, innovative uses of animation and team-oriented projects. The course will include demonstrations of advanced techniques as well as occasional visits by guest artists.
Prerequisite: AN 203

AN 315 Advanced 2-D Animation & Science
3 Credits
This is a collaborative six-credit course (three credits Animation/three credits NSCI) exploring Astrophysics through Animation. Over 10 weeks, students will meet scientists from NASA Goddard Space Flight Center. They will then explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more. The class will start with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts will then be developed and translated into animation. The last five weeks will be spent on animation and different ways of projections. Students will be challenged to use their creative vision within a scientific constraint. Trip to NASA and to the Maryland Science Center will be part of the class.
Prerequisite: AN 202 or AN 255 or permission of instructor. Corequisite: Concurrent enrollment in NSCI 315, totaling 6 Credits

AN 317 Virtual Reality for Artists
3 Credits
This course is an introduction to the technology, methods and history of virtual and augmented reality through the lens of artmaking. Students will learn to build virtual worlds, gain an introduction to asset creation and become familiar with the toolsets and work flows needed to make immersive experiences. Students do not need any previous digital experience to enroll in this course.
Corequisite: Enrollment in IA 317, totaling 6 Credits

AN 334 Virtual to Real: Rapid Prototyping
3 Credits
This course explores the expressive potential and technical underpinnings of the computer rapid prototyping processes such as 3-D printing and laser cutting that are transforming the way artists create objects and think about what is “real.” Students begin by producing virtual objects using software such as SolidWorks and then proceed to realize the objects in the physical world using one or more rapid prototyping systems. Students produce items ranging from poseable action figures to models of utilitarian objects such as furniture or articulated sculptural forms that can be used in kinetic artworks.
Prerequisite: AN 203
Undergraduate Course Descriptions

AN 340 Stop-Motion Open Studio
3 Credits
If you’ve always dreamed of making that special animation film, this is your chance. This class is open to students from any level with an animation project they want to develop under the guidance of the instructor. No formal animation training is necessary. Seniors from other departments or graduate students are very welcome.
Prerequisite: FF 210

AN 350 Animation Production
3 Credits
In this class students will collaborate on the production of a short animation film and thus get a chance to go through the different steps of producing an animated film up to the final copy. The project will be selected from the AN 245 pre-production class. This class is open to 2-D and 3-D animators, but 2-D techniques will be favored as the instructor is a 2-D practitioner.
Prerequisites: AN 202 or AN 203 and AN 245

AN 363 2-D Character Animation
3 Credits
This course introduces students to the process of creating effective animated characters. Students learn to articulate a character’s persona and embody that persona in appropriate movements and gestures by producing a series of short animations that explore a character’s temperament, behavior, expression, timing, balance, mood and attitude. Students also experiment with acting techniques that will help them create memorable animations that engage and excite audiences.
Prerequisite: AN 202

AN 364 3-D Character Animation
3 Credits
This course is designed to give animators insight into the method of 3-D character animation based on the classical principles of 2-D animation. The class focuses on the development and movement of 3-D characters within a narrative structure. Narratives are provided in order to explore and develop visual acting, staging, physical weight and emotion in 3-D space. The fundamentals of 3-D character modeling, rigging and texturing to achieve believable movement are taught using 3ds Max by Autodesk. The concepts and techniques discussed throughout the course transcend the specifics of any software application. Students acquire 3-D character theory and knowledge that can be deployed in any 3-D character platform environment.
Prerequisite: AN 203

AN 380 Junior Animation Seminar
3 Credits
This course provides an opportunity for students to research specific animation career options in-depth while learning to present themselves and their work more effectively. Students also begin planning for their senior thesis projects in this class. Required for and intended for junior animation majors.

AN 385 Professional Practice for Animators I
1.5 Credits
This course focuses on preparing students for their professional life and for navigating the animation world after school. Topics will cover animation opportunities in various fields; portfolio preparation; online presence; intellectual property; applying to festivals and more. Visiting speakers will be part of the curriculum. Part 1 should be taken junior year if possible.
AN 398 Animation Independent Study
1.5-3 Credits
For students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes, a special independent study class may be taken. A contract is required, including signatures of the instructor and the student's department chair. A 398 class may not be used to substitute for a department's core requirement or senior thesis / senior independent.
Prerequisite: students at the Junior/Senior level with a Cumulative G.P.A. of at least 3.0

AN 455 Advanced Digital Tools
3 Credits
This is an advanced course in animation post-production for students who have previously taken Digital Tools. Topics covered will include building composites and editing in Adobe After Effects and Premiere; creating viable soundtracks; and exporting animation for various venues and platforms.
Prerequisite: AN 255

AN 485 Professional Practice for Animators II
1.5 Credits
This course focuses on preparing students for their professional life and for navigating the animation world after school. Topics will cover animation opportunities in various fields; portfolio preparation; online presence; intellectual property; applying to festivals and more. Visiting speakers will be part of the curriculum.
Prerequisite: AN 385

AN 498 Animation Senior Thesis I
6 Credits
During senior thesis, students develop and produce a senior project that reflects the creative skills and technical expertise acquired over the previous three years. This thesis serves as the basis of the student's professional portfolio. Each successfully completed animation is screened in Falvey Hall as part of the campuswide Commencement Exhibition. Students also plan installations to showcase their work as part of that exhibition. The first semester is spent designing and developing individual projects. Once projects are approved, students complete and document the pre-production and early production phase of their senior project.
Animation Majors at the Senior level only

AN 499 Animation Senior Thesis II
6 Credits
During the second semester of the year-long senior thesis class, students complete and document the production and post-production phase of their senior project and put together their installation for the Commencement Exhibition. Additionally, students prepare promotional materials, including an artist statement, a resume, a portfolio for the web and/or a demo reel for future employers. Students present their work to faculty, guests and peers. All senior projects are exhibited at MICA Commencement Exhibition.
Animation Majors at the senior level only

ARCHITECTURAL DESIGN

AD 200 Integrated 3-D Design
3 Credits
This course develops basic design literacy and teaches basic problem-solving methods and skills in preparation for tackling complex design problems in architecture, object and furniture design as well as numerous other areas of construction and fabrication, including sculpture, ceramics, packaging, environmental graphics, etc. Students are introduced to a basic vocabulary of 3-D form making, space making and they learn to solve simple design
problems methodically, with creativity and imagination. Design exercises are integrated with skill-building assignments from concurrent courses in representation and fabrication methods.

Corequisite: Enrollment in AD 201 and AD 202 required for AD Majors. Non-Majors need permission to waive co-requisite.

AD 201 Fabrication Methods
1.5 Credits
This workshop introduces the student to wood shop and metal shop techniques amongst others and to conceptual strategies for integrating material, details and construction. Students study the processes of making and their imprint on the work, as well as participate in conversations and readings that help connect materiality to a conceptually based approach to design.

Concurrent Enrollment in AD 200 required for AD Majors.

AD 205 Structures
3 Credits
This course will focus on questions of the structural and material integrity of buildings and other large constructions. Topics covered by the course will include the behavior of materials, analytic methods and case studies. Students will follow course material in multiple media, including required texts as they conduct experiments, take field trips, complete group projects, make class presentations and more. They will inquire as to what makes a given structure best able to hold itself and additional weight up without collapsing. The course will provide a basic grounding in the analytic and design methods known as statics and strengths of materials. Through a range of case studies and projects, students will develop their abilities to identify structural systems and design new structural strategies.

Prerequisite: AD 200

AD 208 Visual Histories of the City
3 Credits
This studio course examines how history, research and on-site experience inform studio practice. Students will combine visual and archival research techniques in order to investigate, analyze and document the stories that are told by the physical form of the city. The dialogue between Baltimore’s development and that of the nation presents a unique case study through which students will unpack the spatial environment and history of the city. Visual material made from observation in various media — drawings, photography, recordings, etc — will be integrated with research findings to construct storybook-journals. The class will visit and collaborate with the Maryland Historical Society, who will archive the students’ work. Baltimore is home to a wealth of historically significant locations and frequent field trips and independent, on-site artmaking will be important components of the class. Locations may include MICA’s own campus, Penn Station, Fort McHenry, the Washington Monument, the Basilica, Federal Hill, the Baltimore Museum of Art and Camden Yards.

AD 210 AD: Interior & Exterior
3 Credits
This course expands on the set of core phenomenologies of architecture introduced in the first semester and also expands the realms of meaning and complexity of the design projects. Students investigate the mechanisms by which spaces take on meaning and the relationships between art, space and architecture. From ideation to problem solving, students are guided to construct a framework of design process and practice that is rigorous, yet personal. The students conclude this course with a body of carefully crafted architectural drawings, scale models and documentation of their design process.

Prerequisite: AD 200
AD 211 Digital Drawing I  
1.5 Credits  
Digital technologies are changing and the categories of 2-D and 3-D drawing are becoming blurred. This course focuses on the work-flows between multiple computer drawing programs that students need to learn in order to explore and solve design and fabrication problems and to produce 2-D and 3-D output.  
Corequisite: Enrollment in AD 210.  
Prerequisites: AD 200, AD 201 and AD 202

AD 220 Object Design: Body/Material/Form  
3 Credits  
The subject of this studio is the material and ergonomic thinking that must accompany spatial thinking and architectural design. Students are introduced to concepts of ergonomics and they learn to design at the scale of the body, incorporating systems of proportions and the systematic study of materials. Students research and identify ways to improve human conditions, brainstorm solutions and create prototype products. Emphasis is placed upon innovative thinking, 2-D and 3-D mock-ups, model construction and elegant technical solutions.

AD 225 Emerging Practices  
1.5 Credits  
The critical practice lecture series is intended to introduce students to a broad range of contemporary art and design issues and practices. The series will include local, national and international speakers representing both emerging and established practices. May be repeated for credit.

AD 251 Introduction to Architectural Design  
3 Credits  
In this introductory studio, students are immersed in the philosophies and strategies of solving three dimensional design problems in general and spatial design problems in particular. Students integrate multidisciplinary competencies they may already have with new design skills. Projects explore idea generation, concept realization in 2-D and 3-D media including basic orthographic drawings.

AD 252 Introduction to Object Design  
3 Credits  
Can re-designing a water bottle help save the planet? What will the next iPhone look like? Why can’t my shoes recharge my cell phone while I walk? Design is about looking into the future. Design is about people. Design is about thinking, inventing, solving problems, collaborating, being curious, asking questions and challenging everything. Design is about new forms, new structures and new materials. In this course, students imagine the issues our future holds and design products to meet these challenges. At the same time, they become familiar with current design issues, new materials, smart technologies and presentation techniques. This course serves as an introduction to the practice of product design: where creations are imagined, developed and realized. Through workshops and hands-on experimentation, students design products no one else has yet to dream up.

AD 300 Architecture Lab I  
4.5 Credits  
Urbanism and Technology are the central themes of the Architectural Lab 1 studio. Students work on urban projects of intermediate scale that are public in nature and which demand close consideration of physical and social contexts. Beginning with detailed analyses of specific sites, students go on to develop programs and technically resolved architectural proposals for their sites. In developing their proposals, students address basic problems of light, circulation, materials, construction and structure and learn to find creative solutions to each.  
Prerequisites: AD 210, AD 211 and AD 220  
Corequisite: Enrollment in AH 250.
AD 302 Digital Drawing II
1.5 Credits
The course will build on the knowledge base from Digital Drawing I by introducing more advanced exercises including rendering and animation. Students will learn to create drawing sets from their model in Revit. The course will introduce advanced lighting and material setups, animated objects, HDR lighting and key frame animation.
Prerequisite: AD 211

AD 310 Architecture Lab II
4.5 Credits
The City and Culture are the central themes of the Architecture Lab II studio. This studio continues the introduction of increasingly complex architectural problems and more critically informed design strategies. Students learn to analyze cities as indexes of social, cultural, historic and political forces. Using Baltimore as a subject, large-scale design inquiry is initiated and elaborated through more detailed design exploration at the scale of the interior and exterior of inhabitable space. Research and mapping techniques, contemporary design strategies for sustainable urban environments and digital and physical modeling are among the skills that are introduced in this studio.
Prerequisite: AD 300

AD 311 Building Technology
3 Credits
This course is an introduction to current building technologies and industry standards. Students will study the structural, environmental and design issues involved in selecting and customizing building technologies. Although traditional building systems will be discussed, there will be an emphasis on current and emerging technologies.
Prerequisite: AD 300

AD 351 Materials & Fabrication
3 Credits
This class will explore the world of materials and the processes utilized in transforming them. It will address both traditional building materials and systems as well as new materials, technologies and emerging digital fabrication potentials. Students will engage in hands-on building projects as well as research projects. Students will also gain a familiarity with the equipment and processes in MICA's dFab studio facilities.
Prerequisite: AD 210

AD 353 Urban Design
3 Credits
This course introduces urban design in a studio format and covers issues of form, spatial relationships and the mix of intention and circumstances to shape our cities. Students look at the city at a variety of scales: the street, park and larger civic spaces. They examine the forces such as geography, transportation, political structure and others that influence the design of cities. To build an understanding of urban processes, students look at cities through a variety of lenses, namely experiential, historic and political. The studio includes research, readings and short-term and longer-term projects. The longer term project includes looking at a site within Baltimore City in collaboration with the Baltimore City Department of Planning. The class will concentrate on urban areas of Baltimore but look at other American cities and cities around the world as well.

AD 354 Topics in Object Design
3 Credits
This studio concerns real-world design projects, where students will receive problems framed by the client. Students develop innovative objects that address the problems and end-users will test concepts during multiple sessions. Students will also have the opportunity to develop
their projects into final prototypes and even have them produced! Through workshops, hands-on experiments and inspiring presentations, students will develop their design skills to help them become better thinkers, problem solvers and interdisciplinary designers.

Prerequisite: AD 220

**AD 390S Between Earth & Sky**  
1.5 — 3 Credits  
In this hands-on travel studio, we will explore the cities and landscapes of Iceland and Norway, recording the physical, cultural and historic context of these natural and constructed terrains. Steeped in mystery and mythology, these lands have formed the legends of Norse, Viking and Scandinavian lore and culture. We will be studying these regions through the lenses of mythology, memory, culture, history, geology, adaptation, climate change and natural resources.

**AD 400 Architectural Lab III**  
6 Credits  
Design Thesis is an independently-driven creative work developed within a focused subject of inquiry and directed by architectural design questions. It is carried out through intensive research, study and design explorations that culminate in a thoroughly developed architectural design proposition. It is also fully recorded in a final document. In Thesis 1 you will develop a new level of competence and skill in independent research and the design outcomes of the research. You will then be asked to define an area of interest and investigation that will lead to the definition of your Thesis project in your Thesis Statement or proposal. The proposal sets into place the general topics and particular strategies according to which you will work.

Prerequisite: AD 310

**AD 401 Advanced Drawing Concepts**  
1.5 Credits  
This course studies how architectural drawings and models, as an autonomous art form, transcend the literal communication of information or what is commonly called “the blue-print.” Students study precedents in architectural drawing and communication, follow readings in theories of projective drawing and study representational strategies that use the power of architectural drawing to raise questions and to reveal the architect’s critical intent. In addition, students will execute a series of class drawing assignments, which will in some cases supplement Thesis design work conducted in AD 410.

Prerequisite: AD 400  
Corequisite: Enrollment in AD 410

**AD 410 Architectural Lab IV: Thesis 2**  
6 Credits  
The final design studio of a student’s career at the department is their Thesis. Directed and critical prompts prior to the semester open the way for each student to identify individual areas of interest and to develop and focus his or her Thesis project. Students strive to achieve project complexity within a critically informed and creative design process. They are asked to exercise interdisciplinary thinking and demonstrate design outcomes at their most professional capability.

Prerequisite: AD 400

**AD 411 Professional Development**  
3 Credits  
This course focuses on career preparation and development in the field of architecture whether students wish to focus on continuing onto graduate school or if they wish to enter professional practice as an intern or junior project designer. The course will touch on topics such as portfolio preparation and interview techniques, topics which are discussed and explored with visiting speakers and during trips to design firms and architecture offices in Baltimore.

Prerequisite: AD 310
AH 100 Art Matters
3 Credits
A first-year foundation experience, this course introduces students to the interpretation of art, architecture and design. The course is not a survey class. Rather, it focuses on teaching students how historians, curators and critics approach the study of art, architecture and design in context—the types of questions they ask and the methods they use to answer those questions. Different sections of this course will focus on specific themes that will guide the content of each section. When registering, students will have the opportunity to list their order of preference for the themes offered each semester. Students in all sections will complete a common series of art-historical writing assignments and will receive instruction in library use and research.

AH 200 Renaissance Through 1855
3 Credits
This course surveys European art from the 14th through the mid-19th centuries. It surveys Renaissance art in Italy and Northern Europe, its origins in medieval art and examines shifts in artistic concepts and forms from the 16th through the mid-18th centuries that led to the emergence of Mannerist, Baroque and Rococo art. The course concludes with an examination of Neoclassicism, Romanticism and Realism.
Prerequisite: AH 100

AH 201 Modernism & After
3 Credits
This course offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, de Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art and post-Modernism.
Prerequisite: AH 100

AH 202 Ancient Through Gothic
3 Credits
This course surveys the art of Europe and the Near East from the prehistoric period through the 14th century CE. Cultures and styles examined include Mesopotamian, Egyptian, Greek, Roman, Byzantine, Romanesque and Gothic, with an emphasis on how the arts of the ancient and medieval periods interact to form the basis for the later Western tradition.
Prerequisite: AH 100

AH 231-IH1 Italian Renaissance Thought & Art
3 Credits
This class involves an extended consideration of several patterns of thought in the Italian Renaissance and of the relationship between the history of ideas and the history of art. Generally, each session involves a close analysis of an artist or groups of artists, of related primary documents and of the broader implications of both. By the end of the semester, students should be comfortable discussing the Italian Renaissance as an artistic and intellectual movement, as well as the work of many of its primary artists and thinkers.
Prerequisites: AH 100 and Sophomore level or higher

AH 250 World Architecture: Pre-history to 1855
3 Credits
This class is an introduction to world architecture from pre-history to the mid-nineteenth century. We will analyze buildings, sites and cities from Asia, Africa, the Americas and Europe, alongside architectural concepts, artistic movements and social phenomena. In
this way, this course is a focused examination of key architectural developments in time and space. Students will gain not only a broad repertoire of architectural references, but — more importantly — a critical perspective on architecture in its cultural and historical context.

**Prerequisite:** AH 100

**AH 302 Arts of Japan**

3 Credits

This course examines the arts of Japan from pre-history to the 20th century with reference to religious, cultural and literary traditions. Group and individual projects.

**Prerequisite:** AH 201

**AH 305 American Mural Traditions**

3 Credits

This course examines the development of murals in the United States from 12,000 BCE to the 21st century. The class will consider many types of murals and their roles in respective societies, including Colonial and American Indian cultures. Additionally, more recent mural initiatives will be explored, from the W.P.A. projects of the 1930s, Baltimore’s murals from the 1970s that explore Civil Rights debates, the current Station North Arts District murals, as well as the vibrant projects of urban beautification sponsored by the Baltimore Office of Promotion and the Arts.

**Prerequisite:** AH 201

**AH 306 Introduction to Art Criticism**

3 Credits

“What is the function of a critic?” asked W.H. Auden in 1963. This course considers a range of potential answers to Auden’s question, through an overview of the history of art criticism, through a close reading of the work of several influential art critics and through assignments that will require students to develop critical stances of their own, in relation to current shows and/or films.

**Prerequisite:** AH 201 or Graduate/ Post-Bac standing

**AH 308 American Art of the 19th Century**

3 Credits

This course surveys American art of the 19th century, concentrating on painting, sculpture and architecture.

**Prerequisite:** AH 201

**AH 309 Art Since the 1960s**

3 Credits

This course examines important developments in American and European art and criticism from the 1960s to the present. Topics include Minimalism, Pop, Conceptual Art, Earthworks, the art of institutional critique, performance, feminism, site-specificity, appropriation and commodity art, activism and Post-Modernism.

**Prerequisite:** AH 201

**AH 310 Art/Architecture of Ancient Near East**

3 Credits

This course examines the diverse artistic traditions of the ancient Near East: pre- and proto-historic Sumerian, Akkadian, Neo-Sumerian, Babylonian, Kassite, Middle and neo-Assyrian, neo-Babylonian, Persian, Hittite, Phoenician, Ugaritic, Syro-Palestinian, Israelite and the Hellenistic and Roman East. Topic-driven and centered around student exploration and discussion, this course is for those interested in ancient art, archaeology and Middle Eastern culture.

**Prerequisite:** AH 201
AH 313 Modern/Contemporary Korean Art
3 Credits
This course is a survey designed to introduce a selection of significant Korean artistic and cultural elements and practices during the 20th and 21st centuries. The aim is to identify a unique pattern of cultural and artistic construction throughout the modern and contemporary periods of Korea. After introducing the fundamentals of Korean art and culture in interdisciplinary and comparative approaches, this course will contrast Korean cultural aspects and expectations with that of other Asian nations. Topics span the appropriation of traditional media and genre, the redefinition of old themes or symbols, the engagement with politics, society and the states, the exploration of consumerism and popular culture and Korea’s urbanization. The class will explore the intersection of western and Korean artistic styles found in Asia and in the Korean Diasporas.
Prerequisite: AH 201

AH 316 African Art Forms
3 Credits
This course examines traditional art forms from the continent of Africa. It deals with conceptual, philosophical and aesthetic issues in African art and with the fundamental character of its iconography, movement and form.
Prerequisite: AH 201

AH 317 Africans in the New World
3 Credits
This course surveys African-American art from the pre-Columbian period to the present.
Prerequisite: AH 201

AH 319 Art/Architecture of Ancient Egypt
3 Credits
This course examines the art and architectural traditions of one of the most influential of the world’s civilizations: ancient Egypt. Beginning with the village culture of the pre-dynastic period, the class studies the rise of the pharaonic power and the Egyptian state in the early dynastic period, the great achievements of the old, middle and new kingdoms, the increased impact of foreign ideas in the late dynastic period and the brilliant new culture formed by the arrival of Greeks and Romans in the Ptolemaic and Romano-Egyptian periods. If time permits, some of the other civilizations of northeast Africa, especially those of Sudan, are investigated. The class is a lecture-discussion style; students are expected to participate in class discussions and complete an oral report as well as more traditional coursework.
Prerequisite: AH 201

AH 320 Arts of Asia
3 Credits
This course investigates traditions of sculpture, painting and architecture of the Far East and includes reference to cultural history, religious traditions, relevant literature and performing arts. Students complete group and individual projects.
Prerequisite: AH 201

AH 321 Greek Art & Architecture
3 Credits
This course is an in-depth treatment of the art and architecture of ancient Greece from the Bronze Age to the Hellenistic period, focusing on important topics currently or traditionally discussed in the discipline, including problems of interpretation in Bronze Age art, attributions in Archaic and Classical art, perceptions concerning Hellenistic art, the influence of Greek tradition on later art styles and the continuation of Greek art as a living tradition within the modern Western consciousness.
Prerequisite: AH 201
AH 322 American Folk Life & Folk Art
3 Credits
Through a series of introductory lectures and training in field research methods, students design and conduct research projects that address the three main pivots of folk cultural studies — community, genre and interpretation.
Prerequisite: AH 201

AH 324 History of World Textiles
3 Credits
This course will provide students with a general overview of the development of textile forms and practices in various geographies and cultures, including Africa, Asia, the early Americas, India, Pacific Islands, Southeast Asia and Islamic cultures.
Prerequisite: AH 201

AH 326 History of Prints
3 Credits
This course examines the evolution of modern printmaking from the Renaissance through the 19th and 20th centuries using the collections of the Baltimore Museum of Art, particularly those from the Lucas and Cone collections. The first part of the course will focus on the technical innovations of earlier printmakers including the invention of lithography and serigraphy. With these innovations and a growing recognition of the print's artistic significance, the stage was set for the rapid growth of the print in the 20th century.
Prerequisite: AH 201

AH 327 Oceanic Arts & Cultures
3 Credits
This course examines cultures from each of the major geographic regions of the Pacific: Melanesia, Indonesia, Australia, Micronesia and Polynesia, in terms of the form and content of artistic expression and the roles of art forms in their respective societies. Specific areas are used to illustrate the importance of art forms to trade, religion, social reproduction and social authority. This course enables students to visually differentiate between artistic forms from various parts of Oceania, to broaden their factual knowledge about the region and to enable them to understand the variety of ways in which people express history, cosmology and identity.
Prerequisite: AH 201

AH 328 Landscape Architecture History
3 Credits
This course is an introduction to the history and theory of landscape architecture. We will focus on the key sites, figures and stylistic movements in landscape design in a broad historical and geographic perspective, interpreting the work of the leading practitioners — from André Le Nôtre, “Capability” Brown and Frederick Law Olmsted to Garrett Eckbo and Lawrence Halprin — in their social, intellectual and artistic context. We will also investigate the historical evolution of the ideas of nature and landscape and their representations in both Western (especially North American) and non-Western cultural and artistic traditions, addressing such resonant concepts as ecology, sustainability, nativism and climate change.
Prerequisite: AH 201

AH 329 Fashion in the Avant-Garde
3 Credits
This course explores the role of fashion in modern and avant-garde art movements from the nineteenth to the mid-twentieth century. The course will begin with the Aesthetic Dress and Dress Reform movements and their connections to the Pre-Raphaelites in England and the Secessionists in Vienna. Considering ways that designers engaged with and influenced artistic movements and trends, the course will examine the role of fashion in Cubism, Constructivism, Futurism, Dada and Surrealism. Looking at designs of the Wiener Werkstätte and designers such as Mario Fortuni, Paul Poiret, Sonia Delaunay, Varvara Stepanova, Lyubov
Popova, Coco Chanel, Elizabeth Hawes and Elsa Schiaparelli, the course will consider a wide range of themes including utopianism in dress, collaboration between artists and designers and issues of gender within modernism.

**Prerequisite: AH 201**

**AH 332 History of Photography**  
3 Credits  
This course surveys of the development of photography from its prehistory through the present day. It includes an examination of the interrelationships between photography and other arts, the effect of technology on the photographic image, the tradition of the popular photograph, as well as the study of major photographers and photographic movements.

**Prerequisite: AH 201**

**AH 334 A Baroque Feast**  
3 Credits  
Works by the 17th-century artists Caravaggio, Velázquez, Rubens, Rembrandt and Poussin, among others, set in sumptuous locales like Versailles, as well as middle-class homes and peasant hovels are a banquet for the eyes. The concept of “baroque,” despite its originally pejorative connotations, is discussed as a pan-European cultural movement with regional variations and as a reaction to the increasingly airless art of late 16th-century mannerism and in a certain sense as a revocation of some of the ideals of the Renaissance. Murder, mayhem, political intrigue and scandal are also on the menu.

**Prerequisite: AH 201**

**AH 336 Baroque Art in Italy**  
3 Credits  
This course examines the art and architecture of Italy from the 1560s to the 1670s, exploring the work of such major figures as Barocci, Annibale Carracci, Caravaggio, Bernini, Borromini, Pietro da Cortona as well as Nicholas Poussin and Claude Lorrain, both of whom spent most of their lives in Italy. We will focus largely on artists working in Rome who, during the seventeenth century, produced some of the most influential images, monuments, styles and genres in the history of Western art.

**Prerequisite: AH 201**

**AH 340 Islamic Art History**  
3 Credits  
This course is an overview of the development of Islamic art and architecture. Lectures and discussions focus on the evolution of mosque architecture and calligraphy and on important regional centers.

**Prerequisite: AH 201**

**AH 341 History of Graphic Design**  
3 Credits  
This course aims to make designers literate about their own discipline and help them understand the connections between design and a broader history of objects and ideas. Students are exposed to a wide array of images as well as a broad range of reading materials, including primary texts by designers and cultural critics. The course focuses on 20th-century design in Europe and the United States.

**AH 345-TH Art History & its Methods**  
3 Credits  
The practice of art history has never been monolithic; its methods, its goals and its underlying assumptions are inevitably diverse. This course is designed for students with some art historical experience and traces the development of art history as a discipline, closely examining some of the field’s more influential methods, including formalism, iconographic analysis, reception theory, feminism and structuralism.

**Prerequisite: AH 201**
AH 346 History of Material Culture I
3 Credits
Material culture is the tangible evidence of those things created by man—including categories of site, place, architecture, fiber and ceramics as well as theater, music, literature and art. This material evidence has direct links to the socioeconomic and political influences under which it was created. In this class, the impact of the Industrial Revolution on the design and production of material culture and specifically the work developed in the Arts and Crafts movement will be discussed. The lectures will look at work across the disciplines of fine arts and design, with particular emphasis in the areas of environmental design, fiber, ceramics and sculpture. Weekly lectures are augmented by a series of guest speakers and organized to reflect the range of interdisciplinary interests in this material culture course.
Prerequisite: AH 201

AH 347 History of Material Culture II
3 Credits
This course is a survey of material culture including architecture, furniture, painting, sculpture, textiles, jewelry, transportation, clothing and decorative arts, as it relates to influences of time, place and use in the human experience. Topics covered are socio-political/economic factors as well as important designers who have influenced each period to make them uniquely characteristic to a given time and place and in turn provided inspiration to later and future artists and designers.
Prerequisite: AH 201

AH 348 Medieval Art & Architecture
3 Credits
This course offers a generally chronological overview of European medieval art and architecture, with side glances at the influences of Byzantium and Islam. Through a series of period-based lectures and discussions of relevant primary documents, students gain a flexible, fluent knowledge of primary works made between 300 and 1348 CE. Secondary readings will also suggest a variety of applicable methods and two visits to the Walters Art Museum will allow students to view original works and to consider the difficulties of treating medieval art outside of its original context.
Prerequisite: AH 201

AH 349 Food & Architecture
3 Credits
This course explores the connections between food, object design and the built environment from historical and critical perspectives. The production, presentation, distribution and consumption of food have an impact on the design and organization of buildings, public spaces and cities. Food is also at the center of object design, from furnishings and appliances to food carts and trucks. Finally, food is also itself an artistic and design medium, the object both of traditional arrangements and innovative compositions — from Japanese lunch boxes and kaiseki meals to the deconstructed dishes of molecular gastronomy. Themes will include: café culture and the emergence of an urban public sphere; the aesthetics of Japanese architecture, food and design; urban agriculture; food and public spaces; and food as a medium in modern and contemporary art, among other topics.
Prerequisite: AH 201

AH 350 History of Illustration
3 Credits
Traces the concept of illustration as narrative art beginning with Lascaux cave paintings and working down through to contemporary times. Students look at visual storytelling and the cultural, social, political and technological issues that shaped — and were shaped by — this terribly vital art form. Examples such as Egyptian papyri, illuminated manuscripts, Renaissance painting, moveable type and the development of printmaking (Dürer, Rembrandt, Goya), Art
Nouveau and the rise of the poster, the Golden Age of American Illustration and the rise of magazine ephemera and graphic novels and contemporary approaches to storytelling and mass production are studied.  

Prerequisite: AH 201

**AH 351-TH Graphic Design Theory**  
3 Credits  
This course connects the history of modern graphic design to issues in current practice. In the first unit, students will discover how avant-garde artists, architects and poets in the early twentieth century laid the ground for the modern design professions. In the second unit, students will explore the development of typography in terms of history, theory, technology and form. The third unit considers the relationship between design and systems; topics range from branding and rule-based aesthetics to environmentalism and social design. This hybrid course includes both an online and classroom component. Each week, a two-hour lecture will be complemented by one hour of moderated online discussions, quizzes and other activities. Substantial reading and writing assignments complete the course.  

Prerequisite: AH 201

**AH 352 World Prehistoric Art & Culture**  
3 Credits  
This course addresses world prehistory; that is, the period from the rise of hominids in Africa to the development of complex cultures c. 3000 BC (mankind’s first three million years). This era represents the vast majority of humanity’s experience here on earth, yet most people know very little about it. Some of humankind’s most important intellectual breakthroughs occurred in prehistory: the development of social systems and subsistence strategies that made human beings the most resilient, adaptable and ultimately dominant species on the planet; the manipulation of natural materials to make tools and other objects (material culture); the creation of symbolic systems of communication and complex representation (language, writing and art); the development of plant and animal domestication and of complex and hierarchical social systems (civilization).  

Prerequisite: AH 201

**AH 358 History of Modern Design**  
3 Credits  
This course surveys the last three centuries of the development of modern utilitarian and decorative design. It provides for the examination of the rich legacy of craft production and the creative use of newer materials, from the beginning of the Industrial Revolution to the rise of modernism and the pluralism of today. The course investigates the often contested duality between artist and artisan within the Western tradition of the visual arts, the relationship of design and mechanization, technology, environmental responsibility, individual needs, the design reforms and the role of standards for design and the expression of social values, including the concepts of good design and popular culture.  

Prerequisite: AH 201

**AH 360 History of Africana Art**  
3 Credits  
This course is the first of a two-part survey of the work of Africana artists from diverse situations, locations and generations. The course expands beyond the History of African American art by offering an introduction to major issues by engaging the aesthetic, social, cultural and geopolitical complexities of African heritage. Part one of the course introduces the primary issues of Africana art in historical context. Topics include the emergence of the modern world, dynamics of colonization and slavery and, later, artworks by Americans of African heritage between c.1400 and 1950 CE. Part two of the course continues the conversation through focus on contemporary Africana art from 1950 to the present. Specific
reference is made to American artists of the past 60 years where we draw on a wide range of examples to see various issues and ideas in Africana visual history, including the categories and names and the difference between traditional and contemporary art.  
**Prerequisite:** AH 201

**AH 363 Modern Craft: Western Ceramics**  
3 Credits  
This course will examine the history and theory of modern craft though a study of ceramic artists and movements, primarily from Europe and America. From the Orientalists and Adelaide Robineau to today’s expanded formats, this course will consider the radical changes that ceramics has experienced since the late-19th century. Lectures and readings will provide students with a chronological overview of more than a century of ceramics occurring within art, design and architecture, but will also consider the field’s links to other crafts. Time will be reserved for discussions on the consequence of socioeconomic, political, philosophical and industrial influences as drivers of change.  
**Prerequisite:** AH 201

**AH 365 Contemporary Practice in Print**  
3 Credits  
At the same time that information is increasingly delivered by pixel rather than ink, printed matter has become the defining visual language of the industrial world. How can print be dead when it is literally everywhere one looks? In this context, the art world has witnessed a new print revival. Through lectures, readings, field trips and discussions, this course explores the current state of art in print and the various parallel communities that support the creation of printed art and self-publication. This course will also focus on the critical implications of new technologies, including discussion of the implications of an increasingly digital culture for artists.  
**Prerequisite:** AH 201

**AH 366 History of Animation**  
3 Credits  
This course explores the history of animation from its beginnings to the present and the social, artistic and political contexts in which these films were created.  
**Prerequisite:** AH 201

**AH 367 Women as Creators**  
3 Credits  
This course explores the contributions of women to the world of art as creators of both traditional fine arts and crafts. This is a broad chronological study that surveys the artistic creations of women from a global perspective.  
**Prerequisite:** AH 201

**AH 369 Cubism**  
3 Credits  
This in-depth study of Cubism examines key phases of the movement’s evolution as well as related styles in Europe and the United States. The importance of new media, including collage and assemblage, are considered along with contemporaneous critical attitudes about Cubism and its relationship to abstraction. Students choose topics for presentations and papers on some aspect of Cubism or its influence on subsequent developments in art history.  
**Prerequisite:** AH 201

**AH 370 Problems in Contemporary Art**  
3 Credits  
In a seminar format, students will examine a series of case studies in recent artistic production, generally organized around a common theme; the central theme varies from year to year and instructor to instructor.  
**Prerequisite:** AH 201 or Graduate/ Post-Bac standing
AH 375 Arts of Native America
3 Credits
This course explores prehistoric through contemporary art of North American native peoples. Focus is on the perspective of the artists and their culture.
Prerequisite: AH 201

AH 376 Modern Architecture & Urbanism
3 Credits
This course provides an introduction to modern architecture and urban planning, with a focus on those instances when the dialogue between the two professions was at its most fruitful and productive. Some topics include Haussmann’s transformation of Paris, Cerda, Gaudi and the Eixample, Burnham, the City Beautiful and the Chicago School, the Garden City Movement and its legacy, Frank Lloyd Wright and the Prairie School, the Bauhaus, the Futurists and the Russian Constructivists, CIAM and the International Style, Rossi’s Neo-Rationalism and Venturi’s Postmodernism. Time is also reserved for a discussion of contemporary ideas about architecture and urban planning, including the new urbanism of Duany Plater-Zyberk, the posturbanism of Rem Koolhaas and the everyday urbanism of Venturi and his disciples. The class concludes with a survey of contemporary strategies for sustainable architecture and development.
Prerequisite: AH 201 or Graduate/Post-Bac standing

AH 377 Architecture, Art & the Open City
3 Credits
Defined loosely as “an arena in which diverse social and ethnic groups can coexist, interact and generate complex relationships and networks,” the ideal of the Open City is typically contrasted with the reality of the built environment in America, where homogeneous and exclusionary suburbs are abundant. This class considers the Open City as an ideal urban condition. It first traces the history of this idea, with a focus on how it has been advanced in architecture, art, philosophy and literature; then it considers case studies of American communities, asking to what degree these communities exhibit the Open City’s ideals. Finally, the class considers how architecture and urban planning have tried to enact versions of the Open City, using tools such as inclusionary zoning and smaller-scale, site-specific projects.
Prerequisite: AH 201

AH 379-TH Contemporary Architectural Criticism
3 Credits
This course presents a selected range of topics in contemporary architectural theory and criticism. Diverse answers to the question ‘What is Architecture?’ will be discussed from a historical perspective, as well as from the perspective of current debates. Examining key readings in architecture and in theoretically related areas, students will learn to contextualize design questions, cross-reference written texts with works of architecture and articulate their own design positions in written form. Invited instructors will teach this course and the precise topic of study may change from year to year.
Prerequisite: AH 201

AH 380 Art & Architecture of Mesoamerica
3 Credits
Pre-Columbian Mexico and Mesoamerica were host to the earliest complex art-producing societies in the Americas. Unified by regional traditions but distinct in cultural identity, these cultures are represented, archaeologically, by some of the most world-renowned and aesthetically sophisticated art and architecture. The course focuses on the cultures of the Olmec, Teotihuacan, the Maya and the Aztec, but peripheral polities are also examined.
Prerequisite: AH 201
AH 388 Introduction to Curatorial Studies
3 Credits
This course will introduce and engage students in the consideration and observation of the broad spectrum of exhibition and presentation possibilities in the context of the larger art world, as well as introduce important practical skills associated with exhibition development and execution, art handling and art presentation.
Prerequisite: AH 201

AH 390 History of Film
3 Credits
This course is an overview of film history. Among the topics covered are the prehistory of cinema in the 19th century; the early emergence of narrative and documentary forms; the growth of silent film as a popular art form; the influence of Soviet montage and German expressionism; the conversion to sound cinema; the rise of such movements as the French New Wave, the American avant-garde and revitalized Asian cinema; and such contemporary trends as “indie” cinema, digital filmmaking and computer animation. Weekly film screenings are required in addition to regular class sessions.
Prerequisite: AH 201

AH 391 Topics in Curatorial Studies
3 Credits
This course will synchronize its content and assignments to correspond with a developing exhibition and/or curatorial project. Students will investigate and consider curatorial theory while navigating curating practicalities. Contingent on corresponding exhibitions or projects, students may have the opportunity to engage directly with research, ancillary programming, exhibition design and/or artwork. This course allows students and instructors to take advantage of local exhibitions, curatorial projects or thematic investigations relative to curatorial practices.
Prerequisite: AH 201

AH 395 Archive/ Gallery/ Museum Practice
3 Credits
This course is designed to provide students with professional development in the field of art history. Field trips and guest speakers will introduce students to a variety of archival sources and help students gain professional knowledge regarding academic, museum and gallery settings. Students will also draft applications to graduate school and help develop programming for the lunchtime speaker series, Art@Lunch.
Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 403 20th Century Latin American Art
3 Credits
This course explores the emergence of the Latin American aesthetic in the art of the 19th and 20th centuries within the context of cultural nationalism. It examines the pre-Hispanic and African heritage and the colonial past, as well as political and religious themes in Latin American art and their relationship to European and North American cultures.
Prerequisite: AH 201

AH 405 Exhibition Development Seminar
3 Credits
This two-semester seminar examines the curatorial process through the research, planning and production of a major exhibition. Students serve as curators, designers and educators as they develop and implement proposals for the exhibit’s graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications and public relations strategy. Fall semester (Part I) is devoted to the conceptualization and development
of the artistic, design and educational components for the exhibition in spring semester. Previous exhibitions include Follies, Predicaments and other Conundrums: The Works of Laure Drogoul, Comics on the Verge and At Freedom’s Door and Baltimore: Open City.

Requirement: Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major). Open to undergrad and graduate students in all majors.

**AH 412 Aspects of Contemporary Art**
3 Credits
This course is an introduction to contemporary art using a private collection of resource materials constructed as a series of art historical combines to be disseminated in and out of class. These AH combines are seminar-specific, multidimensional and cumulative — each focusing on artists/critics documented since the 1960s whose writings, artworks and working methods demonstrate specific principles appropriate for the aesthetic development of all. This course depicts contemporary art as an investigation into the nature of art, the metaphorical process and the crucial involvement of the audience. Emphasis is on cooperative interactivity — creative collaboration as the catalyst for each student to construct an end-of-semester “curatorial exposition” representing significant issues in contemporary art.

*Prerequisite: AH 201*

**AH 414 Turning Nature into Art**
3 Credits
Turning Nature into Art examines art from around the world and across time in the context of materials, fabrication and labor. In art production, processes and labor are often little understood and in today’s “fabrication on demand” culture, they may even become invisible. Yet in many cases, although the way in which materials are expressed and our way of valuing and categorizing objects may evolve, the processes are often the same. Students will meet regularly in the classroom and at the Walters Art Museum, where they will meet with curators and conservators, as they examine case studies across the collection. Issues examined will include marketing and the secrets of the atelier system, colonialism, environmental and conservation concerns and shifting designations of the categories of art and artifacts.

*Prerequisite: AH 201*

**AH 416 Contemporary African Art**
3 Credits
This course addresses the arts and artists of Africa from the 1950s to the present. Although contemporary African art is essentially postcolonial in terms of its dates, students will be introduced to the historical as well as transnational contexts within which various art movements emerged. In addition to exploring the works of selected artists such as Twins Seven-Seven, Sokari Douglas Camp, Ibrahim el-Salahi, Berni Searle and Yinka Shonibare, the course examines artworks within the context of issues such as decolonization, independence, modernity, nationalism and globalization.

*Prerequisite: AH 201 or Graduate/ Post-Bac standing*

**AH 418 Africa, Aura, Altered States**
3 Credits
This course surveys a wide range of material drawn from histories of Africa and its diasporas, including the Caribbean and Latin America. We will revisit classic examples from the history of modernism, such as symbolism, surrealism, abstract expressionism and new approaches of the sixties and seventies. Taken together, these cases will help to map out the relationship between “western” artists and their encounters — real, imagined and vicarious — with objects and practitioners from Other worlds.

*Prerequisite: AH 201*
AH 422 Visual Culture & the Holocaust  
3 Credits  
This graduate seminar will focus on a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. The central questions guiding our inquiry will revolve around notions of history, memory and the ethics of representation. This course will examine diverse media ranging from painting, sculpture, film and television to graphic novels/autobiographies, monuments/memorials, museums, individual curatorial projects/exhibitions and performance. We will consider works by artists and architects, including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih and Frieder Schnick, Daniel Liebeskind, Peter Eisenman, Charlotte Salomon, Anselm Kiefer and Gerhard Richter as well as writings by Primo Levi, Sigmund Freud, Theodor Adorno and Alexander and Margarete Mitscherlich. Discussions focus on questions related to genocide, cultural memory, mourning and commemoration.  
Prerequisite: AH 201  
Open to Graduate, Post-Bac and Senior-level students only.

AH 423 Istanbul: Art, Modernity, City  
3 Credits  
This is a lecture class with a significant discussion component that explores Istanbul as a site of global modernity between the nineteenth century and the present day. We address not only the physical changes in the city itself, but also the literature, art and film that were produced in dialogue with the fluctuating cityscape. Throughout the course, we investigate different definitions of modernity while studying the following historical topics: Ottoman and Orientalist photography, literature and exhibitions; urbanism and public space as the showcase of the modern nation-state; filmic representations of social and political change in the city; and gentrification and Istanbul’s rise to the status of global city since the 2000s. In short, this course engages with the specific dynamics of Turkey’s cultural history, while also focusing on the transnational context of the world at large.  
Prerequisite: AH 201

AH 424 The Artist’s Studio Renaissance – 1855  
3 Credits  
This course explores how the artist’s studio has evolved since the 15th century. We see how the studio’s evolution sheds light on the artist’s changing status in society, how artists have promoted their works over the centuries, the effect of modernization of art materials in the studio space and the history of artistic collaboration. Specific areas covered include the itinerant versus the professional artist, problems of attribution related to the studio workshop model, use of the nude model and plaster casts in the studio, art education (apprentices and assistants) in the studio, use of optical instruments in art production and the role of manuals and treatises over the centuries. The class spends time in local museums studying works of art and learning about methods of connoisseurship.  
Prerequisite: AH 201

AH 429 Modern/Contemporary Chinese Art  
3 Credits  
This course will explore artistic development in China from the mid-twentieth century to the present. This was a period during which the art world in China underwent substantial change, first adjusting to a state-organized system for the production of art after the Communist Party took control of the country and then acclimating to the international art scene after China opened up to the global economy in the 1980s. We will examine the political beliefs that shaped art in China from the founding of the PRC in 1949 to the end of the Cultural Revolution in 1976. We will then study the various ways Chinese artists have responded to (or resisted) the global art world since the 1980s.  
Prerequisite: AH 201
AH 430 Making Medieval Books
3 Credits
Throughout the Middle Ages, illuminated manuscripts were one of the most important vehicles for the development and transmission of visual ideas. This course provides a survey of European manuscript production from the early medieval period through the late Gothic era and touches on the early history of printed books. Students learn about the lavish miniatures found in deluxe manuscripts and examine the ornamental treatment of the text, including display script, illuminated initials, colored parchment and marginalia. Manuscript illumination is discussed in the context of the owners, users and purchasers of these objects. In addition, students learn about the techniques and materials used to make manuscripts and the binding of medieval books. This course includes lectures, class discussions and several trips to the Walters Art Museum to view manuscripts firsthand.
Prerequisite: AH 201

AH 434 Dada & Surrealism
3 Credits
In the 1920s and 1930s, artists, writers and filmmakers of all nationalities produced work that was rooted primarily in notions of non-rationality and intuition. Rejecting Enlightenment “reason” as complicit with systems that had used logic to justify the mass destruction of World War I, these cultural producers celebrated instead the marvelous, the irrational and the accidental. This course examines diverse output of these so-called Dadaists and Surrealists. Should time provide, students also reflect upon the Dada revival of the 1960s and its similar roots in an antiauthoritarian age.
Prerequisite: AH 201

AH 435 Art Meets Ecology
3 Credits
The poet, Rainer Maria Rilke, suggests “the artist’s task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us.” Sculptor Jackie Bookner echoes Thomas Berry’s belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do. Students will explore these ideas through field studies at Baltimore’s Herring Run Park. Their research into basic ecological principles will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create.
Corequisite: Enrollment in PHIL 435
Prerequisites: AH 201 and HMST 101

AH 437 Modernity/Landscape/American West
3 Credits
This course examines art and ideas drawn from the American West, focusing on case studies and theoretical questions posed by the emergence of new forms of practice in response to the geographic region from the Great Plains to the Pacific Coast. The heart of the class is set in the 1960s—1970s, but conversation will range from the mid-19th century to the present. Key themes will include: the role of the desert and the frontier in the history of art; exploration and representation of the old west; the formation of hybrid modernisms and development of postmodernism in the context of postwar urbanism, artmaking and migration; the formal and ethical possibilities of land, systems and site-specific work; the emergence of ecological and anti-nuclear consciousness; and contemporary challenges that take up these legacies.
Prerequisite: AH 201

AH 439 Visualizing the Ottoman Empire
3 Credits
This class surveys an array of Ottoman artistic production, including painting, architecture, photography, museums and world’s fairs, between 1839 — 1923. The final eighty years of the Ottoman Empire were shaped by two important historical developments: the Ottoman
government’s extensive modernization programs (political, social and economic) and an explosion of new technologies and forms of visual expression. How did socioeconomic modernization and aesthetic modernisms unfold in the late Ottoman Empire and what was their relationship?
Prerequisite: AH 201

AH 445 Postwar Italian Cinema
3 Credits
This course examines several examples of literary adaptation, reading closely both the literary texts and their cinematic counterparts. It investigates the politics of adaptation, as well as the criteria by which we can evaluate films based on texts as works of art in their own right. Students will analyze both the films and the texts that covered, focusing on individual authors’ works, as well as how they generate a dialogue among themselves.
Prerequisite: AH 201

AH 449 Modernity, Difference & Power
3 Credits
Organized around a rotating theme, this course is a seminar for advanced undergraduates and graduate students that addresses questions of power and cultural production through engagement with advanced theory. Interdisciplinary and team-taught by faculty from Art History and Humanistic Studies, it will use case studies, readings, site visits and classroom discussion to help artists more deeply understand the world.
Juniors and Seniors only

AH 451 Artists as Writers
3 Credits
This course will consider historical and contemporary writings by artists and examine artworks that use text as an integral element. Considering issues of representation, appropriation and modernism versus postmodernism within these documents, we will ask: When is the artist who writes a cultural critic, a diarist, scriptwriter or archivist? What is the relationship between his or her textual and artistic practice? Artists’ writings will be considered in their historical context and alongside relevant works of art.
Prerequisite: AH 201

AH 453 Race, Space & Place
3 Credits
In this course we will explore twentieth-century American architecture and urban spaces through the critical lens of “race.” We’ll investigate the hidden and explicit ways in which race has structured the U.S.-built environment and we’ll discuss how we can use the built environment to understand racial formations, identities and experiences. Drawing on recent scholarship in architecture, urban studies, geography, history and race and ethnic studies, we will focus on specific buildings and sites that help us understand the intersections of race, space and place. The course engages in important questions: How does race shape the built environment? How is race represented in the built environment we live in and what does this tell us about the experience of identity and difference?
Prerequisite: AH 201

AH 455 Reliquaries
3 Credits
In many traditions, reliquaries have been fashioned to house sacred remains and to signify the link between past and present. This course will explore the main themes of the special exhibition Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe at the Walters Art Museum. In addition, it will consider cross-cultural and contemporary conceptions of reliquaries. Students will develop a broad understanding of reliquary traditions through an analysis of primary and secondary sources; research on the formal and symbolic aspects of reliquaries; and visit museums.
Prerequisite: AH 201
AH 458 Gods, Graves & Scholars
3 Credits
This course introduces students to field methods in art history and archaeology, but specifically in the context of art, architecture and design practice. The course title is from C.W. Ceram's classic book, which introduced generations of readers to a romantic view of archaeology. The class consists of two three-credit experiences: For the first part of the semester, weekly six-hour course meetings will be divided into lecture and discussion periods, with studio-based practice involving object drawing, mapping and modeling and a local field archaeology project. And as an optional experience in the second part of the semester, instructors and students will design a research project, built around a spring break trip to a significant world archaeological site.
Prerequisite: AH 201

AH 459 Art, Arch, Ideology/Dictatorship
3 Credits
This seminar examines the visual culture of Fascist Italy, Nazi Germany, Stalinist Russia and Greece under Metaxas with a view toward how totalitarian regimes do (and do not) shape visual culture. Before embarking on four case studies, students review working models of what constitutes avant-garde and modern practice in order to consider these regimes' influence on the art, architecture and film produced within the greater context of European modernism. Throughout the course (e.g., W.P.A. programs), students analyze both the aestheticization of politics and the politicization of aesthetics. Lastly, the course includes a brief consideration of visual culture in the United States contemporary to the four European totalitarian regimes under investigation.
Prerequisite: AH 201

AH 462 Seeing After Freedom
3 Credits
This course focuses on a single question: What is the relationship between Africana experience, seeing, art and freedom? The course addresses artworks, history, aesthetics and ideas that have pushed beyond the boundaries of “seeing” and “art” as reflections of our political and social worlds. Instead, we address significant work and ideas by image-makers who embody a new art that visualizes in relation to ideals of freedom and democracy now.
Prerequisite: AH 201

AH 464 Contemporary Asia through Postcolonial
3 Credits
This course focuses on postcolonialism and cultural theory as the theoretical framework for understanding contemporary culture and art of Asia. The readings of Asia extend beyond the scope of traditional, Eastern and Oriental perspectives of study. Students look at the difference between the Asian experience, as embodied by personal politics, and the disembodied/dislocated Internet advertisement of Asia-exotica in order to gain a broader understanding of what determines “Asian-ness,” its difference within a cultural situation and how Asian cultural objects are manifested in a global context.
Prerequisite: AH 201

AH 467 Visual Culture of 9/11
3 Credits
The course explores how visual regimes in America have changed since the attacks of September 11, 2001. How have cultural producers (artists and architects, photographers and novelists, graphic novelists and curators) responded to these acts, which were experienced as a collective national trauma in the U.S., one that produced radical changes in the country’s dominant political rhetoric and everyday life. Yet, from the outset, 9/11 unfolded as a uniquely visual phenomenon as well as one marked by its immediate social, political and historical effects.
Prerequisite: AH 201
AH 472 Women in the History of Art
3 Credits
This course explores the role women have played in the visual arts as artists, patrons, critics and historians. This upper-level course is suitable for advanced undergraduate and graduate students.
Prerequisite: AH 201

AH 475 The World on Show
3 Credits
This course examines the world’s fair phenomenon from 1851, when the first major international exposition was held in London, to the International Decorative Arts and Modern Industry Fair held in Paris in 1925. These large-scale exhibitions were encyclopedic in their scope and were designed to demonstrate western progress in industry, trade, transportation, arts, sciences and culture. This course will closely examine approximately 12 international fairs held in Europe and the United States from 1851 to 1925. The course pays special attention to the design of each fair, including its architecture and layout and importantly, the classification and display of nations, peoples and objects.
Prerequisite: AH 201

AH 476 Latin American Architecture
3 Credits
The course presents Latin America’s modern architecture in relation to cultural, political, artistic and economic currents. We will consider the meaning of “Latin American Modernism” and the very possibility of an autonomous, self-determined local identity in a region that has been historically constituted out of multiple global forces. These forces include the material and symbolic legacy of the Iberian colonizers; the influence of immigrants from Europe, Africa and Asia; the presence of diverse indigenous cultures; and the ambivalence towards foreign cultural models. Case studies will be drawn from Argentina, Brazil, Chile, Mexico, Venezuela and Uruguay, among others. We will raise questions of modernism and modernity, local identity, political independence, economic development, social inequality, globalization, recent architectural developments and heritage.
Prerequisite: AH 201

AH 477 Geometric Abstraction Americas
3 Credits
The artists covered in this course — from South, Central and North America — considered spectatorship and subjectivity, public address and environmental scale as integral to their sculptural and pictorial work. Although under the aegis of Constructivism, these artists sought to absorb and displace Constructivist tenets: autonomy, rationalism, functionalism, objectivity, systematicity and technological optimism. The concept of crisis will be used to understand (1) the transfigurations to the Constructivist model performed by these artists, (2) the historical conditions that underscored the reception of certain European artists and works in the region and (3) the aesthetic operations that led to a redefinition of the modernist work of art, the exhibition space and the viewer.
Prerequisite: AH 201

AH 478 Modern/Contemporary Arab Art & Culture
3 Credits
This seminar will examine modern and contemporary visual production from the Arab world using as a lens key texts that highlight issues pertaining to postcolonial contexts. Some of these texts will be specific to the history of art, while others will be drawn from cultural studies more broadly. The aim of this course is twofold: first, to familiarize students with a little known area of visual production and second, to acquaint them with textual and critical tools that might be applied to other contexts in the visual arts.
Prerequisite: AH 201
AH 479 Trauma
3 Credits
This seminar investigates the connections between artmaking and trauma in the twentieth century. Our particular emphasis will be on the cataclysmic effects of armed conflict, from WWI to Vietnam, 9/11 and Afghanistan. Other modes of disruption and dislocation will also be considered, such as forced migration, slavery and diaspora, economic crisis and psychic or domestic violence. As such, we will investigate a wide spectrum of artists and practices, from Weimar-era painting and Marcel Duchamp’s portable objects to Cindy Sherman’s photographs and Mike Kelly’s installations. Readings will blend primary sources with passages of military and social history and will be supplemented by germane films and literature. Key art historical touchstones will be Rosalyn Deutsche, TJ Demos, Emily S. Apter, Susan Buck-Morss and Hal Foster.
Prerequisite: AH 201

AH 480 Performance Art
3 Credits
This course investigates the development of performance art from the 1960s to the present. It is guided by inquiries into how conceptual and performance work has encouraged new theorizations of identity (gender, class, race, sexuality) on a personal and social scale. Our investigation will interrogate the politics of participation and the ethics of spectatorship. Serving as an introduction to the practice of visual artists using their bodies, time and space as media for their work we will engage the history of performance art to gain an understanding of these practices, their context and their influence on the contemporary world. Special areas of focus will be: Futurism, Fluxus, Neo-Dada, the ’60s and ’70s in America and the Interventionists. We will examine artists such as: Sol Lewitt, Joseph Beuys, Chris Burden, Allan Kaprow, the Womanhouse Project, Judy Chicago, Marina Abramović-Xplo orlan, YOMANGO, Critical Art Ensemble, Tino Sehgal and Gregor Schneider among others. By the end of this course, students will be able to (1) demonstrate a familiarity with canonical and lesser-known performance artists and their work, (2) approach performance historically and theoretically as a lens for understanding, critiquing and creating art and (3) critically think through the complexities of the world they live in and the relationships of performance art to their worlds.
Prerequisite: AH 201

AH 481 Colonial/Postcolonial/Postmodern
3 Credits
Postmodernism and postcolonial theory are vital avenues into understanding the production and reception of art during the past fifty years. This course will explore the various debates that constitute those critical formations, emphasizing art practice, theoretical texts, criticism and exhibition design from the United States and Europe to Africa, Latin America and South Asia. In so doing, we will look more deeply into the formation of global modernity and its entanglements with the colonial enterprise, in order to answer questions such as: is the “post” in postmodern the same as in postcolonial? Is postmodernism a continuation of the modernist project? Can we speak of centers and peripheries in the history of contemporary art? And what is the difference between the modern and the contemporary?
Prerequisite: AH 201

AH 483 The Medium in Contemporary Art
3 Credits
This course investigates the recent, expanded concept of the “medium” in contemporary art. We will begin by considering the debates that shaped the definition of “medium” and “medium specificity” within European and American modernism and then consider how, in the 1960s and ’70s, movements like minimalism, conceptual art and institutional critique rejected those modernist criteria. More recently, relational aesthetics has defined its “medium” as a set of situations in which viewers actively participate. And artists since the mid-
1990s consider it normal to use a spectrum of media—from drawing to video, installation art to performance—within a single body of work. Authors and critics to be examined include Clement Greenberg, Michael Fried, Hal Foster, Rosalind Krauss, Alex Potts, Nicolas Bourriaud and Tim Griffin.

**Prerequisite:** AH 201

**AH 484 Sites, Places & Monuments**

3 Credits

This graduate seminar will explore the thorny issues of site specificity and monumentality in contemporary art. We will trace their genealogy in the work of the sixties and seventies (Smithson, Matta-Clark, Serra) and will map the experimental terrain they engendered in the sculptural reversals that followed (Wodiczko, Holzer, Jaar, Salcedo, Whiteread). Issues of memory and representation in public space will be addressed by case studies of artists engaging the notion of the “countermonument” and monumentality and of exhibitions which attempted to articulate similar issues (Mary Jane Jacob’s Culture in Action, 1993 and Bruce Ferguson’s Longing and Belonging, 1995). Finally, we will discuss “aesthetic agency,” community-oriented work and the influence of relational aesthetics in work produced in the last ten years (Sierra, Hirschhorn, Tiravanija and others).

**Prerequisite:** AH 201

**AH 485 Conflict & Coexistence**

3 Credits

The course introduces students to research and studio practice surrounding the topic of settlement patterns and strategies in the Middle East, from the origins of town life to the contemporary period. Topical discussions will focus on issues like settlement patterns and lifeways in the Middle East; the importance of nomadic pastoralists and other alternatives to patterns of sedentism; the role of geography and natural resources; behavioral and cultural reactions to stressed geographies and ideas of sustainability; interaction of different settlement/behavioral patterns through time, the art and architecture of early city dwellers and survivals of traditional lifeways in the contemporary era. The weekly course meeting will be divided into lecture and discussion periods and studio-based practice involving mapping, modeling and other environmental design techniques.

**Concurrent enrollment in SSCI 485 is required.**

**Prerequisite:** AH 201

**AH 497 Art History Thesis Junior Workshop**

1.5 Credits

This seminar is designed for art history majors to take in the second semester of their junior year. The class will introduce (or reinforce) scholarly research techniques, writing abstracts, research organizational strategies, writing research proposals and developing a bibliography through a series of workshops, lectures and library visits. By the end of the course, students will have developed an annotated bibliography and research proposal in support of their senior thesis topic.

**Prerequisites:** AH 100 & AH 201

**AH 498 Art History Senior Thesis I**

3 Credits

This seminar is the first part of a two-semester series designed to guide students in writing a senior thesis research paper of 20-25 pages. Senior Thesis I will focus on conducting research for and writing an annotated bibliography and a complete first draft of the thesis essay. The goal of the essay is to provide an original argument based on primary- and secondary-source materials. The course will instruct students in library- and archival-research methods and will help focus their research and writing through in-class workshops and individual meetings with the course instructor and an outside reader.

**Prerequisite:** AH 201
AH 499 Art History Senior Thesis II  
3 Credits  
The class will focus on further revising individual senior theses and preparation for the senior thesis symposium in the spring. Through a series of workshops, class discussions and lectures, students will revise and finalize their thesis papers, write abstracts of their papers, develop a 20-minute symposium presentation based on their thesis, practice public speaking and organize the art history commencement show.  
Prerequisite: AH 498

CE 200 Intro: Hand-Built Form  
3 Credits  
This course is designed to introduce students to the discipline of hand-building in ceramics. Students will learn the technical processes involved in forming and firing. Tools will be introduced including the slab roller, extruder and others. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.  
Prerequisite: FF 101

CE 201 Intro: Wheel-Thrown Form  
3 Credits  
This course is designed to introduce students to the discipline of wheel-throwing in ceramics. Students will focus on the wheel as a tool that can be used to approach a wide variety of forms. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.  
Prerequisite: FF 101

CE 206 Ceramics: Glaze Workshop  
1.5 Credits  
This workshop initiates students to the many possibilities of fired glaze surfaces. A basic understanding of the chemistry of glaze formulation leads to experimentation and testing for various firing ranges, color and texture possibilities to enhance the student's personal direction and goals in the studio program.  
Prerequisite: FF 101

CE 206C Raw Materials Workshop  
1.5 Credits  
Ceramic minerals and rocks can be thousands and sometimes millions of years old, removed from the earth and shipped to us as random bags of colored powder. This class seeks to dispel the mystery of these powders, restore the geologic history of the materials artists usually take for granted and develop an understanding of their behavior within the ceramic medium. The course includes study of each of the major chemicals that make up clay bodies and glazes, creating a base knowledge of what these minerals do and how these materials behave. It introduces clay body formulation for a variety of approaches and effects.  
Prerequisite: FF 101
CE 207 Ceramics: Kiln Workshop
1.5 Credits
After clay itself, kilns are the most important ceramic tools. Discussion will include the history of kilns as it relates to contemporary designs and materials, kiln design and the effects that can be achieved by using specific kilns. Experimental kilns will be built and fired. Emphasis will be on the department’s gas and electric kilns to familiarize students with their operation, from loading to maintenance and repair.
Prerequisite: FF 101

CE 310 Ceramic Tile & Mural
3 Credits
This course explores both historic and contemporary approaches to tile design, forming techniques and decorating processes involved in ceramic wall murals. Students will work from flat to low and high relief formats and experiment with tile as modular units in repeat pattern to free form imagery. Mold-making for casting and impressing tile as well as tile mural installation techniques will be covered. Personal direction will be emphasized after initial exploration of basic forming and finishing techniques. Field trips and visiting artists will be scheduled.
Prerequisite: Introductory 3-D course (CE 200/201 or FB 200 or IS 200 or IS 202)

CE 315 Wheel-Throwing: Altered Forms
3 Credits
This course focuses on using the potter’s wheel as a tool but not as an end in and of itself. The wheel then becomes a jumping-off point for questions about form, functional and sculptural. Students build new skills and refine existing ones, creating more inventive, larger and more complicated forms. A number of firing and finishing options will also be covered.
Prerequisite: CE 201

CE 324 Cast Ceramics
3 Credits
Learning the basics of plaster mold design from simple open-face, one-piece press molds to more complex, multiple-piece, slip-cast systems, students explore the creative studio potentials of what are usually thought of as industrial ceramic techniques. Casting gives the artist the ability to quickly replicate original designs from tile and other low-relief to full three-dimensional forms. Likewise, by capturing in plaster practically any form, texture or material, natural or manufactured, the ceramist can borrow, alter, manipulate, rearrange, assemble or mimic the “real” into their own sculptural or functional vision.
Prerequisite: 3 credits of 200-level 3-D coursework

CE 333 On the Surface
3 Credits
Skin, glaze, pattern, decoration ornamentation...these terms frame our experience of the surface of ceramics. The surface of ceramic art is an incredibly complex technical issue and is loaded with aesthetic, emotional and political questions. This class will combine several trajectories to deal with both these technical and conceptual layers. From higher temperatures to room temperature, this class will introduce students to the technical issues of surface and multiple firings and will ask them to consider surface within the politics of reference, both historical and contemporary. Glaze chemistry, firing approaches, commercial surfaces as well as digital approaches to generating decoration, pattern and ornamentation are covered within the social and political history of surface in ceramics. The course uses research, writing and studio practice in its investigation.
Prerequisite: CE 200 or CE 201
CE 335 In Situ: Site-Specific Work
3 Credits
In its natural or original position or place; in position;—said specify., in geology, of a rock, soil or fossil, when in the situation in which it was originally formed or deposited. (Webster’s, 1913) This class will focus on site-specific work in ceramics. Projects may take the form of architectural ceramics, large-scale sculpture and installation, public art, ceramic design, functional pottery, community engaging practice, etc. The potential for conceptual, visual and functional activation of space will be explored. Students will gain valuable building and surface skills through simple but effective construction techniques. The course will be taught through demonstrations, lectures and readings. Assignments will be both individual and collaborative.
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 344 The Thing: Biomorphic Formulation
3 Credits
Have you heard the saying, “the thing about it is?” That moment when the brain formulates a spark of understanding from different forms of stimuli (gathered experience) will be the foundation for our work in this course. This is a project-based course that focuses on creating forms that visually interpret each artist’s perspective of “the thing” (the unseen, unheard and untouched). The course is designed as a mind-mapping experience to support independent thought communicated through critical making. The course focuses on advanced hand-building, surfacing/glaze techniques with innovation encouraged. Slide shows showcasing contemporary ceramic artists that deal with “the thing” will be presented and we will consider ceramic traditions through an international lens. Through this course, students will learn to use creative processes to formulate disparate concepts into ceramic sculpture. Cultural diversity, social issues, history and design will be applied to the problem of our making. Readings and written assignments will add to enhance studio practice.
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 345 Ceramics: Problems in Design
3 Credits
This class will be inspired by Bruce Mau’s “Incomplete Manifesto for Growth,” focusing its potential on ceramic problems in design as a multidisciplinary practice, one that integrates many areas and crosses boundaries. From architectural tiles/cladding systems to domestic forms, this class will ask students to re-imagine contemporary ceramic product design and focus on design problems that utilize clay’s potential in the development of original concepts and objects. Prototyping, small edition processes utilizing slip-casting in plaster molds and some new technologies will be explored. The course will be taught through demonstrations, lectures and readings. Assignments will be both individual and collaborative.
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 347 Hybrid Methods
3 Credits
Ceramics is the most ancient of technologies, rooted deep in our history. Ceramics is also a cutting-edge technology used in many aspects of industrial design. This class looks at where these worlds meet, exploring hybrid methods and the relationship between the machine and hand-made; combing the newest technologies available in the Art-Tech Center with processes and practices utilized in the ceramics studio; exploring interdisciplinary practices: industry, design, science and art; and focusing on inventing new ways of making as well as challenging the boundaries between technologies. The course uses research, written assignments and studio practice in its investigation.
Prerequisite: CE 200 or CE 201
CE 360C Ceramics Studio I: Figuring Bodies
3 Credits
This course addresses the hollow hand-built ceramic figure. Students investigate clay’s ability to record gesture from inside and out and examine the emotional impact of opening, fragmenting and distorting the figure. Special attention is paid to developing evocative poses and characters. Students contrast active and static poses, experimenting with the relationship between the figure and its audience and explore how particular clays and firing surfaces shape our perception of the human figure. Through periodic slide lectures, students are introduced to ceramic traditions from Asia, Africa, Europe and the Americas. The class also looks closely at contemporary figurative work being produced in clay. While clay is the primary media, students also include found objects in some compositions and investigate working other media directly into ceramic figures.
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 360E Ceramics Studio I: Cut & Paste
3 Credits
Ceramics is perceived as a linear medium, form-fire-glaze-fire. This perception limits the medium’s range and potential and underestimates its relevance to contemporary and more flexible practices. This course focuses on breaking this approach apart to look at the medium’s potential within collage, mixed media and installation frameworks, studying these approaches through the introduction of new forming and deconstructing methods, the technical issues and requirements around combining clay with other materials and processes and the conceptual implications of exploring the medium in its many states, from raw to fired. Issues of site-specific and research-based studio practices are discussed and explored. The group engages in research, collaborative discussions and local excursions in its investigation.
Prerequisite: CE 200 or CE 201

CE 361A Ceramics Studio II: Intimate Object
3 Credits
American art has often been obsessed with the notion that bigger is better. Yet artists such as Richard Notkin and Kathy Butterly have made powerful and moving work that generally occupies a space that fits within the palm of a hand. This class will explore the notion of the significant small-scale object. Students will explore concepts surrounding monumentality, intimacy and fetishism, among others, through the creation of diminutively scaled objects. Although this is a ceramics course, the use of non-ceramic materials is fully supported, as long as they are technically and conceptually appropriate to the inquiry.
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 361C Ceramics Studio II: Material Context
3 Credits
This class will explore the use of ceramic materials in the larger context of sculptural possibilities. Students will be encouraged to bring their expertise, questions and explorations from other areas, be they studio-based or academic, to the production of new work. Questions will be raised regarding the appropriateness of materials to concept and about the limitations and possibilities inherent to materials. Students are encouraged, indeed expected, to test, challenge and redefine those parameters in the context of their own works. This process will be augmented through examples of historical antecedents. The use of a multitude of materials and processes is fully supported. As always, the challenges lie within making technically and conceptually suitable choices. After an introductory assignment, students will be asked to integrate their own concerns/research/explorations into a cohesive body of work. A variety of clay bodies including porcelain, stoneware and red earthenware will be available. An emphasis on research and introspection is expected. Students will be asked to present based on this research.
Prerequisite: CE 200, CE 201 or one 300-level CE course
CE 380 Parameters: Research/Practice  
3 Credits  
Central to an artist's practice is an ability to understand the parameters of the work or pedagogy of the studio and the inquiry of research. Through focused research, artists gain a greater understanding of their own voice and a greater clarity in articulating their ideas in material and meaning. Parameters is a research-driven course designed as an intermediary between more assignment-based studio courses and a more independent approach to learning. In this class, the topic of study is the research process itself. Assignments will focus on methods of developing and clarifying the ways artists can engage with history and technique. This course is centered on a personal and passionate engagement with the work of the artist and additionally will involve discussions of writings by artists and historians focusing on the space of the artist’s studio.  
Prerequisite: CE 200, CE 201 or one 300-level CE course

CE 390 Special Topics in Ceramics  
3 Credits  
This course will focus on a set of themes and concepts of techniques unique to the instructor’s approach and expertise.  
Prerequisite: 3 Credits of 200-level 3-D coursework

CE 400 Senior Thesis & Seminar I  
6 Credits  
In this course, students develop a coherent body of personal independent work to be completed during senior year for final presentation to a jury selected from sculptural studies faculty. The course consists of thesis and seminar. In Thesis, students develop their personal work with periodic critiques conducted by faculty and guest critics to discuss progress, content and process. In Seminar, professional materials, practices and critical writing are developed as well as a written thesis/artist’s statement evolving to accompany studio work.  
Senior-level ceramics majors only

CE 401 Senior Thesis & Seminar II  
6 Credits  
This seminar is a continuation of CE 400 leading to the final presentation of a body of work for exhibition to a jury of interdisciplinary sculpture faculty. The course consists of thesis and seminar. In Thesis, students develop their personal work with periodic critiques to discuss progress, content and process are conducted by faculty and guest critics. In Seminar, professional materials, practices, critical writing are developed as well as a written thesis/artist’s statement evolving to accompany studio work.  
Senior-level ceramics majors only

DRAWING

DR 220 Introduction to Drawing  
3 Credits  
This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the drawing major. New drawing majors are assisted in forging a personal approach to visual exploration and expression. This course is strong on personal attention via frequent one-on-one discussions.  
Prerequisite: Earned credit or concurrent enrollment in DR 252 or DR 298

DR 240 Drawing for Thinking & Making  
3 Credits  
The course focuses on the creative and practical uses of drawing to support the development and production of interdisciplinary 3-D work. In this course, students will explore the use of both traditional and computer-aided drawing processes as a means of ideation, research,
pre-visualization, design development and presentation for work that often finds its final form in another medium. A wide range of drawing methods and media will be covered, including traditional drawing techniques, schematic drawing and Rhino CAD. In addition to this focus on design-build approaches, students will use drawing as a tool to map ideas, develop stories, diagram events and otherwise aid and communicate thought processes.

**Prerequisite:** FF 199

**DR 252 Life Drawing**  
3 Credits  
This intensive study of the nude explores issues of form, structure, volume, movement and composition. Expressive possibilities are also explored and practiced.  
**Prerequisite:** FF 199 or FF 162

**DR 298A Studio Drawing: Portrait**  
3 Credits  
A general introduction to portrait drawing, this course covers skulls, planes and masses of the head, muscles of expression, age differentiation, characterization, adornment, lighting and the double portrait, among other subjects. There are models of all ages and some clay modeling.  
**Prerequisite:** FF 199 or FF 162 or Post-Baccalaureate student standing

**DR 298C Studio Drawing: Composition**  
3 Credits  
In this course, compositional elements are explored for their expressive and formal possibilities within the general framework of realistic space.  
**Prerequisite:** FF 199 or FF 162 or Post-Baccalaureate student standing

**DR 298G Studio Drawing: Illusionism**  
3 Credits  
The techniques necessary to create more effective visual illusion are explored in class problems and homework assignments. The perceptual process involved in the depiction of distance and volume is studied to assist the understanding of what is required in spatial illusion. Slides show various ways artists use illusion from realistic to paradoxical effects.  
**Prerequisite:** FF 199 or FF 162 or Post-Baccalaureate student standing

**DR 298H Studio Drawing: Light & Shadow**  
3 Credits  
The emphasis of the class will be to explore effects of light to form and space. We will draw and explore with different materials from dry media, to wet media, to collage and mixed media using natural light, man-made light and conceptual light. The exploration will go anywhere from nocturnal to white bright hot light. We will discuss mood and energy that come from the selection of light place in the drawings. The imagery will vary looking at landscape, still life, the figure, theatrical setups and imaginary light, photography, film, slides, books, etc.  
**Prerequisite:** FF 199 or FF 162 or Post-Baccalaureate student standing

**DR 298I Studio Drawing: Color**  
3 Credits  
This course explores formal optics of color perception/interaction along with the psychological implications in drawing. The first half of the semester will deal with review of color theory and introduction to various tools and techniques (dry, wet mixed media). The second half of the semester each student will develop a body of work that deals with a subject of his or her own choosing.  
**Prerequisite:** FF 199 or FF 162 or Post-Baccalaureate student standing
DR 298O Studio Drawing: Nature
3 Credits
This course explores natural subject matter through observation and aesthetically selective description. Emphasis is on light, composition, form, surface, space and environment. Students use skulls, shells, birds, animals, live crabs, landscape and flora and take field trips to zoos, conservatories and gardens. Slides of contemporary naturalists and old masters (i.e., Redoute, Ehret, Audubon and Fuertes) and videos of Banks Florilegium, Robert Bateman and Beatrix Potter are shown. Homework consists of individually developed projects that are broader than class study. All black-and-white materials and the Nature Library are used. Watercolor is optional but encouraged.
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298P Studio Drawing: Inside/Outside
3 Credits
This course is an exploration of situations which place the artist/viewer in between the conditions of Inside versus Outside. Through the practice of sketching on site, students strengthen their abilities in depicting complex compositions and lighting conditions through a variety of traditional and not-so-traditional subject matter at locations usually outside of MICA around the city of Baltimore. What are the compositional devices that put the viewer inside looking out or vice versa? Start from inside the still life, then walk through corridors and passages of erratically lit interiors, before throwing open a window to gape upon the chaotic surround of the cityscape. Based on your perceptual explorations in class, the homework will emphasize how to metaphorically, conceptually or symbolically construct a drawing (or drawings) of the subject matter emphasizing formal, psychological and conceptual contrasts along the continuum of exploring Inside/Outside.
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298Q Studio Drawing: Sumi Ink
3 Credits
This course teaches the ancient Asian art of sumi ink. Students learn the traditional vocabulary of sumi ink while gaining an understanding of history and philosophy of ancient Eastern culture. Material and techniques include working with rice paper, sumi ink, rabbit skin glue and backing. Students address the different genres of line drawing, plant painting (the Four Gentlemen), calligraphy, still life, figures and landscape. There are weekly assignments, a midterm and a final.
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298T Studio Drawing: Wash & Gouache
3 Credits
This course explores uses of a variety of wet drawing media including ink, watercolor, designer and acrylic gouache, tempera and casein. The focus will be on the techniques of line, area and mark-making from both observation and invention, as well as applying the appropriate techniques to concepts, with the opportunity for students to apply them to personal imagery. In addition, students will be encouraged to explore substrates, transparency and opacity, historical, traditional and non-traditional and mixed media uses of these less toxic media and encouraged to connect them to other disciplines.
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298X Studio Drawing: Painterly
3 Credits
This course emphasizes issues of representational drawing and draftsmanship that reach beyond their most familiar and traditional linear expression to incorporate greater range of mark-making and media as in works of such artists as Rembrandt, Boya, Tiepolo and Diebenkorn. Students explore relationships between line and mass, observation and experimentation.
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing
Undergraduate Course Descriptions

DR 298Y Studio Drawing: Structural  
3 Credits  
To be convincing, expressive marks need to understand the structures they attempt to describe. Employing conventional and unconventional free-hand drawing tools, this course explores the structures of forms. Recommended sophomore course.  
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 320 Junior Independent Drawing  
3 – 6 Credits  
Students who are involved in a personal direction or who are in a search of one receive individual critiques and participate in small group discussions of their work. Requirements: attendance at three individual critiques, three small group discussions, two full-class show-and-tell reviews.  
Junior-level drawing majors only.

DR 324 Anatomy for Artists  
3 Credits  
Drawing requires answers to a number of questions. How to suggest three dimensions in a two-dimensional format? How to imply movement in a product that is still? What to omit and what to include to achieve a given effect? The purpose of this course is to provide a basic understanding of the human musculoskeletal system through a combination of lectures, labs and directed studio assignments. The hope is that by better understanding human structure and motion students find their own answers to these questions. This is not a course in medical illustration, nor is it intended to be an academic approach to figure drawing.  
Prerequisite: FF 199 or FF 162

DR 344 Advanced Illusionism  
3 Credits  
Students continue to develop illusionistic skills through more advanced in-class assignments that push technical and conceptual power using space and volume. More advanced perceptual science is presented with each topic. Out-of-class work includes developing a series of related works that apply illusionism in an individual way, exploring possibilities that challenge past limits and developing a personal way of using illusion for one’s own goals.  
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 345 Mind-Body-Draw  
3 Credits  
Mindfulness and the process of drawing go hand in hand. Whether working predominately from visual, felt or thought perception, the relationship to one’s mind and body is crucial. This course will incorporate a variety of contemplative and artistic experiences to enrich and deepen one’s ability to create from a more holistic place, developing relevant skills and personal interests along the way. Traditional and non-traditional approaches to drawing will be addressed; various tools and techniques will be touched upon, including simple graphite, mixed media and the use of digital technology. Fluctuating between structured and open problems, we will also explore physical movement including aspects of dance and yoga, mindfulness practices including breath awareness, stillness and walking. Working from visually observed reality and felt sensations, students will work both in and out of class and will develop a written journal as part of their daily practice.

DR 352 Interpretative Figure Drawing  
3 Credits  
This Drawing Studio will utilize working from the model to explore ways of extending drawing possibilities through a wide range of historical approaches. Distortion, foreshortening, manipulation of viewpoint, compression of picture plane, environment, mark and abstraction will be explored. The sketchbook will be of pivotal importance in this class.  
Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing
**DR 360 Contemporary Practices**

3 Credits

This course explores the activity of drawing at the intermediate to advanced level. The course will investigate how drawing relates to other media such as installation, performance, photography and new technologies. The course also explores contemporary drawing practices and theory. Through regular in-class drawing sessions that build upon the skill level of each participant, this course will consider drawing from various cultures and contemporary approaches.

*Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing*

**DR 377 Drawing Through the Lens of Sculpture**

3 Credits

This is a team-taught course focusing on the relationship between the intuitive process of drawing and the spatial language of sculpture, challenging the boundaries between the two. Through studio-driven assignments, weekly lectures and a series of visiting artists, this course aims to engage students in considering how drawing elements, principles and actions manifest through material and gestural manipulation. Special consideration will be given to how the artist defines the drawn versus sculptural surface and object, as well as the interconnectedness of abstract and tactile generative processes.

*Prerequisite: FF 199*

**DR 388 Abstractions**

3 Credits

This course is a search for abstract imagery, meaning and understanding with an individual approach to abstraction. Slides, discussions and one-on-one critiques will be used to help students clarify their own issues and to develop their own language of abstraction. Students are required to work in the classroom.

*Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing*

**DR 393 Watercolor Technique**

3 Credits

This course introduces basic and advanced techniques of watercolor as applied in a variety of disciplines. Emphasis is given to the handling of wash area and brush strokes in experimental and traditional ways, color mixing and uses and representation of volume spaces.

**EXHIBITION DEVELOPMENT SEMINAR**

**EX 405 Exhibition Development Seminar**

3 Credits

This two-semester seminar examines the curatorial process through the research, planning and production of a major exhibition. Students serve as curators, designers and educators as they develop and implement proposals for the exhibit’s graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications and public relations strategy. Fall semester (Part I) is devoted to the conceptualization and development of the artistic, design and educational components for the exhibition in spring semester. Previous exhibitions include Follies, Predicaments and other Conundrums: the Works of Laure Drogoul, Comics on the Verge and At Freedom’s Door and Baltimore: Open City.

*Requirement: Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major). Open to undergrad and graduate students in all majors.*
**FINE ARTS**

**FA 498 Senior Thesis I**

6 Credits

Seniors are given assistance in developing personal directions as artists. Work is independent, either at home or in a designated studio. The senior independent or thesis program offers qualified students an opportunity to work on a continuing series of projects of their own choice in studio spaces provided in campus buildings. Requirements: at least three individual critiques with a participating instructor, a final critique with a visiting artist and a midterm review by a panel of the program’s instructors. In addition to the regular individual and class critiques in each student’s studio art courses, progress is evaluated by visiting artists, critics, writers, philosophers and filmmakers and by various faculty members from different departments, with reviews of student work twice each semester.

*Senior level Drawing, GFA or Painting majors only*

**FA 499 Senior Thesis II**

6 Credits

This course is a continuation of FA 498 into a consecutive second semester.

*Prerequisite: FA 498*

**FIBER**

**FB 200 Introduction to Fiber**

3 Credits

This course presents students with technical, historical and conceptual grounding in the medium of fiber. Students learn the basics of fiber processes, including spinning, weaving, felting, loop-construction, screenprinting, sewing, surface manipulation and embellishment. Technical explorations, supported by the study of historic precedent and contemporary practice, support individuals in exploring fiber as an expressive medium.

*Prerequisite: FF 101*

**FB 205 Sewing Tech Workshop**

1.5 Credits

This course develops students’ technical knowledge and expertise in sewing and supports the artist sewer in problem solving creative projects. Sewing machine mechanics, accessories and maintenance are explained and explored, including computerized functions. Students will be introduced to the different types of machines, the variety of feet, needles, their functions and other accessories and tips that may help a sewer use the best tools or notions for the task. This course draws upon the experience of a sewing technician and artist and the information from technical manuals including maintenance and technical “how-tos.”

This course is a supplement for the artist sewer who may use non-traditional materials or non-traditional sewing craft.

*Prerequisite: FB 200 or permission of Instructor*

**FB 207 Garment Design & Production**

3 Credits

This course is required for experimental fashion concentration.

*Prerequisite: FB 200 or permission of Instructor*

**FB 210 Digital Garment Patterning**

1.5 Credits

This course introduces students to advanced computerized pattern-making and production. The coursework exposes students to a variety of garment industry technical procedures from concept through production. This course is an introduction to Polynest software, pattern
digitizing, grading systems, technical sketching and spec sheets. Students create a spec package: a visual reference for garment pattern development.

Prerequisite: FB 206 or FB 207

FB 215 Millinery Workshop
1.5 Credits
This workshop covers the principles and processes of hat-making. It will focus on the form and function of specific hats along with the design, pattern and creation of mock-ups necessary for successful execution. Students will become familiar with the available equipment and supplies of the craft, constructing structural foundations from materials such as buckram, wire and felt while utilizing blocking techniques and flat patterns. Application of fabric coverings and linings, as well as trimmings and embellishments will be explored.

Prerequisite: FF 101

FB 220 Soft Sculpture & Inflatables
3 Credits
In this course students will focus on the design, fabrication and creative applications of sculptural forms created from soft materials. Soft sculpture and inflatables have a rich history: from early inventions such as hot air balloons and zeppelins, to the Macy’s Thanksgiving Day Parade, to radical 1970s Antfarm structures, to sculptural works by contemporary artists. Students will learn techniques for turning flexible, flat materials into 3-D forms by methods such as inflating with air, stuffing with materials and holding with a rigid structure. Pattern will be explored extensively, including working from found patterns and designing your own. Students will work at a range of scales. Studio work will be informed through experimentation, readings, slides and in-depth exploration of context.

Prerequisite: FB 200 or permission of Instructor

FB 227 Material Construction
3 Credits
Material constructions, flexible structures, lightweight structures and the architectonic nature of cloth are explored in this course. Students develop constructions line by line and explore methods of netting, tatting and other building structures. These are flexible structures that can be purposeful in form-building. The armature and lightweight structures are addressed as support systems for pliable flexible materials. Also, cloth is considered as environment and its capacity in larger-scale constructions.

Prerequisite: FB 200 or permission of Instructor

FB 234 Surface Resist Dyeing
3 Credits
The application of image, pattern and surface manipulation to cloth using contemporary and traditional resist methods is explored. Processes from Japan, Central America, West Africa and Europe are shibori (knotted resist), arashi (wrapped resist) and starch and paste resists. New directions in altering surface color, structure and texture are cloque (shrinking), devore (eroding), chemical resists and discharge printing and painting (removing color from cloth). Collage, piecing and 2-D and 3-D ideas are encouraged.

Prerequisite: FB 200 or permission of Instructor

FB 238 Woven Imagery
3 Credits
Offers students a sound understanding of weave structures and how they can be used to generate engaged woven surfaces that can stand as independent works of art. The three projects in this class will serve as both introductions to different methods of creating imagery through effects of color and structure and to address weaving as a drawing process. Students source ideas from the here and now of their own experiences and interests by keeping a blog during the class and will develop engaged pieces of cloth that stand as metaphor for place, atmosphere and identity.

Prerequisite: FB 200 or permission of Instructor
FB 254 Weaving: Color & Pattern
3 Credits
This course emphasizes principles of color and pattern as applied to the making of hand-woven cloth. A variety of dye processes, weaving techniques and finishing procedures are introduced, enabling students to create woven fabric that reflects their personal aesthetic and artistic and conceptual interests. Demonstrations, slide presentations, readings and discussions inform students and encourage a thoughtful and committed working practice.
Prerequisite: FB 200 or permission of Instructor

FB 287 Smart Textiles
3 Credits
This project-based lab/seminar is a pioneering multidisciplinary course to foster a critical and analytical viewpoint of the nature and context of smart textiles design. In this class a team of students investigate innovative smart textile design and create artwork integrating new textiles through process-led research. Case studies in the textile industry and in contemporary art will be investigated. Models of Research and Development (R&D) in textile and product design are examined. The body-interface and responsive textiles concept will be contextualized by in-depth critical readings and discussions. The instructors work in collaboration with a group of students from different majors in an experimental manner researching the possibilities of the integration of the intelligent textiles in artwork. Weekly meetings, visiting artists, historical lectures and critical readings augment the independent study to enhance students’ ability to analyze their work and its relevance to contemporary culture and art.
Prerequisite: FF 101

FB 315 The Explored Stitch
3 Credits
With its many forms and functions, the stitch represents one of the most elemental and versatile verbs in the textile language. Students in this class will explore the stitch by learning the technical skills of machine and hand embroidery, needlepoint and counted thread work to build image and pattern. Structural stitches—such as those used in mending, tucking, smocking and pleating, will be examined as a means to synthesize elements and create texture and form. Central to our study will be a visit to an historical textile collection, where each student will choose an historical stitched textile to investigate fully. Through a multi-faceted approach of written research and multiple “re-makings” of the historical object of their choosing, concepts of labor vs. leisure, function vs. decoration and tradition vs. originality will be addressed.
Prerequisite: FB 200 or permission of Instructor

FB 316 Fashioning Culture/ Reader Clothing
3 Credits
Fashion and clothing can be called material zeitgeists of culture. This course addresses the influences, affinities and relationships of fashion, the visual arts and culture. Issues covered in this studio/seminar are contemporary fashion’s relationship with the high and low divide in art and popular culture, the power of connection and communication through clothing, ethical questions surrounding fashion and production and ubiquitous venue of clothing as an artistic endeavor. In addition, this course explores questions of the historical significance of cloth, clothing and culture for the discourse of fashion. This class is structured around students’ experimentation with and development of a multifaceted research and creative practice that supports their artistic concerns. Readings, discussions and research enhance the students’ skills in interpreting and articulating their understanding of art, fashion, clothing and culture. Priority is given to students concentrating in experimental fashion.
Prerequisite: FF 101, Juniors and Seniors only
FB 322 Costume: Materials & Technique
3 Credits
This course explores the world of costume and personal adornment through demonstrations, technical and conceptual information and the use of historical and contemporary examples. Coursework and critiques emphasize development of the idea, personal expression and technical proficiency. Students are exposed to a broad visual vocabulary and an array of the following materials and techniques: pattern-making and alteration, draping and fitting on a dress form, armatures and coverings, surface embellishment on pliable/flexible planes and found objects. **Prerequisite:** FB 200 or permission of Instructor

FB 330 The Expanded Body/Performance
3 Credits
This course explores the dynamics of performance and physical action as they relate to adornment and extension the body. Looking to the history of non-theatrical performance and examples of international culture, fashion and architecture, we will experiment with function provided by the garment within performance, how the adorned body relates to the space surrounding the performer and with group movement and action as they influence the audience/performer/participant’s perception of environment. Utilizing a variety of materials; traditional, non-traditional, found, borrowed or bought; students will construct identities, disguises, body extensions, wearable sculptural elements, as well as physical and conceptual connections to their surroundings and to one another. Demonstrations include methods of accumulation, fabric manipulation and stiffening and work with structural materials such as boning/reed and millinery wire/buckram. **Prerequisite:** FF 101

FB 331 Silkscreening on Fabric
3 Credits
This course is an introduction to methods of silkscreen printing on textiles with emphasis on the single compositional work and development of repeat pattern designs. Processes include paper and cut stencils, hand-drawing, drawing fluid and screen filler and photo silkscreen. Dyes and pigments are used. Students examine effects and usage of single and multiple image and pattern through using a number of silkscreens and manipulating image and cloth. Direct painting, material considerations and printing are explored. **Prerequisite:** FB 200 or permission of Instructor

FB 342 Accumulation & Metaphor
3 Credits
This course combines the mining of material resources with the exploration of additive processes to discover form and meaning in textiles. Traditional surface embellishment, basketry and feltmaking techniques will be demonstrated as means of discussing metaphors of entanglement, sedimentation and rhizomaticus (network). Various methods of material procurement are presented. Both individual and collaborative work will be encouraged. **Prerequisite:** 3 Credits of 200 Level 3-D Coursework

FB 361 Soft Circuits
3 Credits
Technology and textiles are two historically interwoven fields with innovations centering on the capabilities, limitations, needs and expressions of the human body. This course pulls from the two fields to explore the many relationships between electronic circuitry, textiles and bodies. Students will be introduced to soft circuitry skills such as: working with conductive soft materials, basic electronics, introduction to the Arduino and using sensors and interactivity with the human body. To support the exploration, we will read articles, watch films and share independent research about history of technology and the body, gender and technology, interactive circuit-based artwork, power and its multiple meanings and public/private dynamics. The topics and techniques covered in class will provide a jumping off point for students’ artworks and projects. **Prerequisite:** FF 101
FB 363 Pattern & Digital Print/Textile
3 Credits
Textile print and pattern design have a long history that engages textile technologies. In this course, students create work that uses one of the newer pursuits in pattern making, that of digital printing. Students will examine pattern history, review different repeat pattern methods and symmetries and look at some of the masters of its usage. Software such as Point Carre and Adobe Photoshop will be used to move through colorway options and design principles. Projects will address pattern, site-specificity, limited production and one-of-a-kind printing. Students should budget for purchasing their own fabric and for the dyes used in digital printing.
Prerequisite: FB 200 or permission of Instructor

FB 366 Puppetry & Performing Objects
3 Credits
This course explores the vital field of material objects in performance, including masks, puppets, sculptures and banners used in ritual, theater and storytelling. A focus on puppetry is at the core of the class, including studies in traditional, hybrid and experimental forms. The relationship of the puppet to the human body, to ideas of the living and inanimate and the capacity of objects to hold and transmit cultural information will be explored among other themes identified by the class. Technical demonstrations; movement and manipulation exercises; studio-based and scholarly research; readings, lectures and workshops with visiting artists support students in learning about traditional and contemporary practices of object performance. Individual investigations in making and performance will be supported by weekly exercises that encourage play, discovery and collaboration. The class culminates with an exhibition and performance of works in progress.
Prerequisite: FF 101

FB 368 Collage & Sculptural Surface
3 Credits
This course focuses on the consideration of the constructed, pieced and sculpted surface. Students explore the interpretation and invention of cloth construction, layering, sculptural surfaces, pieced and collaged surfaces and the multiple as possibilities. Collecting, salvaging and mixing materials will be involved. Students respond to and attend numerous exhibitions and lectures taking place during the spring semester involving historical and contemporary textiles. These lead to discussion on the issues and ideas that have made pieced, sculpted cloth construction a relevant and vital history.
Prerequisite: FB 200 or permission of Instructor

FB 370 Fabric of Conscience
3 Credits
Fabric of Conscience is predicated on the idea that artists are always working in response to external events: a deluge of visual stimuli, philosophical inquiry, history and liveliness. The class probes the possibility that this method of working, interlocutory and discursive, makes demands on conscience. Students work collaboratively, make live events, costume props and visual scores and consider the implications of art as performing conscience. Questions that will guide the class are: What is an act? What is conscience? What is the role of pleasure in art? What is the relationship between action, everyday politics and bodies in a mixed-reality paradigm? Class time is split between work in a performance space and reading, discussion and screenings in the classroom.
Prerequisite: FF 101, Juniors and Seniors only

FB 375 Piecework & the Quilt
3 Credits
This course investigates piecework and quiltmaking as means of expression and conceptual platform within a plethora of cross-cultural, historical and contemporary contexts. Students will learn the basic structure of a quilt, including piecing, layering, quilting and stitching techniques, as well as learn how to use the Fiber Department quilting machines. We will
also explore the Korean piecework techniques for poljagi, with its hidden seams. These various piecework techniques will be used toward 2-D works, sculptural and installation-based approaches. Sourcing cloth, investigation of non-traditional fibers and research-driven material use will be major components of the course. Through critical readings and course projects, students will investigate themes such as reading quilts as texts, intimacy vs. publicity in quilts, embedded secret histories and the sociality of quiltmaking. A quilting bee can be developed as a performance-based student initiative and could be utilized for at least one group project.

Prerequisite: FB 200 or permission of Instructor

**FB 380 Retooling the Cottage**  
3 Credits

Whether you are making printed t-shirts, woven scarves, one-of-a-kind garments, videos or performances, if you want to make a living off your studio work, you will need a business blueprint. This course is intended for students interested in starting their own small business after school. Students will study the history of various business models which interfaced with textiles: piecework, cottage industry and factory-scale manufacturing. Students will research new business models such as studio cooperatives, vertically-integrated manufacturing and D.I.Y. entrepreneurship, as well as pressing industry concerns such as fair labor practices, environmental impact and sustainable resources. After receiving group feedback on prototypes in the beginning of the semester, students will focus on a limited scale production of items of their choosing. Students will also develop a business plan, project budget, a branding identity and a web presence by the end of the course. Visiting critics include textile entrepreneurs, Etsy staff, studio co-op managers and independent business owners. The finished “production line” will premier at MICA’s Holiday Market and/or student-generated pop-up shop in Baltimore.

Prerequisite: FB 200 or permission of Instructor

**FB 390 Back to Work**  
3 Credits

Back to Work is a studio class with an emphasis on 3-D work. The class is overwhelmingly devoted to work time and reading artists’ writings. Commencing in the third week of class, there will be critiques every week on a rotating basis. A field trip to New York includes studio visits with artists. Back to Work is a new course designed directly in response to the challenges of working habitually with materials. The course encourages students to notice the quality of their particular relationship with discipline and practice and looks closely, through writing and studio visits, at the myriad ways that other artists manage these crucial demands.

Prerequisite: Introductory 3-D course (CE 200/201 or FB 200 or IS 200 or IS 202)

**FB 399 Special Topics in Fiber**  
3 Credits

Special topics courses are developed to cover emerging issues or specialized content not offered as part of the core fiber curriculum. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats.

**FB 400 Senior Fiber Thesis & Seminar I**  
6 Credits

Students develop a coherent body of work completed during the senior year for final presentation to a jury selected from sculptural studies faculty. Periodic critiques to discuss progress, content and process are conducted by faculty and invited critics.

Senior-level fiber majors only.

**FB 401 Senior Fiber Thesis & Seminar II**  
6 Credits

This course is a continuation of FB 400.

Prerequisite: FB 400
FB 425 Unravel the Code
3 Credits
“Unravel the Code” draws upon traditional crafts to explore emerging technologies of making. We pair weaving with digital algorithms origami with parametric laser-cutting and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts. These inform students’ research-based projects that become the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal they keep online. The course concludes with a public presentation of these projects. This course is combined with an undergraduate section and the two are taught together as one class that encourages interdisciplinary collaboration. Ryan Hoover and Annet Couwenberg are co-teachers, supported by a cast of technical experts from the fields of engineering, programming and beyond. Students in Unravel the Code are encouraged to enroll in FB5425.01 TR International Collaboration, an optional travel course centered on a week-long trip to the Netherlands to work with collaborators in digital crafts, engage in Dutch Design Week and experience a culture where art technology and design readily merge.

Prerequisite: FB 287, FB 361 or FB 387 or permission of instructor

FB 425TR Travel: Unravel the Code
3 Credits
Travel component of the course FB 425/5425—Unravel the Code.
Corequisite: Enrollment in FB425/5425 or IS 424 required.

FB 438 Multimedia Event I: Experimental Fashion
3 Credits
Multimedia Event: Experimental Fashion is a two-semester course and a capstone experience for students in the experimental fashion concentration. Students develop an individual or collaborative body of work inspired by garment, costume, fashion and performance. All students in the course then collaborate to design and produce a multimedia event to present their work. Multimedia Event I revolves around students’ individual work. Students develop a body of work while learning about the history and development of the fashion show, fashion history, the relationship of art and design over the last century in the West, contemporary trends and issues, fashion ethics and the emergence of concept designers.

Prerequisites: FF 102 and FF 199

FB 439 Multimedia Event II: Experimental Fashion
3 Credits
Multimedia Event II focuses on the practical aspects of designing and producing an event and professional practices. Topics addressed include P.R. and promotions, logo and identity design, site design, budget management, lighting design and installation, styling, model and performer auditions, collaboration and directing and establishing and fostering community partnerships. The course concludes with basic workshops in graphic design and portfolio preparation to create a professional package.

Prerequisite: FB 387 (Multimedia Event I) or permission of Instructor

FILM 200 Moving Image I
3 Credits
Through workshops, screenings and readings students explore the diverse ways moving images are used in fine arts and the cinema. Students develop basic skills in high-definition video field production and editing. Assignments explore the diverse ways moving images are used for individual expression, entertainment and social and intellectual inquiry.
FILM 210 Film I
3 Credits
Students make films that deal with composition, camera movement, editing and time/space manipulation. Topics covered include the use of 16mm camera and film editing. The development of a visual language of film and creative uses of the medium are stressed. All equipment is provided except film and processing.

FILM 230 Art of the Story
3 Credits
Japanese director Akira Kurosawa noted, “with a good script, a good director can produce a masterpiece, but with a bad script, even a good director can’t possibly make a good film.” This course will focus on the art of storytelling, exploring the building blocks of what makes a strong story. Students will study examples in literature, television and cinema, animation, radio and art. Students will have a number of short assignments in these areas but will also work on a semester-long story in a medium of their choosing.
Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 278 Experimental Film
3 Credits
Many artists have utilized both film and video to tell personal stories, explore the formal qualities of the medium and invent new and unusual methods to express different realities. The class views, discusses and analyzes the histories, philosophies and structures of experimental film and video and students make experimental films and videos.
Prerequisite: FILM 210 or MFA Filmmaking students

FILM 300 Moving Image II
3 Credits
Students learn professional high-definition cameras and advanced production techniques while working both individually and in groups. Readings and screenings explore artistic uses of moving images and students continue to develop a sophisticated understanding of the language of the cinema. Each student creates a final project that involves shooting with a crew.
Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 305 Film Marketing & Distribution
3 Credits
Film Marketing and Distribution instructs students on what happens to a film after it is completed. In this course, students will devise marketing and distribution plans for one of their own films. Students will work with social media, plan film festival submissions, create a promotional trailer, write log lines, compose synopses and put together a press kit. Students will be introduced to film budgeting for DIY, independent and Hollywood films. They will learn to create their own budgets for marketing and distribution expenses. Students will be introduced to the growing number of distribution platforms, including theatrical, broadcast, DVD/Bluray and VOD. The semester will culminate in a public showcase of the students’ promotional materials and marketing/distribution plans with guest filmmakers.
Prerequisites: FILM 200 & FILM 300 or MFA Filmmaking students

FILM 307 Video Art
3 Credits
Artists have been using video since 1965 when Sony released its first portable video camera. Artists have used video as sculpture, produced single-channel works and integrated it into their performances. This course explores video as a fine arts medium. Students produce a number of works that explore video’s rich possibilities.
Prerequisite: FILM 200 or MFA Filmmaking student standing
FILM 313 Projected Light
3 Credits
This studio course offers students an environment for the investigation of the use of projected light in three-dimensional space. This is a broad arena that may include many interpretations and responses to the term projected light. Some of these may be video, film, photographic slides, fire, natural light, fiber optic and digital technologies, to name but a few of the potential ways that projected light can be used. Students are expected to expand and develop their own approaches to installation that utilize light as a primary medium. Intensive hands-on studio work is balanced with slide lectures, screenings, readings, discussions, critiques and trips to museums and galleries.
Prerequisite: FILM/VID 200 or IS 200 or PH 232

FILM 315 Sound Recording: On Location, In the Studio
3 Credits
In contemporary cinema and video art sound occupies a crucial role both in the development of storytelling and in creating three-dimensional experiences for viewers. Sound Recording: On Location and In The Studio is geared to cultivate students’ audio skills for field, film set and studio situation recordings. Students will learn both technical and creative aspects of the recording process, by working with professional audio production equipment and mixing their own final soundtracks and compositions in the JHU MICA Film Centre’s sound studio.
Prerequisite or corequisite: IA 202

FILM 317 Documentary Production
3 Credits
This course explores a wide variety of documentary styles and genres with an overview of the history of documentary filmmaking. Topics will include pre-production planning, shooting interviews and recording sound in the field. Students will produce several short projects.
Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 320 Special Effects
3 Credits
Personal computers have provided a low-cost method for previously high-cost video post-production. Through invention and with patience one can develop unique visual effects. This class will explore 2-D animation, matting, keying and visual effects utilizing Adobe AfterEffects.
Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 322 Alternative Processes in Video
3 Credits
This course will challenge how video pieces are considered, developed and viewed. Students will abandon preconceived notions of movie-viewing environments and build visually exciting and engaging pieces that can occupy a number of different contexts: projections for live performance, animations that function as moving paintings or sculptures and more. We will examine the practices of contemporary moving-image artists that create innovative bodies of multimedia work for galleries, concerts and/or for online audiences. Topics will address how media has been incorporated into the Internet age and consider how artists deal with society’s shortened attention span. Through a rigorous schedule of lectures, workshops and projects, we will take video out of its comfort zone.
Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 325 Advanced Edit & Post-Production
3 Credits
Film editor Walter Murch (The Godfather, Apocalypse Now) says that “editing is now something almost everyone can do, but to take it to a higher level requires the same dedication and persistence that any art form does.” Through screenings and seminars students will study the art of editing in experimental, documentary and narrative genres while
developing a vocabulary to discuss both the function and art of the cut. This course will also teach advanced editing and finishing techniques including the basics of high definition media formats, frame rates, color correction techniques and working with Photoshop and After Effects. The entire post-production workflow will be covered. Exercises will be part of the course and students are expected to work throughout the semester on one project. Students will learn and have the opportunity to work on AVID’s Media Composer. Other edit platforms will be demonstrated including FCP X and Adobe Premiere.

**Prerequisites:** FILM 200 & FILM 300 or MFA Filmmaking student

**FILM 327 Narrative Filmmaking I**

*3 Credits*

This pre-production Bootcamp for student filmmakers from JHU and MICA provides intensive training in the crucial aspects of preparing to shoot a successful narrative film. Students work with a professional screenwriter, allowing students to hone and improve their existing screenplays, practice the elements of writing for film and learn how to do a script breakdown. Workshops on working with actors, taught by a professional actor, will teach students the ins and outs of casting and directing. Supplemental workshops will cover elements of pre-production such as budgets, production schedules, call sheets and legal issues. Screenings with Maryland Film Festival personnel will train students to see films as festival curators do, with an eye toward what constitutes exciting, innovative filmmaking. This course is the prelude and prerequisite to Narrative Filmmaking II, a six-credit production course during which students from JHU and MICA will collaborate to shoot a short narrative film based on a student screenplay.

**FILM 330 Community Arts & Documentary**

*3 Credits*

Part of being an artist has always been about changing the perspectives held by society and showing different ways of seeing. Baltimore City is a prime example of America in that it holds vast differences in race, class, privilege and culture and reveals social inequality. In this class, we will be collaborating to make productions that give a voice to marginalized communities in Baltimore to tell their own stories. MICA students will collectively make productions which will include documentary interviews and storytelling. As well as teaching production structural forms, we will also be teaching our community group video skills such as: cameras, mics, lights and editing. Students will also video the class to reveal the process of community engagement.

**Prerequisite:** FILM 200 or MFA Filmmaking student standing

**FILM 337 Narrative Filmmaking II**

*6 Credits*

Students participate in the production of a short narrative film. Students are required to present one to two short scripts at the beginning of the course. Two to three of these screenplays will be selected for production. The class divides into production teams focused on one of the chosen scripts. Through a series of workshops on production design, directing, cinematography and art direction, each group sees their project through to completion. The class also includes a number of screenings and workshops with filmmakers. This course is a collaboration between MICA and Johns Hopkins. Students from both institutions are eligible to enroll. The course will be co-taught by cinematographer Allen Moore and independent feature filmmaker Matt Porterfield. Recommended Prerequisite: It is recommended that students take Narrative Filmmaking I offered at JHU during the Winter Intercession.

**Prerequisite:** FILM 200 & FILM 300 or MFA Filmmaking student

**FILM 340 Cinema History for Filmmakers**

*3 Credits*

In Cinema History for Filmmakers we will examine the signs and syntax that are the backbone of great narrative films. We will be studying: Mise en scene- the framed image and diachronic shot, use of color and tone, montage, use of sound and iconography. Students will produce
a cinematic sketchbook of film moments based on the signs and syntax of films screened in class. Films and readings will be based on the book, “How to Read a Film,” by James Monaco. Filmmakers will include Almodóvar, Antonioni, Bergman, Campion, Godard, Jones, Kurosawa, Ramsay, Varda and Von Trier.

**Prerequisite:** FILM 200 or MFA Filmmaking student standing

**FILM 364 Cinematography & Lighting**  
*3 Credits*

This comprehensive, hands-on studio course, exploring the technical and theoretical dimensions of motion picture cinematography and lighting, using both 16mm film and mini-DV videotape as creative formats. The course will not only cover the practical aspects of camera and lighting techniques as applied to a variety of genres (documentary, narrative and experimental), but will also screen and analyze a wide range of film and video material as examples of creative cinematography. Students will be expected to complete several shooting exercises for presentation in class.

**Prerequisite:** FILM 200, FILM 210 or FILM 300 or MFA Filmmaking students

**FILM 366 Hell on Earth — Allure of Occult**  
*3 Credits*

Throughout history, artists have explored and often romanticized demonized subject matter and categories that fall into the strange and inaccessible. Mysticism, magic and the occult have long been attractors to persons working creatively regardless of their spiritual beliefs. This thematic studio course examines various unorthodox traditions and the artists and artworks inspired by them. Lectures, screenings and readings will focus on the occult and will include topics such as: subliminal design, witches and spells, supernatural frequencies and a guide to satanic verse. In-class demos and workshops will be used to help guide prompts for studio-based assignments. In-class participation and attendance for all lectures and field trips are expected. Although the focus of the works examined in this course will be primarily time-based, students may complete their projects using a variety of mixed media.

**Prerequisite:** FILM 200, IA 202, IA 210 or MFA Filmmaking students

**FILM 374 Advanced Cinematography Workshop**  
*3 Credits*

This course is an in-depth exploration of the most advanced HD camera technology available in the industry today. Students will be immersed in the highly technical levels of video camera setup and menu adjustment. Hands-on exercises will experiment with complex camera shooting situations. Assignments will include working with available light and in low light. There will be a collaborative project choreographing an extended shot where light and focal point changes. The goal of the course is to maximize the camera, light and environment to render a beautiful image.

**Prerequisite:** FILM 200, FILM 210 or FILM 300 or MFA Filmmaking students

**FILM 385 Blockbusters & Small Tales**  
*3 Credits*

Heroes in all forms, gendered and non-gendered, expand our sense of possibility. As a result, similar metaphorical storytelling structures show up globally in narrative, documentary and experimental films. The protagonist, whether human, animal or of further invention embarks on a journey to seek an answer, goal or treasure. In this course, storytelling structures will be examined via Hollywood Blockbusters and International Indie films. When truly understood, metaphor is one of the most powerful tools to connect with one’s audience. This course will enable students interested in genres such as dreamlike-experimental, poetic-documentary and/or science fiction to gain a deeper understanding of the universal elements that structure these types of storytelling. The course focuses on a semester-long project in conjunction with a comprehensive film treatment and shot list.

**Prerequisite:** FILM 200 or MFA Filmmaking students
FILM 399 Special Topics in Film
3 Credits
Students will have the opportunity to explore topics in film and video that are not typically offered continuously within the department. The topic is chosen by faculty members and varies by semester.
Prerequisite: FILM 200 or MFA Filmmaking students

FILM 399A Road Movies & Travelogues
3 Credits
Discover the knowledge that can only be communicated through travel along the open road. This course includes an investigation of 20th century’s western expansion; as told through Woody Guthrie’s ballads, Jack Kerouac’s beat journeys and depictions of counterculture history portrayed cinematically as the road movie. In addition, a portion of this class will be spent traveling and exploring the open road. Students will focus on specific thematic quests while documenting their trip. This experience will culminate as a film festival/gallery opening where work created during the journey will be publicly exhibited at a partnering institution.
Prerequisite: FILM 200 or MFA Filmmaking students

FILM 399D Comedy & its Discontents
3 Credits
Sigmund Freud argued that jokes were an avenue to the unconscious. On the other hand comedy can question authority and destabilize social norms. Lectures, screenings and readings will examine humor as an artistic practice in film, performance and fine art. Students will execute a number of projects based on silent film comedies, political pranksters and social satirists. Students working in all media are welcome to take the course.
Prerequisite: FILM 200 or MFA Filmmaking students

FILM 399F A Sense of Place
3 Credits
This production course will immerse students in the process of creating live action visual material in order to poetically interpret several physical locations in and around Maryland. As well as executing a variety of video assignments, students will study the work of painters, photographers, musicians, writers and filmmakers who have dealt with the subject of place. Students will be immersed in the process of observing light and listening to sound in historical, physical and spiritual contexts. Students will pursue a variety of exercises experimenting with all the dimensions of video and sound, as they learn to better see and hear in the exterior world around them.
Prerequisite: FILM 200 or MFA Filmmaking students

FILM 453 Alternative Narrative
3 Credits
Jean-Luc Godard said he likes “a film to have a beginning, a middle and an end, but not necessarily in that order.” This course will look at the ways that contemporary art, including film has taken Mr. Godard at his word. Students can expect to look at a wide range of video art, installation, sculpture and film which tell a story outside more traditional filmic methods. Students will produce projects in a variety of narrative forms. Students working outside of Film and Video are encouraged to take the course.
Prerequisite: FILM 200 or MFA Filmmaking students

FILM 498 Film & Video Senior Thesis I
3 – 6 Credits
Senior Film & Video Majors only.

FILM 499 Film & Video Senior Thesis II
3 – 6 Credits
Senior Film & Video Majors only.
IAGD 210 2-D Game Design
3 Credits
This class will teach the techniques of creating video games from the ground up. Students will learn to program, design, prototype and test their own projects and also work in groups. In addition to creating one’s own unique games, students will learn video game history, theory and production, including current trends in digital games and gaming.

IAGD 220 Level & Narrative Design
3 Credits
This course is an introduction to level design and narrative strategies for digital games. Using the skills learned in 2-D Game Design, students learn how to analyze, design, build and test compelling levels and game narratives in 2-D environments.
Prerequisite: IAGD 210

IAGD 221 Installation Games
3 Credits
This course will further the students' skills in game design and programming with a focus on new emergent forms of gaming and their use in interactive installations. Students will work on three small installations over the course of the semester, creating custom interfaces and using new game technology to create engaging environments.
Prerequisite: IAGD 210

IAGD 222 Tabletop Game Studio
3 Credits
Tabletop games have never been more popular and there has been a renaissance in their designs over the last 20 years. In this course, students will further their understanding of tabletop game design begun in Game/Play by researching and designing a publishable tabletop game over the course of the semester. Students will develop their design research, prototyping, play-testing and visual design skills, as well as learn more about the tabletop games industry from guest speakers and lectures.
Prerequisite: IAGD 210

IAGD 223 MICA Gamelab: Open Electives
3 Credits
The Open Elective course designation allows faculty outside the program to propose courses that relate to games and play. These courses will be organized and coordinated by the MICA Gamelab and will allow for a shifting curriculum that takes advantage of MICA's interdisciplinary nature and the evolving nature of the field.

IAGD 225 Game/Play
3 Credits
This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two tabletop games over the course of the semester.

IAGD 230 2-D Game Studio
6 Credits
In this 6-credit studio course, students will build on game design and programming skills developed in 2-D Game Design. Topics covered will include mechanic design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the
semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

**Prerequisite:** IAGD 210

### IAGD 300 Game Collab Studio

3 Credits

Game Collab Studio is a project course done in conjunction with an outside institution that explores the use of games and play for specific applications. In the course students learn how to work on teams, research, design and test applications, project manage and work with real-world design constraints. Subject matter for the course depends on the partnered institution but the course is intended to address: games for education, social change, health, as well as experimental game research.

### IAGD 310 3-D Game Design

3 Credits

This class builds upon the students' technical and design skills in 2-D games and makes the jump into 3-D. Students will learn how to program, design and build games in 3-D environments with a focus on understanding 3-D work flows and tools. Students will create their own games as well as work on group projects while learning how to analyze and critique 3-D game systems.

**Prerequisite:** IAGD 230

### IAGD 320 Designing 3-D Levels & Words

3 Credits

Students in this course will learn how to hone their skills in creating 3-D game environments and levels. Working with level editors as well as student-made assets, topics covered will include setting player goals, planning player paths, assets optimization, procedurally generated levels and quest design.

**Prerequisite:** IAGD 310

### IAGD 321 Virtual & Augmented Reality Games

3 Credits

New emergent technologies such as virtual and augmented reality are changing the way people play games, learn and have interactive experiences. During this course, students will learn how to design and prototype using commercially available VR/AR development kits to create compelling games which blur the line between real and virtual space. Students will also explore the history and contemporary cultural issues surrounding these new forms of games and interaction.

**Prerequisite:** IAGD 310

### IAGD 330 3-D Game Studio

6 Credits

In this course students will create small 3-D games in groups while furthering their understanding of 3-D game design, research and prototyping. The course will emphasize project management skills so that groups can successfully plan and execute their designs. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

**Prerequisite:** IAGD 210

### IAGD 400 Senior Project Studio I

6 Credits

Working in teams, students will spend the semester creating a game prototype that they will refine and polish during the spring semester. The goal of this course is for students to demonstrate their ability to research, design and test a game which shows their own personal voice as well as an understanding of the field of game design.

**Prerequisite:** IAGD 330
IAGD 410 Senior Project Studio II
3 Credits
In this course students will be refining their game prototypes into finished games and creating documentation to submit for festivals, grants, distributions and exhibition. The course will also cover many aspects of professional development for game designers, including portfolios, web presence, funding and entrepreneurship.
Prerequisite: IAGD 400

GENERAL FINE ARTS

GFA 100 Interdisciplinary Foundation
3 Credits
General Fine Arts is the major where ideas drive techniques. In this course students will explore general categories of ideas (formal, history, etc.), the psychology of perception, problem-solving strategies and basic techniques everyone should know (presentation, etc.). There will be frequent discussions developing concepts and regular critiques.
First-year students only

GFA 220 Introduction to GFA
3 Credits
This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the general fine arts major. New GFA majors are assisted in forging a personal approach to visual exploration and expression. Virtually all media are acceptable. This course is strong on personal attention via frequent one-on-one discussions.
Prerequisite: Earned credit or concurrent enrollment in DR 252 or DR 298

GFA 225 Art of the Giant Monster
3 Credits
The art of the giant monster movie has been broadly regarded as lowbrow, niche and campy. Deeper investigation though reveals this form of cinema to be rich with metaphor, historical analogs, cultural and sociological contexts that span one side of the globe to the other. These films embrace the act of making, problem solving, creativity and a unique form of storytelling that holds strong relevance in the contemporary art world. Through film screening, studio-based assignments, research and critique, special attention will be paid to these works through the lens of fine arts, particularly sculpture, performance, symbolism, scale-shift, illusionism and invention.

GFA 232 Photo as Muse
3 Credits
This new studio course emphasizes an interdisciplinary approach to artmaking by exploring ways in which contemporary artists use photography as part of their process as in works by Elizabeth Peyton, Marlene Dumas, Gregory Crewdson, Angela Strassheim, Sara VanDerBeek, Oliver Herring, Robert Melee and Peter Piller. Over the course of the semester, students discuss artists that paint and draw from their photographs as well as artists that use photography to document performances such as temporal sculptures, body art and narrative stage-sets. The course examines artists that use photography in collage and installation work. Students interested in a range of materials and processes investigate the role of photography in their process while developing a personal body of work.
Prerequisite: FF 199
GFA 235 Papercuts 2-D to 3-D
3 Credits
This class will explore a variety of inventive contemporary paper forms with a look back to traditional paper cuts from history. Learning the potential of paper through discovery of folds, rips, tears and over-cuts will lead to personal exploration. Paper has been folded, cut and pasted for centuries all over the world. One of the earliest known paper cuttings is from China and dates back to 960 A.D. Some areas explored will be papel picado (perforated paper), silhouettes, paper engineering, sculptural structures, installation, led lights, 3-D book structures, pop-ups, shadow puppets, 3-D theaters and collage.

GFA 245 Performance/Two Directions
3 Credits
This class will be an opportunity to work with each artist for half of the semester. As performance has become central to the contemporary definition of interdisciplinary practice, this workshop will help to refine students’ capability to plan and execute performance and performance-based installation works. Students will explore and master the technical aspects of gallery-based (as opposed to theatrical) performance art and study historic performance works. Students will develop and hone performance skills, including planning, production and the performance itself. The workshop will conclude on the final week with the presentation of a performance or performance-based installation work.

GFA 250 Water
3 Credits
We are fundamentally connected to water. On an individual level and as a civilization water permeates all aspects of our lives. This course is an opportunity for students to deepen their understanding of water and to apply their developing skills as artists, to this subject. Through readings, film, guest lectures and field trips we will immerse ourselves in the science, history and esthetics of water. This class will be an overview of how historical and contemporary artists have approached water as a subject in their work. We will focus on our current relationship with water and how rapidly changing climate is resulting in a massive redistribution of this substance. The impacts of drought, sea level rise, storm intensity and polar ice melt are rapidly becoming major factors shaping our lives. This is a multidisciplinary class so students are welcome to develop projects according to their major and field of study.

GFA 259 Hands-on Ideation
3 Credits
Innovations have provided artists with new way to express themselves for centuries, from early optics to today’s digital technologies. In this interdisciplinary course, students will re-imagine their current studio practice by leveraging technology to quickly ideate and explore new processes. The emphasis will be on pushing into new artistic territory while establishing a fluid dialogue between digital and analog methods of artmaking. Students will combine drawing, painting, hand-building with digital tools such as the Adobe Creative Suite, time-based media, laser cutting, vinyl cutting, 3-D printing, digital embroidering, etc. Presentations will introduce new topics and examine how technology affects our understanding of space and material, modes of production and contemporary art practices. We will examine how digital imaging and fabrication technology are aiding artists to create in new ways-looking at Eric Standley, Blair Martin Cahill, Aaron Koblin, McArthur Freeman, Julie Mehretu and the experimental architecture and design studio, Minimaforms.
Prerequisite: FF 198

GFA 267 InterArts: MICA/BSO
3 Credits
The goal of InterArts: MICA/BSO is to present contemporary visual art to a new audience: visitors to the Baltimore Symphony Orchestra’s Joseph Meyerhoff Hall. Through frequent class meetings and rehearsal and concert attendance students will be guided through the process of transforming concepts into site-specific works of art that will be installed as a
cohesive exhibit in the symphony lobby at the end of spring semester. A wide variety of media is encouraged. Previous exhibits have included painting, graphic design, illustration, video, photo, drawing, printmaking, fiber, digital arts and sculpture. *Undergraduates at the Sophomore level or higher only or by permission.*

**GFA 270 Collage & Assemblage**  
3 Credits  
Collage has been described as the primary medium of the 20th century. The multi-layering of images and materials reflect the cultural and technological flux of the modern age. This mixed-media course explores the 2-D and 3-D possibilities of working with collage and assemblage. Course content examines the formal narrative and conceptual issues of the collage process and form. Weekly slide lectures and materials examine artists working within these media. Students are encouraged to develop a personal direction.

**GFA 275 Mining Culture**  
3 Credits  
As artists we are part of an evolving world culture. This studio course helps students see the common denominators as well as the differences in various cultures and apply those insights to their own work. By investigating certain patterns/aspects of human behavior (e.g., death, marriage, celebrity) students expand their thinking about their work and how it communicates in the larger context. Students may work in any media/genre and complete four works over the semester. *Undergraduates at the Sophomore level or higher only or by permission.*

**GFA 305 Mixedmedia Book**  
3 Credits  
This class will focus on a variety of contemporary book forms and emphasizes the freedom to develop the content within. Structures will be created experimenting with scale from the small and intimate to the large and expressive, to the sculptural, with a look at installation. We will be creating with a variety of materials, exploring the relationship between the book form and materials selected. Some areas explored will be trace monoprints, contemporary paper cutting, wet and dry media, embroidery drawing, alternative surfaces and dipped paper encaustics for transparent books. The class will be supplemented with related artists slide lectures, articles, MICA’s Book Arts collection and visiting artists. *Undergraduates at the Sophomore level or higher only or by permission.*

**GFA 307 Cultural Perspectives**  
3 Credits  
As the world increasingly connects, this studio class introduces students to a culturally diverse group of artists, curators, critics and more. Students will learn of and research artists of varied backgrounds, while exploring current issues such as ethnicity, race, class, gender and identity all within global context. Developing a body of work over the semester is critical and contributes to the course dialogue. Research findings will inform the topics and presentations for allotted weekly discussion. In-class and out-of-class working is expected. Visiting artists bringing their unique perspectives will join the class for reviews and critique sessions. This course is open to all media.

**GFA 310 Personal Ideas**  
3 Credits  
This course is aimed at developing conceptual and philosophical ideas in each individual’s work. A range of thoughts in different disciplines from science to religion and literature is discussed to provoke deeper exploration into individual points of view. Students work in any medium. In-class work facilitates exploration of the day’s topic. Group critiques are used to review work done out of class with a focus on content expressed.  
*Prerequisite: FF 199*
GFA 312 Visual Ideas
3 Credits
Throughout history some of the most eloquent responses to events of the times were images. From Goya and Daumier to Sue Coe and Mel Chin, artists have shown the significance of events in ways that words can’t. Beyond just illuminating important relationships and power structures, art points to significance on an emotional level and reveals what it’s like to be alive in this time. Each class will begin with a discussion of the week’s events, linking them to ongoing issues and looking at ways that our different backgrounds and personal life stories influence the way we view current events. Class time will be used to develop a piece based on the discussion which will be discussed at the end. Out-of-class time is devoted to completing a series on an area of particular interest.

GFA 320 GFA Junior Independent
3 – 6 Credits
Students are assisted in developing a personal direction in any fine arts medium or combination of media. This course provides the opportunity to explore the initiation of a sustained body of work in preparation for the senior independent program. Attendance at all critiques and at least 12 hours of committed effort per week are mandatory. Instruction is via regularly scheduled individual and group critiques.

Junior-level general fine arts majors only

GFA 324 The Art of Sci-Fi Production
3 Credits
This interdisciplinary studio/lecture course will deconstruct varied approaches to understanding the depiction and production of science fiction narrative in literature and media. Using their choice of media and material context, students will be encouraged to develop a series of projects that address science fiction imagery, production design, concepts, 3-D objects or props consistent with science fiction narratives. The practice of representing this content will encourage conceptual skills and pictorial methods already present in the media that surrounds us. Students will research past and existing models of futuristic content while using already familiar traditional media and also learning new tools, materials and methods for 3-D fabrication. There will be technical demonstrations of practical prop-building, as well as 3-D software and its application to the machines available in the digital fabrication dFab lab, for those students who want to use these methods for object building. Students will work in a studio for a majority of the course with a smaller portion reserved for lectures, slide presentations, selections from cinema and intensive critique of the work produced. This course will require eight hours of homework each week.

GFA 332 Moving Pictures
3 Credits
This course provides a visual comparison of cinema with other visual arts media with emphasis on how each medium treats space, light, time and storytelling — taught with films and slides screened on alternating weeks. Students’ individualized visual responses to the ideas presented in class undergo frequent critiques. Wide exploration of form and medium are encouraged.

GFA 340 Themes & Narrative
6 Credits
This interdisciplinary studio/lecture course will explore varied approaches to dealing with the narrative. Students using their choice of medium will be encouraged to develop a series of work revolving around a single narrative theme. Students will explore the many aspects of visual storytelling while learning to use numerous skills and pictorial devices. Students will work in studio in a concentrated block of the class and a smaller portion will be reserved for lectures, slide shows, selections from cinema and intensive critique. This course will require eight hours of homework each week.
Prerequisites: FF 198, FF199 and an additional 3 Credits of Drawing
GFA 343 Climate Change & Sustainability
3 Credits
Our climate is rapidly changing due to the effects of human industry. Climate change is presenting the global society with the necessity for new criteria of industrial and social production. How will this include the production of art and design? The goal of this course is to present students with the challenge to examine, investigate, confront and potentially apply what these criteria are. This class focuses on the theoretical, practical and aesthetic issues of sustainability. Beginning with an overview of the history of the science of climate change, students look at global movements responding to this event. Students who are considering entering some aspect of this field are welcome as well as those who are seeking to extend their art practice to address the many issues encountered in the massive change toward global sustainability.
*Undergraduates at the Sophomore level or higher only or by permission.*

GFA 345 North Avenue Forum
3 Credits
This course is being offered in order to create a forum for students to be engaged with the historical and contemporary conditions that are present in the neighborhoods adjacent to North Avenue. This conversation will be taking place in the immediate conditions surrounding the death of Freddie Gray and the ongoing trials of the six Baltimore City police officers. There are many participants in this deeply complex situation. This course will be a living social practice forum where we will invite as many participants as possible to speak about their particular viewpoint. The goal will be to create a conversation that benefits everyone that is involved. Students enrolled in this course will be active organizers/documenters/communicators of this forum. As a class we will develop a visual and creative strategy to communicate the issues encountered.

GFA 365 Schizodesign
3 Credits
This course is an opportunity for students to be engaged in an experimental research practice that focuses on understanding and solving challenges facing Baltimore City. This will be developed through investigating and developing new artistic processes and material outputs. Guided by concepts like metamodelization and schizoanalysis, this class will look to processes of examining the social, psychic and scientific models currently in place, then recombining or replacing these models with something that might work better. Students will be focused on multiple threads of a central social challenge: the economic crisis and its impact on employment in Baltimore City. The studio format will be a non-stagnate framework, functioning like a drifting platform moving through the city and building relations, information and ideas while disseminating new understandings and inventions. The class location methodology can be seen as an assemblage of the Situationist International’s subversive “derives” and Colin Ward’s ideology of “streetwork” — using the urban environment as a resource for learning, which integrates a community-based program of decision making on local urban issues.
*Prerequisite: FF 199*

GFA 372 Personal Direction
3 Credits
Students will explore sources for the ideas expressed in their work by examining their personal history and artistic identity. Topics common to artists throughout the history of art range from psychological and philosophical to scientific and mythic. These will be presented to encourage deeper exploration into individual points of view. This course is appropriate for the Intermediate/Advanced level student who has developed a personal direction or the student who is making the transition from assignment-based courses to independent personal-based work. There will be weekly slide lectures, discussions or museum visits and regular group and individual crits. An interdisciplinary course, there are no restrictions on medium, form or imagery.
GFA 375 MICA/Peabody/JHU Collaboration
3 Credits
The Intermedia Studio is intended to encourage collaboration among student composers, performers and artists at MICA and Peabody Conservatory in a team environment and to engage students in the investigation of a range of interdisciplinary multimedia projects, including Internet, live performance, electronic theater, installation, video and animation. This course is envisioned as an ongoing structure to bring music and visual arts students together from MICA and Peabody to promote and facilitate the creation of intermedia art and to further explore shared resources, joint research and exhibition/performance opportunities.
Juniors and Seniors only

GFA 385 Art in Context
3 Credits
In the contemporary art world, artists are not only responsible for making work, but for providing or seeking out the context for their work. This course takes a comprehensive look at the practices of contemporary artists, how artists working today relate to one another and historical models of artmaking. The first half of each class focuses on readings, lectures/presentations and discussions; the second half is concerned with group critiques of students’ individual work and sometimes, assigned studio work. The idea is to present and explore a holistic picture of what it means to an artist today.
Undergraduates at the Sophomore level or higher only or by permission.

GFA 390 Response to Cinema
3 Credits
From its start, cinema has influenced and been influenced by the other art forms, from literature, painting, photography, illustration and the comics through costume design, fashion design, stage set design, graphic design and performance art. This course invites students from all disciplines to enter this relationship via their own independent works in media of their own choosing. For inspiration, movie imagery is studied via movie clips in tightly structured class meetings. The course includes many clips from classic and foreign movies, including European, South American, Asian and Icelandic. Students work at home on projects of their own choosing inspired by movies.
Prerequisite: FF 199

GFA 393 Watercolor Technique
3 Credits
This course introduces basic and advanced techniques of watercolor as applied in a variety of disciplines. Emphasis is given to the handling of wash area and brush strokes in experimental and traditional ways, color mixing and uses and representation of volume spaces.

GFA 405 Phenomena of Color
3 Credits
In this advanced color course, the phenomenological workings of color will be taught thoroughly and in-depth, using Josef Albers’ text, “Interaction of Color.” This intensive course of study will be augmented by other sources such as “The Art of Color” by Johannes Itten, as well as a wide range of texts on color theory. Through weekly assignments and hands-on exercises, students will develop a greater sense of color action, a better grasp of color theory and a strong foundation to improve the use of color in their respective creative work, whatever their chosen medium. Lectures on related subjects such as the physics of light, color and the screen, etc., will be given. Students will also conduct research on a related topic of their choosing and give a presentation. The course is open to all junior and senior undergraduate students and all graduate students.
Juniors, Seniors and Post-Bac/Graduate-level students only
GFA 460 Special Projects
3 – 4.5 Credits
Variations of this course will engage students and faculty in focused project work based upon partnerships and/or topical research in conjunction with studio output.

GRAPHIC DESIGN

GD 100 Introduction to Graphic Design
3 Credits
Students are introduced to the basic concepts of visual communication through projects that balance the learning of conceptual development, technique and design tools. Assignments range from individual to collaborative and are built to introduce design thinking, critical discussion and personal decision making in relation to the choice of graphic design as major. This course offers a broad picture of the discipline of graphic design.

GD 120 Design for Music
3 Credits
Explore ways to express music through design: album covers, show posters, concert projections, t-shirt graphics, etc. in this course. Students will listen to music and attend a concert before selecting a musician or band to explore graphically in a variety of projects over the course of the semester. This course is recommended for Graphic Design majors.

GD 200 Graphic Design 1
3 Credits
This course offers foundation skills relevant to the discipline of graphic design. Students develop and expand their vocabularies in visual communication, exploring basic design elements and principles for solving communication problems. Students conduct research, generate ideas, study form and media, learn to analyze and discuss their own work as well as that of others and become familiar with the graphic design process.
Prerequisites: FF 100 and FF 199

GD 201 Typography 1
3 Credits
Typography is the art of organizing letters in space and time. Students gain a familiarity with typographic terms and technologies, an understanding of classical and contemporary typographic forms, an ability to construct typographic compositions and systems and an appreciation of typography as an expressive medium that conveys aesthetic, emotional and intellectual meaning. Students are introduced to digital typesetting and page layout software.
Prerequisites: FF 100 and FF 198 or Post-Bac G.D. student standing.

GD 205 Introduction to Web Design
3 Credits
Balancing functionality with aesthetics, this course introduces interface design principles and production tools. Students are introduced to the concepts and basic principles of user experience. The integration of concept and content will be realized through projects designed for the web. Production tools like HTML, CSS and relevant software will be introduced.

GD 215 Patterns
3 Credits
Explore methods for designing patterns in this course. Students will work with a few techniques for generating graphic surface patterns that could be used to cover spaces with fabric or wallpaper. Students will work with low-fi techniques such as stamps, drawings, photocopiers and cut paper but will also work with digital software. They will learn strategies for mirroring, scaling, using geometry and scale. This course is recommended for Graphic Design majors.
GD 220 Graphic Design 2  
3 Credits  
This course provides extended study of graphic design principles and their application to more complex and comprehensive solutions. Experimentation, research, conceptual thinking and process are emphasized in design for the screen. Students learn essential design tools and techniques for the development of interactive media. Students work with XHTML and CSS to understand code as a fundamental building block for their design compositions.  
Prerequisite: GD200 or Post-Bac G.D. student standing

GD 221 Typography 2  
3 Credits  
Building on the fundamentals of typographic form and function introduced in Typography 1, this course extends and applies basic vocabulary and understanding to more complex problems that address typographic hierarchy, context, sequence and gestalt. Through a focused series, students explore how typography behaves across media. Increasingly complex typographic systems are implemented in three-dimensional, sequential page or time-based projects.  
Prerequisite: GD 201 or Post-Bac G.D. student standing

GD 254 Hand Letters  
3 Credits  
Letterforms express more than information, they can also convey sensibilities, ideas and emotions. This class gives students basic language on letterforms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract. Preference is given to sophomore illustration and graphic design majors.

GD 275 Globe Letterpress  
3 Credits  
This course, taught by Bob Cicero, former owner of Globe Poster, will cover the craft of letterpress as it relates to the art of poster-making. Cicero will discuss the history of Globe, best known for its eye-popping, content-rich design of music posters and the style and form that made Globe posters so distinctive. MICA owns many of Globe’s assets — extensive wood type, photo and illustration cuts, hand-carved lettering, sketches and posters. Using these materials, students will learn the craft of letterpress printing, from setting type to locking up forms to printing on the Vandercook presses in the studio. Students will design and print a poster. First, learning the style of Globe. Then, building on that foundation to make their own mark. In addition to letterpress, students will learn basic screenprinting techniques and will combine screenprinting and letterpress, one of the hallmarks of the Globe style.

GD 291 Fashion Graphics  
3 Credits  
Acting as cultural producers, students develop a fashion identity from product to promotion. Students make a small collection of clothes or accessories, design a logo and brand identity and finally, photograph the collection for promotional purposes. By managing all aspects of their comprehensive project, students learn about entrepreneurship in the graphic design context. Further, students work in teams to produce a promotional event. This class encourages interdisciplinary collaboration as students swap skills and share resources. May be repeated for up to 6 credits.  
Prerequisites: FF102 and FF 199 or Post-Bac G.D. student standing.

GD 300 Graphic Design 3  
3 Credits  
Students actively engage motion graphics as strategic medium for experimentation, idea generation, problem solving and communication. Motion and interactivity are studied in the context of aesthetic, cultural, historical and critical issues. Students learn essential design processes and techniques in their exploration of time-based media both as a tool and as a medium for evolving designers.  
Prerequisite: GD 220 or Post-Bac G.D. student standing
GD 301 Flexible Design Studio
3 Credits
This intermediate design course offers students the opportunity to work with a diverse group of professional designers. Students participate in workshops of their choosing and investigate a variety of approaches. Emphasis is on solving real-world problems in a professional studio atmosphere.
Prerequisite: GD 300 or Post-Bac G.D. student standing

GD 306 Furniture Design
3 Credits
This course offers design thinking techniques as applied to furniture design. Students will work hard in a high functioning group to build conceptualization, visualization and fabrication skills. Over the semester we will cover topics including hand building, sketching in 3-D, laser cutting, CAD modeling, traditional joinery and CNC machining. Those enrolled should have some background in fabrication, which could include wood, paper, fibers, steel, etc.
Prerequisite: FF 101

GD 307 Product Design & Prototyping
3 Credits
In this course, students will work collaboratively within groups to develop digital products and to look beyond simply designing beautiful screen mock-ups. We will examine product design from three perspectives: business, consumer and technology. Students will be exposed to various prototyping tools such as Framer, Pixate and Atomic. Key concepts will include user research, content development, rapid prototyping and user experience principles. We will also look at product design history and theories and cover new developments in the field.
Prerequisite: GD 220

GD 310 Design Thinking
3 Credits
Design thinking commonly refers to the processes of ideation, research, prototyping and interacting with users. In this course, students will build strong visual problem-solving skills and explore three main phases of the creative process: defining problems, getting ideas and creating form. Participants will take on a single project from beginning to end and along the way explore a variety of techniques for creative problem solving relevant to artists and designers. Activities might include sketching, compiling lists, diagramming relationships, mapping webs of associations and finally executing a complete product. This course can count towards major degree requirements with approval from chair: Graphic Design 1, 2 or any studio elective.

GD 312 Publication Design
3 Credits
This course examines the design of magazines, newspapers, zines and other serial forms of publication. Format, identity, audience, content development and emerging formats are addressed and students build strong skills in typography, layout and photo editing. May be repeated for up to 6 credits.
Prerequisite: GD 201 or Post-Bac G.D. student standing

GD 314 Sustainable Graphic Design
3 Credits
This course introduces various facets of sustainability and demonstrates how its principles and philosophies can be applied within the design field. Students become familiar with trends, theories and ideologies, along with practical design needs and learn to distinguish fact from fallacy. While exploring materials and practices and their environmental and economic consequences, students develop problem-solving alternatives. In addition to new projects, students are asked to rework a previously completed assignment in a sustainable way.
GD 315 Graphic Design for Games
3 Credits
This class examines classic and contemporary games through the perspective of graphic design. Students play, analyze and discuss the visual structure of games (board games, competitive sports, video games, party games, etc.) and then visually re-design existing game models to create alternate narratives and new experiences for players. Specific attention will be given to the tools and methodologies associated with designing modular systems based on type and image. Students should have a laptop to enroll.

GD 320 Graphic Design 4
3 Credits
Students develop strengths in conceptual thinking and formal experimentation. Students are encouraged to develop languages of design that reflect their own artistic and cultural identities while communicating to various audiences. Projects are presented in a variety of media.  
Prerequisite: GD 300 or Post-Bac G.D. student standing

GD 321 Typography 3
3 Credits
This course provides instruction in complex typographic systems for page and screen, including grid structures, comprehensive style sheets and complex compositional structures. Students learn more advanced features of software for typography and build compelling projects working with multi-layered information.  
Prerequisite: GD 221 or GD 325 or Post-Bac in G.D. or G.D. M.F.A. student standing.

GD 323 Design Coalition
3 Credits
Design Coalition is dedicated to creating partnerships in the community. Through an intense, collaborative, process-based approach, this class explores the principles of social and community-based design. Students will be challenged to expand their comprehension of design problem solving for new audiences and will develop skills in design methodology: identifying problems, design research, ideation, formal experimentation and implementation.  
Best practices are demonstrated in the pursuit of creating relationships and design solutions that make a positive impact on society. With an emphasis on learning outside the institution, students will be exposed to community leaders and residents through immersion in underserved city communities.

GD 325 Typography Intensive
3 Credits
Designed for graduate and transfer students who have completed previous courses in the subject, this course offers an intensive study of typography from the basics to the finer points.

GD 330 Photo Imaging
3 Credits
Students develop the critical thinking and technical skills to use photography in their work as designers. Both theoretical perspectives and practical applications of digital imagery are introduced, as well as their relationships to graphic design.  
Prerequisite: FF 210

GD 336 Experimental Typography
3 Credits
This class is a laboratory for exploring the edge of the applications and theories of typography. Students will expand their fundamental understanding of typographic form and vocabulary through trans-media experiments to explore visual language for communication and expression. Non-traditional formal exploration, variations in ideation and transparency in process will challenge and evolve students’ assumptions about forms, media and ideas as they relate to typography.
GD 341 3-D/4-D Graphics
3 Credits
This course examines the design of 3-D graphics for a variety of applications. Technical proficiency in use of various modeling and rendering techniques will allow students to explore 3-D spaces and 4-D sequences. Skills and discussion in this class will be integrated into the students' studio practice.
Prerequisite: GD 300

GD 345 Interface Design
3 Credits
This course explores the visual aspects and structural flow of interface design. Students will prototype screen-based experiences that humanize computer interaction, empathetic to the needs of the end user. Interfaces ultimately shape the experiences of users as they interact with products to achieve their goals and objectives. Students will mediate relationships between people and products, environments and services across a variety of contexts.
Prerequisite: GD 220 or Post-Bac G.D. student standing

GD 347 Design for User Experience
3 Credits
In this course, explore the process for developing digital products that serve users' needs. Students will prototype screen-based experiences that are empathetic to the needs of the end user. Students will develop design concepts that mediate relationships between people and products, environments and services. Key concepts might include content strategy, navigation structures, usability principles, personas and wire frames.
Prerequisite: GD 200 or Post-Bac G.D. student or G.D. M.F.A. student standing

GD 355 Media Languages Workshop
3 Credits
This course is taught in modules designed to explore various media languages relevant to visual problem solving: HTML 5.0, CSS, javascript, processing or others could be covered in short workshops. Students will be exposed to a broad range of programming languages that are used in professional design practice.
Prerequisite: GD 220 or Post-Bac G.D. student standing

GD 360 Branding
3 Credits
Students explore the comprehensive branding process by creating functional design solutions. The student gains a new level of understanding of how design and communication can help define an organization's message or product as well as engage how it performs. The course investigates the brand positioning process, strategic thinking, brand case studies, integrated brand communications, the launch of new products, target audiences and a collaborative design process.

GD 365 Package Design
3 Credits
This studio course focuses on three-dimensional structures for a broad range of products that not only protect package contents but also create an experience for the user. Students examine how messages behave when distributed in three-dimensional space. Conceptual development, prototyping, materials, type, image, layout, design and form are fully explored to create commercial packaging. The class will also focus on social, sustainable and environmental issues.

GD 366 Design it Yourself
3 Credits
Inspired by the book D.I.Y., published by MICA G.D. M.F.A. faculty and students, this course is for students who want to publish words, images and ideas on paper, on t-shirts, on the web or anywhere else. Learn how to self-publish, how to think like a designer and clarify your ideas
to pull together the materials, services and software you need to make your concepts real. This course demystifies the technical side of small-scale publishing in various media while experimenting with the creative side of design.

**GD 368 Motion Graphics**  
*3 Credits*  
This course focuses on time-based design elements of space, pacing, motion and interaction as they relate to graphic communication. Projects will push the boundaries of emerging media environments and could explore designer-controlled narrative, haptic interaction, sound or user interaction. Students are encouraged to focus projects around their thesis work or other self-determined endeavors.  
*Prerequisite: GD 300 or Post-Bac G.D. student standing*

**GD 399 Special Topics in Design**  
*3 Credits*  
Special topics courses are developed to cover emerging issues or specialized content not offered as part of the core curriculum. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats such as working with community partners or corporate clients.

**GD 400 Advanced Design I**  
*3 Credits*  
Students build their portfolios with projects that require research, content generation and complex visual problem solving. Emphasis is placed on cultivating a personal voice in design, interests and abilities. In conjunction with Senior Seminar, work in this class begins to identify areas of interest for the senior project.  
*Prerequisites: GD 301 and GD 320*

**GD 402 Senior Seminar**  
*3 Credits*  
Students build their knowledge of design discourse and professional practice in the discipline through a mix of readings, writings and practical projects. This course complements the portfolio development goals of Advanced Graphic Design 1 and 2. Visiting designers provide critiques and seminar presentations.  
*Senior-level graphic design majors only*

**GD 405 Generative Typography**  
*3 Credits*  
Students explore the overlap of graphic design and code in this course. Basic typographic principles such as hierarchy, form and counterform, texture and grid are explored through computation. Code-driven aesthetics such as plotting, randomization, repetition are explored to generate typographic form.

**GD 420 Advanced Design II**  
*3 Credits*  
This capstone course is centered around the senior self-directed project, an independent project in design studies requiring the development of a body of work in consultation with faculty and peers. As a parallel track, students continue to hone their portfolios and learn job-seeking protocols.  
*Prerequisite: GD 400*

**GD 422 Poster Design & Print**  
*3 Credits*  
This course is designed to explore the poster as a vehicle of visual communication. Students will explore the context of posters through history and as relevant today. They will build skills in combining type and image at a large scale for persuasion.
GD 425 Materials & Methods
3 Credits
This course is a laboratory to explore how processes and materials can both form and inform design. The synthesis of old and new, analog and digital and hand- and computer-based methods provides students with an opportunity to work beyond the constraints of the computer and take advantage of the aesthetic effects that actual materials bring to visual communication. Students will complete a series of experiments investigating different approaches to synthesizing analog and digital methods into graphic design artifacts.
Prerequisites: GD 220 & GD 221 or GD 325 or Post-Bac in G.D. student standing

GD 430 Web Design
3 Credits
This class introduces the concepts, technologies and languages used to design and build modern interactive experiences. Students will learn key components of the interactive design process and design and production techniques. Students utilize and build on their typography, compositional and systems design skills to realize their ideas. This class is 35% Design, 65% Development and 100% work.
Prerequisite: GD 220 or Post-Bac G.D. student standing

GD 431 Front End Web Development
3 Credits
This course provides experienced web designers with an opportunity to further their conceptual abilities, designing more complex web sites. Students will develop their knowledge introduced in the GD 430 concentrating on projects which rigorously explore issues of visual communication, interactivity, user experience and inter-media. Students will design a variety of site typologies such as e-commerce sites, educational sites and intranets. Software will include site management tools, time and sound applications.
Prerequisite: GD 430 or Post-Bac in G.D. student standing

GD 432 Information Visualization
3 Credits
Students explore a range of possibilities in visualizing data and information. In addition to archetypical diagrams such as pie, bar, plot, line diagrams, complex data can be expressed through matrices, graph-based visuals, comparisons, three-dimensional visuals or motion graphics. Various methodologies will be explored for visualizing information for clarity, readability and editorial voice.

GD 433 Design for Change
3 Credits
Design for Change builds upon the experiences of Design Coalition and is likewise dedicated to creating partnerships in the community. Through an intense, collaborative, process-based approach, this class explores the principles of social and community-based design. Students will be challenged to extend their learning in the community, implementing projects developed in the precursor course.

GD 435 Letter Workshop
3 Credits
Students explore traditional and experimental approaches to letter-making in the context of design. The role of the letter arts in contemporary design will be explored through a series of workshops, assignments and lectures. Instructors draw on their professional working experience as letterers and typeface designers to expose students to unusual working methods, lettering, typeface design and typography. May be repeated for up to 6 credits.
Prerequisite: GD 201
GD 436 Lettering & Type  
3 Credits  
Students explore experimental and traditional approaches to typography and custom lettering in the context of design, art and theory. Class projects and subjects encompass a wide variety of technical and conceptual approaches to the letter arts, including typeface design exercises, experiments in conceptual lettering and real-world applications. May be repeated for up to 6 credits.  
Prerequisite: GD 221 or GD 325 or Post-Bac in G.D. or M.F.A. G.D. student standing.

GD 440 Digital Editorial Workshop  
3 Credits  
This course examines the intersection between editorial systems and emerging technologies. Students will explore the possibilities of shifting archetypal formats such as books, magazines, newspapers and exhibitions into 2-D and 3-D digital space. Students will build strong skills in prototyping, typography and layout by addressing the way scale, narrative, format and sequence affect user experience.  
Prerequisites: GD 300 & GD 321

GD 445 Epic Fail  
3 Credits  
Discover how playful experimentation, thinking with your hands and embracing risk and failure can invigorate your creative practice. Together, we will investigate the role of emergent technologies in problem solving and forming, while exploring a constructionist learning perspective. This course is designed as a hands-on, participatory workshop in the fabrication lab, where we'll be making and tinkering together each week in order to develop our own critical making (and failing) process.  
Prerequisite: GD 200

GD 455 Process Lab  
3 Credits  
This class will introduce students to a variety of methodologies applicable to the graphic design practice. Each class session will introduce a new means of exploration in the arenas of form, concept or context. Non-traditional formal exploration, variations in ideation and transparency in collaborative process will be utilized to encourage a unique approach to research and development amongst individual students. Students should have a laptop to enroll.

GD 468 Advanced Motion Graphics  
3 Credits  
This course offers advanced concepts and methodology for designing complex motion graphics and builds upon GD368 Motion Graphics. Mixing audio, capturing live footage and creating 3-D elements/movements will be expanded. Composition, pacing, motion, structure and editing will be given an increasingly critical eye. Students will become fluent in After Effects and be able to effortlessly incorporate their knowledge of motion in their studio practice.  
Prerequisite: GD 368 or permission of instructor

GD 470 Signs, Exhibits & Spaces  
3 Credits  
This course examines the relationship of communication design to the 3-D realm. Large-scale graphics, signage systems and exhibition design are explored through a series of projects and presentations. Students will gain skills in developing environments for sharing information. Materials, fabrication processes and documentation methods will be reviewed.
CWRT 100 Academic Writing Workshop  
1.5 Credits  
This workshop is based on the dual premise that writing is a form of thinking on paper and—like painting or sculpture—a written piece is a “made thing,” requiring structural integrity and thoughtful original use of materials (in this case, language). Students analyze a wide range of writing, including their own and experiment with different structural and organizational strategies, sentence-level revision techniques, research methods and the nitty-gritty of achieving a tight, powerful final draft. Required of all incoming students. A waiver is possible for students with acceptable transfer credit or after Critical Inquiry/Art Matters faculty assessment of an academic writing sample. Students for whom the workshop is required will take a total of three elective credits.

CWRT 209 Genre: Introduction to Creative Writing  
3 Credits  
In this course we will write poems, stories, essays and scripts. We will focus on the fundamental elements of a variety of genres, learning from the examples of a spectrum of prose writers, poets and dramatists. In-class exercises and assignments will encourage us to experiment with character and scene development, narrative strategies, dialogue, point of view, autobiography, time and space, poetic compression, form and the documentary practices of journalism. Our work will familiarize us with the many ways writers turn experience into expression and form into meaning. Visiting guest writers may offer observations of their respective crafts. In addition to in-class exercises and workshop critiques of student work, assigned readings will develop awareness of historical contexts and innovations. Required for all LLC Creative Writing minors and for all intermediate and advanced writing workshops.  
Prerequisite: HMST 101 or Permission of Instructor.

CWRT 226 Introduction to Poetry  
3 Credits  
This course introduces the initiate poet to the basic poetical forms and the tradition of poetry in America in English. However, it focuses on developing the student’s facility to think critically and use language in ever more innovative ways as a transferable strategy to engaging creativity as a process. The Poetry Speaks text and compact disc set of readings and the Handbook of Poetic Forms are required reading along with selected local and contemporary poets’ work. Requirements include portfolio assignment poems, one analytical peer essay review, one analytical essay based on assigned texts and two copies of a ten-page chapbook of original poetry to be celebrated at two required public readings with classmates.

CWRT 244 Zines Workshop  
3 Credits  
This creative writing workshop has two focuses: (1) on studying and reading zines and the impact that they had on the culture which they chronicled; and (2) creating new original zines reflecting the student’s perception of the 21st century. From the earliest zines and graphic novels scribbled on pyramid and cave walls to the pamphlets that started movements and wars and demanded the creation of the printing press, zines have been an important part of human history and human development. In this course the student is asked to consider the historical perspective of zines and to endeavor to create one 20-page zine with any kind or combination of kinds of writing with substantial intellectual and artistic meaning. These zines are to be replicated and presented at Zineposium where a student exhibit and panel discussing topics relevant to the student zines would be celebrated by the community.
Other class assignments include writing a one-page review of a published zine, a one-page review of a music compact disc, a one-page letter to the editor, an essay to a magazine and a coherent video essay of something that happened at MICA or in Baltimore.

**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**CWRT 248 Pop Culture Journalism**  
3 Credits  
This is a writing course focused on the craft of popular-culture journalism, that genre of newspaper/magazine reporting that covers art, music, film, theater and the cultural scene. Students will complete a portfolio of three types of stories: a review, a profile and a feature. Each assignment will have three component parts: a written pitch, a draft copy and a ready-for-publication revision. The class will be run primarily as a workshop, but will also include guest speakers — A&E reporters, critics and editors from the City Paper, The Sun and a lifestyle magazine (Baltimore or Style).

**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**CWRT 270 Crafting Genre Fiction**  
3 Credits  
Often dismissed as bad writing that guarantees large sales for publishing houses, genre fiction offers more than simple escapism. It reaches a place of great imagination and functions as an allegory to human experience. Three genres: Fantasy, Science fiction and Romance will be examined in this course. In considering Fantasy, arguably the oldest and most influential of genre subjects, we will look at the historical tropes that have influenced the books we read today: Gothic fiction, Romances such as the Arthurian legends, Fairy Tales and the themes of The Hero’s Journey. In considering Science fiction, a subject well entrenched in American popular culture, we look at the tropes of pulp fiction seen in magazine short story publications. These narrative themes will include the idea of “playing God,” and apocalyptic/Post-apocalyptic Worlds. In our consideration of Romance, long considered trashy fiction for women, we will look at the legacy of the Fairy tale and its contemporary incarnations. Our prevailing theme will be that of Self Discovery, as so many heroines (and even heroes) of Romance thei own inner demons as well as those in the outside world in order to create their very own “happily ever after.” We will include the theoretical issues of race, gender, sexuality and popular culture. Students will be expected to engage with their peers on topics such as monoculture species in science fiction, the treatment of sexual relationships in romance and the display of racial diversity — or lack thereof — in fantasy.

**Prerequisite: HMST 101 or Permission of Instructor.**

**CWRT 281 Writing Children’s Picture Books**  
3 Credits  
So you want to make a children’s picture book? Great. This course will help you develop your text. But as we begin reading children’s books (and books about children’s books), writing manuscripts and sharing them with each other, we will quickly encounter some challenging questions. What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on or attempt to change the truths of life — things like love, desire, satisfaction, hurt, difference, sickness and death? What values or norms does it establish — or subvert? Do the words and pictures reinforce one another or is there tension between them and to what effect? What values or expectations are at stake as the story or pattern unfolds? Assignments include analyzing a children’s book or books, reading books with children, emulating a specific author, reworking an old story and developing an original story or concept. We will discuss both text and illustration in published picture books, but the creative assignments and workshop discussions will focus on the text component. Ideally, each student will conclude the semester with a manuscript that is ready for illustration.

**Prerequisite: HMST 101 or Permission of Instructor.**
CWRT 304 Writing for Performance
3 Credits
Designed for students who want to experience the immediacy of theater, this workshop offers participatory experiences in scene writing, improvisation and acting. Other activities include readings of student work and analysis of selected plays. The course culminates in a workshop production of scenes, monologues and performances written and staged by students. 
Prerequisite: HMST 101 or Permission of Instructor.

CWRT 305 Poetry Quilting
3 Credits
This course is a poetry course that explores the process of making original poems as fabric quilts. Beginning with the text as the word made magic and the ideology of weaving as communication, this course asks the student to make fabric art operating at the level of communication and literary symbolism.

CWRT 320 Video Poem Workshop
3 Credits
This literary studio workshop is your inquiry into the world view of the poet who makes and records images. Toward that end you will read poets from more than one place and write your own original poems and make poetry movies with your cell phones to be loaded on a flash drive for analysis in class that reflect your skill at analyzing text. Your original writing will overlap with writing poetry as a collective and reading assigned works that challenge you to use your critical thinking ability toward defining the concept of “seeing,” as it functions to analyze text and culture in different places and in different ways.

CWRT 322 Screenwriting Workshop
3 Credits
This course is designed to provide students the opportunity to develop their creative and analytical abilities through the practice of screenwriting. It is also intended to introduce you to the basic formal structures common to all dramatic writing. Each week we will be approaching screenwriting through a new set of workshop exercises designed to enhance both your creative imagination and your understanding of the form. Each student will have the opportunity to develop a film script and will write either a short film or the first act of a full-length screenplay (approximately 45 pages).
Prerequisite: One Writing course at the 200-level or above or Permission of Instructor

CWRT 326 Intermediate Poetry Workshop
3 Credits
In this poetry writing course, we will collectively engage in poiesis— the process of making —by balancing tradition with innovation, curiosity with critical thinking and discipline with play. As a foundation for our writing, we will consider 20th- and 21st-century poems and poetry collections (with occasional poems from other time periods), along with a few works in other media. In addition to the readings, students will be responsible for generating new poems each week, for giving one another nuanced, well-considered feedback in weekly workshop sessions and for attending a least one literary reading over the course of the semester. Students will also submit a final portfolio of polished poems from over the course of the semester, which will include a critical summary of their revision choices.

CWRT 330 The Contemporary Memoir
3 Credits
This course surveys some of the successes and scandals in contemporary memoir, focusing on the use of both writing and reading in dealing with personal pain, dysfunction and disaster. In addition to weekly and ongoing creative writing assignments, students read from authors like Tobias Wolff, Bauby, Katherine Harrison, Mary Karr, Dave Eggers, Michael Ryan, Martin Amis, Jerry Stahl and Susanna Kaysen. Critical reaction to and reviews of these works are also read and discussed.
Prerequisite: One Writing course at the 200-level or above or Permission of Instructor
CWRT 347 Writing the Short Film
3 Credits
Many filmmakers begin their careers with short films. Short films allow new filmmakers to fully practice and display their craft with limited resources. But short filmmaking is a distinct form in its own right. The course will provide instruction in general screenwriting while focusing on the specific techniques used to make engaging shorts. This writing-intensive class examines the elements particular to screenwriting for short films via lectures, screenings, writing assignments and in-class readings/critiques. Topics include the history of short films, idea generation, three-act structure, creating compelling characters and dramatic scene construction. Students will complete several writing projects and deliver a production-worthy 8-15 page screenplay by the end of the semester.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

CWRT 403 Advanced Creative Writing
3 Credits
The advanced topics courses offer students opportunities to go deeply into a particular genre. Where the emphasis in introductory and intermediate writing workshops is on exploration, experiment and on developing a critical sensibility, the advanced courses invite a commitment to a specific body of work: a collection of poems; personal or critical essays; a novella or collection of short stories. Each semester faculty teaching these courses will offer specific, focused topics for their particular course.
Prerequisite: One writing course at the 200-level or above or permission of instructor

CWRT 410 Reading/Writing Graphic Narrative
3 Credits
This advanced course is designed for students who are interested in contemporary literature that uses both words and pictures. Students will use the class as a seminar to discuss assigned works and a lab to create and workshop their own process-driven comics. Readings will include five full-length comics. These works are chosen specifically to depart from graphic novels, while representing a range of formats present in the last 30 years of comics publishing. We’ll also look at cultural criticism and comics theory as it applies to our texts. Some questions we’ll ask: How do the formats of these works serve (or undermine) their goals? How does each artist use (or reject) conventions of comics art to tell a story? What is uniquely possible in the medium of comics that isn’t in other art forms? This course requires drawing, but does not require advanced illustration skills.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

CWRT 426 Advanced Poetry Workshop
3 Credits
"Poetic" describes the sublime accomplishment in all the arts. Poetry is the sister art of painting and the urge to appreciate, study and make poetry is a traditional and natural desire of the visual artist. This class is for experienced poets, a forum to uncover and gratify the desire for poetry in our lives. Students read the work of accomplished poets and write and critique the work of themselves and other members of the class.
Prerequisite: One 300-level writing course

CWRT 467 Creative Nonfiction Workshop
3 Credits
Those who work in the genre of creative nonfiction recognize that writing can be creative while using factual materials. This course focuses on learning and refining the craft of creative nonfiction through the development of personal narratives. Students work on refining the traditional techniques of journalism and reportage, while maintaining a strong and special individuality and a singularly distinctive voice. They read a series of essays which possess this unique subjectivity of focus, concept, context and point of view and analyze the way in which information is presented and defined. The final project includes the completion of a longer narrative or a series of shorter narratives.
Prerequisite: One Writing course at the 200-level or above or Permission of Instructor
CWRT 468 Advanced Creative Writing: Writing History

3 Credits

Histories are great stories and there’s no better way to learn about the past (and the difficulty of interpreting it) than to try to tell one of its stories fully, accurately and with narrative drive. Students will read and discuss a broad range of narrative histories, each with its own way of framing problems, presenting evidence, building credibility, structuring narrative and delivering a good read. In the first half of the course students will experiment with a variety of writing techniques and in the second half they will pursue an in-depth independent research and writing project with an optional visual component.

Prerequisite: One Writing course at the 200-level or above or Permission of Instructor

HIST 226-IH1 Urban History: Pre-Industrial

3 Credits

City living is literally synonymous with civilization: the root of the word civilization is the Latin word civis, meaning city. This course will trace the history of urban life back to its origins in the Middle East, to understand the roots of urban culture, its meaning, its significance, its varieties. This investigation will combine studies of particular cities: what they looked like, their inhabitants, their rituals, but will also engage in an extensive look at theories of what cities are and how they have shaped the mentalities of those dwelling in them. Is there an urban personality? Are cities the zones of cultural and artistic dynamism? Do cities create freedom or restrictions on human life? What are the environmental impacts of cities? For their semester-long project, each student will select one particular city on which he/she will focus: possibilities include Rome, Delhi, Beijing, Babylon, Jerusalem, Alexandria, Paris, Tenochtitlan/Mexico City and many others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 230-IH1 The Crusades

3 Credits

This course will examine the history and legacy of the Crusades. The Crusades were mostly invasions of Christian Europeans into Muslim-ruled areas in the Middle East during the Middle Ages, although Crusades were also launched against pagans in Eastern Europe orthodox Christians in Constantinople and so-called heretics within Western Europe itself. This course will examine the history of the Crusades from both the perspective of the Crusaders and of those they attacked, particularly from Muslim and Arab sources. The course will also attempt to contextualize the phenomenon of Crusading by providing an overview of Christian European and Arab Muslim culture and society, such as comparisons between Saint Augustine’s theories of Just War and the idea of jihad in Islam. Furthermore, we will look at the legacy and implications of the Crusades in the post-medieval world, including the continuation of the use of Crusading discourse in European/American imperialism and in anti-Western rhetoric in the present day.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 245-IH1 The Black Death in History & Literature

3 Credits

In 1348, the disease that would be called the Black Death swept west from Central Asia to Europe, where it quickly annihilated up to a third of Europe’s population in the span of one short year. This was neither the first nor the last occurrence of this dread disease in world history. The effects of the plague on the social fabric of the societies with which it came into contact were considerable, but so were the psychic effects and the intellectual and artistic worlds felt compelled to attempt to understand what the plague was, as well as its grander philosophical and moral implications. This course studies some of those efforts, with discussions of readings from Boccaccio, Defoe, Villon, Camus, danse macabre and grotesque
literature, artistic responses and the necessary social background of the Black Death and theories about the impact of disease in history from writers such as William McNeill, Jared Diamond and others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 251-IH2 Architecture & Social History of Baltimore
3 Credits
In many ways Baltimore is a microcosm of the growth of the United States. The opening of the B&O Railroad linked the vast agricultural areas of the Midwest to the Port of Baltimore and the Atlantic trade system. Baltimore lay at the heart of the industrial revolution. Architecture is perhaps the art form that most closely records the economic, demographic and political record of a city. This is especially true of Baltimore’s architecture — its churches, factories, harbors and neighborhoods. This class explores Baltimore’s history, using architecture as a road map of its development.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 280-IH2 Civilization & its Discontents
3 Credits
For the 10,000 years since human beings first started living in complex societies, civilization has had its supporters and its detractors. For some, being human necessarily means striving to create, to build, to order, to civilize. Others have attempted to reject or critique civilization by returning to the wilderness and celebrating the natural over the constructed world. In all, to defining the civilized has been a fundamental part of to defining the modern. This course will investigate and interrogate the intellectual history of the concept of civilization, reading both those who have sought to define and celebrate it and those who have, in some way, rejected it. Readings and topics may include: the pros and cons of the Agricultural Revolution, Early Christian wilderness saints, medieval Wildman legends, Norbert Elias’s “Civilizing Process,” Freud’s “ Civilization and its Discontents,” living ‘off the grid’ and John Krakauer’s “Into the Wild.”

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 320-TH Crowds, Riots & Mass Society
3 Credits
All historical societies have routinely described collective groups of people as primary actors in political and community life. Current politicians invoke “the American people”; pollsters and historians speak of a community’s public opinion; medieval chronicles and modern newspapers alike describe scenes of mass hysteria, the dangerous rabble and other similar manifestations of a sort of collective will. This class discusses the phenomenon of crowds, riots and the mass society and the various theories that have been developed to explain it. Topics include: theorizations of the crowd and the collective, mass hysteria and fear, demonstrations, sociological/mathematical modeling of crowd dynamics, the flash mob, and the relationship of the individual with mass society. Includes readings from Plato, Marx, Rousseau’s concept of the General Will, Freudian studies of the collective psychology such as Gustave Le Bon, Canetti, contemporary sociological studies and Existentialist literature, as well as materials from other media such as the 1928 classic film The Crowd, supplemented by field studies of crowds in action and other activities.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

HIST 338-TH History, Memory & Imagination
3 Credits
This course examines the contested nature of historical inquiry and narrative during the past 100 years, addressing a number of central themes: What is the nature of the historian’s craft and what is the relationship of historical research and writing to art, literature and the social sciences? What is the role of moral judgment in historical inquiry and what ethical duties must historians consider in interpreting the past? What is the nature of historical “truth,” and on what basis does the historian make truth claims? What is the nature of the historical “record,”
and what constitutes historical evidence? What is the relationship of theory to historical practice and has the use of theory enhanced or hindered our understanding of the past? Authors studied will include Herbert Butterfield, Marc Bloch, E. H. Carr, G. R. Elton, Hayden White, Quentin Skinner, Roger Chartier and Richard J. Evans.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**HIST 373-TH Dream Workshop**

*3 Credits*

This course will survey theoretical approaches that address what dreams are and what they mean, with an emphasis on Jung and the post-Jungians. We will consider the various forms of dreams — recurring, panic, erotic, the nightmare, lucid and prophetic — and attempt to illuminate their underlying psychological meaning. Dreams as they have appeared in art, literature and film will also be explored, as well as daydreams, fantasies, memories and collective dreams. To complicate our exploration, we will hold the idea in our minds that we don’t know what our dreams are about and appreciate the presence of loss and mystery in relation to our dreaming life. Students are asked to keep a dream journal throughout the duration of the course.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**HIST 408 Pre-Industrial Daily Life & Folk Culture**

*3 Credits*

History often covers the powerful people, epochal events and great geniuses of the past, but in this course we will seek to discover some of the lost beliefs, practices and daily rituals that shaped the lives of the ordinary people who constituted the vast majority of those who lived before us. We will focus on Europe and North America from roughly 1200-1850, a period both formative of our own cultural experience and distant enough so that uncovering the history of its people will seem foreign and poignant to our 21st-century world. This course will provide advanced students skills in research in primary source material (songs, recipes, diaries, material culture) as well as theoretical issues involved in the study of popular history. We will study the social world in which folk practices developed, which may be of particular interest to students whose studio work draws from these traditions. As a final project, students will be asked to present research which could include a recreation or performance of some ritual, practice or activity from this “lost” time.

**Prerequisite:** Junior level or higher (Includes Graduate and Post-Baccalaureate students).

**HIST 410 Propaganda: Thought Control**

*3 Credits*

It is often said that totalitarian societies are characterized by propaganda and control of symbolic productions, while democratic societies maximize freedom of belief and expression. This class begins with the opposite assertion — propaganda and thought control are, in fact, the cornerstone of democratic societies. In societies where governments and moneyed elites cannot easily use brute force to control people, they must adopt more subtle means of control and in the 20th and 21st centuries this has been the control of thought through carefully designed spectacles and constructed meanings of contemporary events. This is not to say that force isn’t used in democratic societies, but an important part of the constructed meaning of “democracy” is that it is not used. While totalitarian societies control bodies, democratic societies control people’s minds. This is the lesson of George Orwell’s 1984. The contest over symbols and meanings in so-called “free or open societies” is therefore more crucial than it is in “closed societies.” Thus, as we will see in this class, public relations and propaganda have merged in the 20th century with news reporting and journalism so that now they are completely indistinguishable or, to say it another way, most major journalism is in reality public relations. One of the founders of public relations, Edward Bernays, wrote that, “The engineering of consent is the very essence of the democratic process.”

**Prerequisite:** HMST 101 or Permission of Instructor.
HIST 415 Museums, Nature & Power
3 Credits
This course surveys the development, since the mid-nineteenth century, of mostly American museums focused on natural history and ethnography as sites of research and public engagement. After focusing on networks of collection and the establishment of metropolitan museums for displaying the goods of scientific fieldwork and imperial activity, we will investigate the politics of collecting, what it means to present things as “natural,” humans as museum objects versus subjects and the ongoing roles of museums as sites of preservation, education and public memory. Visits to museums in Philadelphia and Washington, D.C., will provide opportunities to observe firsthand how curators have dealt with these issues and how their museums function as a result.
Juniors and Seniors only

HIST 434 The American Civil War
3 Credits
This course investigates the political, economic, social and military aspects of the American Civil War, beginning with an overview of the conditions and events of antebellum America and proceeding to the war itself, observing and analyzing its causes and effects. The course covers the chronology of its battles and other events that punctuated the lives of Americans, from politicians to generals, from the common soldier to families left at home, from writers and artists to pundits and scalawags. Finally, the course will explore post-war Reconstruction and the slow and painful beginning of the America we know today. Extensive reading is augmented by lectures, films, demonstrations and field trips, all of which will culminate in active discussions. Examinations are given and an in-class presentation is required.
Undergraduates at the Sophomore level or higher only or by permission.

HMST 101 Critical Inquiry
3 Credits
This course asks students to explore the intellectual and aesthetic foundations of their work and the work of others. This calls for a vigorous investigation into the nature, sources and consequences of personal values (intellectual, moral, formal, philosophical) and such values are invoked in the process of creation and critique. Students are given opportunity to sharpen and extend their ability to articulate their critical responses, both in written and spoken form, reinforcing the essential link between critical thinking and artmaking and demonstrating the powerfully complementary nature of language as a medium vital to the thoughtful artist.

HMST 105 Introduction to Humanistic Studies
3 Credits
This foundation elective class is intended for students interested in exploring MICA's double major in Humanistic Studies and one of the studio majors — those interested in pursuing an integrated and socially concerned program of study in their college career — and beyond. Artists of the 21st century are increasingly multidisciplinary. They want to be object makers as well as writers and spokespersons for their culture. This class is designed to examine the problems and strategies of working across traditional disciplinary boundaries. It also serves as an introduction to Humanistic Studies and the role of the "public intellectual" in today’s world. It opens the debate on a wide range of issues — historical study, feminism, contemporary philosophy, film, politics and many more. The discussions in this class will grow out of the most important intellectual crises of the 21st century.

HMST 220 Sophomore Seminar: On Being Human I
3 Credits
This is the first required class for majors in Studio Art + Humanistic Studies. It explores the question of what it means to be a human being through a review of concepts developed by thinkers and writers throughout history and in a global context on the problem of human
Undergraduate Course Descriptions

**HMST 230 Sophomore Seminar: On Being Human II**
3 Credits
The class follows closely on the Fall seminar. The two semesters are actually "serially team taught"; that is, two faculty with different approaches or theoretical frameworks will address essentially the same theme — the human experience. They will consider different historical and cultural configurations. For example, a philosopher might be paired with someone from Literature. The two instructors will work together to prepare their syllabi so that the work over the two semesters is complementary. In both semesters, students will begin to consider professional opportunities for graduates in the humanities and arts.
Prerequisite: HMST 101 or Permission of Instructor.

**HMST 240 Global Perspectives**
3 Credits
This course explores our contemporary world and world events, especially as they relate to the interests of humanists. This course takes a "non-western" perspective, focusing on politics and history. All readings are by authors, activists and scholars outside the Euro-American nexus. Its goal will be to bring students up to date on where human development and the progress of societies stand in the 21st century. This class will introduce students to non-western ways of looking at the contemporary world and to the world systems theory. It will also consider the media through which so much of the world is represented and understood.
Prerequisite: HMST 101 or Permission of Instructor.

**HMST 310-TH How We Became Posthuman**
3 Credits
The title of this class comes from Katherine Hayles' How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics. This class will study the changes in concepts of human nature produced by artificial intelligence (cybernetics), information theory, genetic coding and more. Kevin Warwick wrote in 2000 "I was born human. But this was an accident of fate—a condition merely of time and place. I believe it's something we have the power to change. I will tell you why." We are now able to create genetically modified "designer" babies. "Human" is a construct that emerged in Renaissance "humanism." It defines our species according to qualities such as reason, morality, benevolence, sociality and so on. The 20th and 21st centuries are characterized by apocalyptic themes in literature, film and theory — "humans" are threatened with extinction while other beings — aliens, cyborgs, zombies, machines with artificial intelligence — emerge to take their places. They become the models for defining us. All of this suggests the emergence of a new “posthuman” era that we are moving into. The goal of this class is to explore this new era.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**HMST 315-TH Critical Race Theory**
3 Credits
Critical race theory scholars have argued that racial inequality is endemic to American society. This course examines how a critical framework that initially emerged from legal studies of structural racial inequity has influenced thinking in history, sociology and education and how elements of critical race theory have been deployed and resisted in public debate. Students will read classic works on race and the law, whiteness, civil rights, color blindness and affirmative action and recent interventions attentive to gender, class and sexuality. Throughout the course we will consider the possibilities and limitations of critical race theory as a lens for understanding current conditions of inequity.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

nature. The goals of the course will be to build the students' analytical reading skills along with substantial experience in research and writing. Readings will include texts in literature, philosophy, history, the sciences, as well as an examination of material productions such as art, architecture, states and nations. Humanistic Studies majors are to take this course in conjunction with the Spring semester course On Being Human II.
Prerequisite: HMST 101 or Permission of Instructor.
HMST 320-TH Humanistic Theory I
3 Credits
This class is the first junior-level requirement for all Studio Art + Humanistic Studies majors. It looks at social, intellectual and other theories that are brought to bear on the analysis of culture, especially in the context of the last hundred years or so of work. For example, students may explore the tradition of anti-humanism from Nietzsche to Foucault or theories of race, feminism, gender, sexuality or theories of semiotics, language and meaning. Theoretical explorations into community, political and economic structures will also be important. Some community involvement may also be required, especially in MICA’s Community Arts Partnership program. Substantial research and writing will be required.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

HMST 330-TH Humanistic Theory II
3 Credits
This class follows closely on the Fall semester of Humanistic Theory. Like the sophomore seminars, these two classes are “serially team taught” by two different instructors who bring different perspectives and intellectual frameworks to the subjects of the class. This class will require substantial research and writing and may require some community involvement, especially in MICA’s Community Arts Partnership. Further work in professional development will be required. Students will also work on making connections with the projects they are doing in the studio side of their integrated major.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

HMST 340 Writing in Humanities & Arts
3 Credits
Writing is important in all Humanistic Studies classes, but this class takes a practical stance. With publication as a goal, we will write for journals, blogs, conferences and zines. Each student will produce and refine three essays, with the help of workshop-style critiques and selected readings. We will focus our energy in particular on art and cultural criticism, taking as our subjects of inquiry selected works of visual art, film, literature and performance, as well as certain cultural phenomena. As we read the work of influential critics and write our own essays, we will consider the purpose, value and potential of criticism and strive to develop our own unique critical voices.
Prerequisite: One Academic course at the 200 level or higher.

HMST 346-TH Introduction to Critical Muslim Studies
3 Credits
In Critical Muslim Studies, an interdisciplinary area of scholarly inquiry, Islam is not considered merely a religious, spiritual or cultural tradition but rather becomes the focal point of an area of study that explores, through a variety of disciplines and methodologies, how we produce knowledge that is no longer organized by the West/Non-West divide. CMS investigates global ways of thinking and being in the world, raises questions about decolonization and postcolonial approaches to understanding the world and critiques Islamophobia, Eurocentrism and other forms of xenophobia. This course introduces materials from a variety of fields, which may include Anthropology, Sociology, Literature, History, Cultural Studies, Critical Studies and Islamic Studies.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

HMST 470 Being Human in the Era of Posthuman
3 Credits
What are the essential qualities of the “being” that the Humanities study? Do they evolve over time and across historical eras? Have we now crossed into a “Posthuman Age” in which qualities such as freedom and dignity are obsolete? The goal of this class is to help students locate the articulation of “being human” in the humanities and arts by addressing directly the issues raised by Posthumanism. We will do this by reading comparatively certain key texts from the period of Renaissance Humanism and from the Posthuman age. For example,
Richard Dawkins' *The Selfish Gene* might be read against Adam Smith’s *Theory of Moral Sentiments*. This class will include both analytical and creative components. The re-definition of “being human” is shaping up to be the great challenge of the 21st century and those who are students today will be the creators of this new definition. This class welcomes Graduate Students.

**Prerequisite:** One Academic course at the 300 level or higher or Grad/Post-Bac standing.

**HMST 480 Senior Thesis I**

*3 Credits*

Fall and Spring of the senior year, this course will be taught by a single instructor who will serve as the mentor for each student’s senior thesis project. The class will also focus on contemporary issues in Humanistic Studies. This will serve as a culmination of work done at the lower levels. The thesis project will begin very early in the fall with a written proposal by each student. Some students will choose research papers; some will choose an integrated project linking their studio work with their academic work. Students should undertake a major project that grows organically out of their three years of experience at MICA as a combined Studio Art + Humanistic Studies major.

Senior-level humanistic studies majors only

**HMST 490 Senior Thesis II**

*3 Credits*

Students concentrate on their thesis projects. Class presentations and group critiques will take place as work progresses. All students should work toward a public presentation at the senior show. This can be in the form of a Humanities conference or some other venue developed by the class.

Senior-level humanistic studies majors only

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**INTELLECTUAL HISTORY**

**IHST 200-IH1 Intellectual History: Ancient Culture**

*3 Credits*

The scope and orientation of the class is global, looking at the rise and fall of centers of cultural and humanistic activity and considering as much as possible lines of influence from earlier civilizations to later ones. While some general historical and analytical books will be assigned, the emphasis will be on reading primary sources in their entirety and books that hold something of the status as major or classical contributions to the humanities or human knowledge. The goal of this class is to provide a foundation that can be further developed and explored in upper-level courses in art history, literature and the humanities.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 201-IH1 Strange Peoples: Ethnography**

*3 Credits*

An interdisciplinary course informed by history, intellectual history, the visual arts, anthropology and literature. Observation of "exotic" peoples in order to gain knowledge of humankind is as old as Herodotus. But since the Western encounter with the New World and with non-Western cultures in the Early Modern period, the Western imagination has also turned the anthropological approach to purely artistic ends. This course examines actual travelers’ and explorers’ descriptions of "exotic" cultures, as well as fictional accounts and visual representations of these societies. It traces the development from amateur and ad hoc ethnography to the scientific observations written by modern anthropologists and also considers the work of artists who have imagined societies that do not exist and who give us a "scientific" report on them. In some cases, it is difficult to distinguish the imaginary account from the true one. In all cases, however, the class discovers what the observer's statements
about the foreign society tell us about our own society. Readings include Herodotus, Captain Cook’s diaries, Melville, Michaux, Kafka, Levi-Strauss, Malinowski, Sahlins and other works of art, fact and fiction.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

**IHST 202-IH1 The Age of Reformation**
3 Credits
This course examines the different movements initiated for the reform of western Christendom in late-medieval and early-modern Europe. The course will examine the medieval, scholastic and renaissance contexts of the reformations of the sixteenth century, as well as the thought of the leading reformers. These will include not only the major figures of the Protestant Reformation, but also those calling for internal reform from within the Catholic Church. Particular readings will include selections from the writings of such authors as Desiderius Erasmus, Martin Luther, John Calvin and Ignatius of Loyola, as well as the decrees of the Council of Trent.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

**IHST 203-IH1 Early History of Western Religions**
3 Credits
This course surveys the rich culture of religions that grew in the eastern Mediterranean, including Judaism, Christianity and Islam, in their historical framework. We survey precursor pagan religions in Egypt, Israel, Persia and Greece before considering the early development of Christianity and Islam. We will examine both the complex world views of these religious traditions and the role they played in everyday life, dealing directly with the texts, rituals and religious symbols. Special attention will be paid in a comparative manner to the development of law derived from religious texts.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

**IHST 206-IH1 Bandits & Outlaws: Crime & Justice**
3 Credits
The outlaw is a paradigmatic figure that elicits admiration and fear, sympathy and revulsion and whose example promotes both subversion and conformism. As a figure that, by definition, is removed from society, the outlaw’s example tests the limits and validity of society’s institutions in the popular mind and thus outlaw stories have become vital tools for the questioning of authority and institutions for centuries in all societies. Larger issues such as the place of the Individual in the State, the interplay between mainstream and underground culture, crime and punishment and the police and the limits of community solidarity, can all be addressed through the history of the outlaw.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

**IHST 207-IH1 Creativity & Genius**
3 Credits
Does being human have a special meaning related to possessing the power of creation? Does human meaning come from the self’s creative and productive interactions with an external world through art and work? What is the difference between art and work? Are there dangers, both environmental and moral, to a conception of human beings as manipulators of nature? It is these questions, all spinning off of the central issue of humanity’s creative nature, that will be at the core of a new seminar. The different historical/cultural understandings of the relationship of the creative—and creating—self with other objects (nature) and other selves (society) and these differences are connected with a set of larger fundamental questions about the purpose of human life. Beginning with the Prometheus myth, continuing through readings of Mary Shelley, Marx, Arendt, Kant, Joyce, Shakespeare, neuroscientific studies of genius and ending with student project profiles of a creating person (artist, artisan or worker), literary, scientific, historical and other theoretical perspectives will be placed alongside
accounts of artistic and working practices of creation—both exceptional and everyday—to provide students with a full range of the ways that different people have understood the meaning of their creative endeavors. 

**Prerequisite:** HMST 101 or Permission of Instructor.

**IHST 208-IH1 Foundations of Western History**  
3 Credits  
This course investigates major events in the rise of Europe— the Crusades, explorations into new worlds, scientific experimentation, economic innovations, Protestantism— alongside developments in philosophy, the arts and political thinking. The goal is to gain an understanding of the foundations for what came to be called Modernism.  

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 209-IH1 Arab & Muslim Intellectual History**  
3 Credits  
This class will study the vibrant world of Arabs, Turks (Ottomans), Persians, Jews and North Africans that flourished between 800 AD to 1800 from Spain across North Africa to Iran. As an exploration in intellectual history, we will attempt to understand social and political history through readings in literature, philosophy and the arts. We will, of course, include some straight history as well, but the emphasis will always be on reading primary texts and works that have gained the status of classics. The period known in European history as the Crusades (1095-1250) is actually the Arab world’s Golden Age of philosophy and literature. The great writers and libraries of the Muslim and Jewish Middle East (which included Spain) provided the intellectual material for the rise of Europe. After the Arabs came the empire of the Ottoman Turks. The class will conclude with the collapse of the Ottoman Empire in the late 1800s and the rise of the Islamic Resurgence or Nationalism in the mid-twentieth century.  

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 210-IH1 Mapping Empire, 1500-1800**  
3 Credits  
This course examines the role of maps and cartography in the context of overseas colonization during the early stages of European imperialism (1500-1800). It addresses a number of questions and issues including: 1) the ways in which maps represented (or misrepresented) indigenous peoples and their cultures; 2) the relationship of printed maps to manuscript maps and the importance of secrecy in overseas exploration and imperial rivalry; 3) the relationship of maps to their accompanying written texts in the articulation of geographical space; 4) the development of a “cartographical rhetoric,” which used maps to articulate and assert claims of sovereignty and possession under the ius gentium or “law of nations.” 

**Prerequisite:** HMST 101 or Permission of Instructor.

**IHST 212-IH1 Before 1492: World Systems**  
3 Credits  
The course “Before 1492” is an overview of world history from the birth of the first human civilizations to the end of the European Middle Ages for students from a non-Western educational background. Our main emphasis will be on building a framework of major political, military, intellectual and religious events and movements that have shaped world history from the Western perspective. As most people know, when Columbus set sail in 1492 he was not trying to find the Americas; rather he sought a sea shortcut into the vibrant Afro-Asiatic trading system and the center of the world’s wealth and culture at the time. But most people don’t know much about this world cultural center that extended for 1,000 years from the fall of Rome (ca. 400) to the rise of Europe (ca. 1500) and encompasses the land areas of Africa and Asia, a cultural and economic system centered on the Indian Ocean. This class proposes to explore the intellectual history of the Afro-Asiatic world system that attracted the interest of Europeans and gave them their intellectual and scientific foundations. It includes the empires of Mali and the Ottomans; the rise of Islam and the Islamic World; the Buddhist cultures in S.E. Asia and Japan.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101
IHST 213-IH1 Early Western History of Ideas
3 Credits
This course is designed to introduce students from a non-Western educational background to key concepts of thought that shaped Western civilization from Antiquity to the Enlightenment. Using Gombrich’s A Little History of the World as the guiding textbook, reading excerpts from key documents that are considered important milestones for understanding Western thought, listening to lectures and interacting with guest historians, this class will explore how history connects with ideas that shaped certain eras definitive of a Western understanding of self. The course will also introduce students to the tools of historical research — from posing a research question, to evaluating primary and secondary sources to annotating sources and compiling a bibliography, that is, students will learn the building blocks of how to approach and write a humanities research paper.

IHST 214-IH1 Homosexuality & Civilization
3 Credits
Throughout the history of civilization, people have perceived same-sex love differently. While in classical Greece man–boy love was considered a socioeconomic privilege and tradition, in medieval Europe men and women were burned and hanged for what is now called homosexuality. This intellectual history of homosexuality surveys the period in the West from early Greece to the present and also includes a survey of homosexuality in Imperial China (500 BCE–1849 CE) and pre–Meiji Japan (800 BCE–1868 CE). The class also explores the conjunctions of this history with same-sex love in the visual arts and literature, from ancient Greece and Rome through the Christian Middle Ages and the Renaissance, the Baroque, the Pastoral Elegists and the Gothic. The class continues with the birth of Modernism, the American Renaissance and Aestheticism, the Decadents, Realists and Symbolists, the 19th-century sexologists, the New Woman, Wilde and the emerging "queer" culture.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 221-IH1 Myth, Magic & Ritual
3 Credits
This course will focus on the origins of western philosophy and the pre-history of superstition and religion, considering the origins and tenets of hermetic belief systems such as alchemy, the occult, kabbalah, freemasonry and other gnostic traditions and styles of thought.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 224-IH1 Witchcraft & Demonology
3 Credits
This course addresses the rise and decline of the witch hunt, exploring the underlying social, cultural and intellectual changes that gave rise to the European and early American "witch craze." During the period 1450–1750, upwards of 110,000 women and men in Europe alone stood accused of maleficia — of being in league with the devil and practicing "witchcrafts." Almost half were convicted and subsequently executed. The belief in witches was at this time pervasive and held at all levels of society from the lowest peasantry to elite society; this included high-ranking magistrates who took the threat of witchcraft to the security of the state very seriously, producing a number of learned treatises on how it might be effectively countered. The course will examine a variety of readings from the period, including treatises on witchcraft, inquisitor’s manuals, literary sources and actual transcripts of witchcraft trials.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 228-IH1 Greeks & Persians
3 Credits
The course “Greeks and Persians” will examine the history of interactions between Greek and Persian cultures in the 6th – 4th centuries BCE through the use of ancient texts and archaeological discoveries. Frequent competitors in the political arena, Greece and Persia came to represent the clash of two civilizations, East and West. This course will examine the time period when connections and conflicts between Greece and Persia were at their
highest: the 6th – 4th centuries BCE. The primary focus of the course will be historical, political, religious and cultural aspects of the Persian empire and Greece in the context of the Eastern Mediterranean and the Ancient Near East. Additionally, we will also concentrate on iconography most representative of the two entities, their literary heritage, social history as it relates to the notion of the other, as well as such issues as the status and role of women and minorities.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 234-IH1 The Problem of Evil
3 Credits
This course takes an interdisciplinary approach to the problem of evil: If God is all good, all knowing and all powerful, then why is there so much evil and suffering in the world? Readings will include some biblical literature, early Christian thinkers like Irenaeus and St. Augustine, as well as selected poetry, fiction and drama, including Voltaire’s Candide, Alexander Pope’s Essay on Man, Albert Camus’ The Plague and others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 235-IH1 Sacred Ritual in Russia & East Europe
3 Credits
This course explores the relationship between three key themes: (1) the role of symbolism in the historical context of Russian traditional culture in the late 8th to early 16th centuries CE; (2) motifs of ethnographic imagination in literature, visual arts, music and architecture; and (3) the synthesis of philosophy, artistic expression and religion as a way of life in old Russia. The class further explores the vocabulary of the Eastern Slavic folk art and the syncretic themes embedded in the Slavic ritual traditions. By exploring the aesthetic and philosophical roots of these “primitive” sources, students come to understand how the assimilation and integration of these sources — the symbolism and artistic language of icon painting, the traditions of old Russian books and literary monuments, the image and the role of the cathedral (khram) and design of a traditional costume — brought about the spiritual and creative energy of the modern Russian intellectual life.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 238-IH1 Mythology
3 Credits
Greek and Roman myths are the foundations of Western civilization, the means by which classical civilizations made sense of incomprehensible and powerful forces in the world, the elements, the heavens and human destiny. In these stories, passed through the ages from their origins as oral and communal stories, generations have witnessed the birth of gods and goddesses, immortals who reside apart from humans, procreating, waging war and intervening in the affairs of mortals. Versions of these myths entered the literary and philosophical work of Homer, Hesiod, Aeschylus, Sophocles, Euripides, Herodotus, Plato, Pindar and the lyric poets Ovid and Virgil. This course examines Greek, Roman and Norse mythology and later the founding myths of Mayan, Native American and Celtic cultures, along with their enduring influence on literature, art, music, dance and film.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 241-IH1 The Conquest of the Americas
3 Credits
This course will be taught in Spanish and English. Were the Americas ‘discovered’ in the 15th century or were these lands invaded and their peoples destroyed? What did contact with Europeans mean for the Western Hemisphere? When did the conquest begin and where does it end? This course will include readings from Bartolomé de Las Casas, Prescott’s The Conquest of Mexico and The Conquest of Peru, Galeano’s The Open Veins of Latin America, Che Guevara’s Diaries, as well as writings that address the most recent issues of international trade and the self-determination of indigenous peoples.

Prerequisite: Earned credit or concurrent enrollment in HMST 101
IHST 245-IH1 Civic Humanism  
3 Credits  
Civic humanism refers to a cluster of themes in Western political thought emphasizing the active, engaged life of the citizen and the cultivation of civic “virtue.” This course examines the development of civic humanism in Western political thought from ancient through Early Modern times, the varieties of civic humanist thought (communitarian and juridical) and the evolving attitudes of civic humanist writers towards the emergence of commercial society. Authors studied may include Aristotle, Cicero, Niccolo Machiavelli, John Milton, James Harrington, Algernon Sidney, Thomas Jefferson and Thomas Paine.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 247-IH1 Europe in the Dark Ages  
3 Credits  
This course is a survey of the hidden origins of Europe in the period between the fall of Rome and the Renaissance of the 12th century. This class begins with Roman explorations into barbarian Europe (Tacitus, Agricola and Germania) and looks at the movements and settlement of various tribes (Goths, Franks, Huns) that became the nations of Europe. It covers the great epics such as Beowulf, Song of Roland, Nibelungenlied or Scandinavian sagas of Grettir, the Volsungs or Burnt Njal. Religious writings running from St. Augustine (The City of God) through the pious De Contemptu Mundi of many popes and finally to the Vatican Councils will be covered. Finally, this class looks at medieval science in writers such as Isidore of Seville.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 248-IH1 Chinese Intellectual History  
3 Credits  
This course identifies enduring archetypes and themes from China’s intellectual and cultural history. It explores their origins as well as how they manifested themselves during different historical periods in Chinese literature, art, philosophy and religion. Attention is given to the emergence from oracle bone and bronze ritual vessel inscriptions of China’s writing system. The relationship between ancestor worship, still practiced throughout East Asia and the duty of filial piety, taught by Confucius six centuries before the Common Era, is also examined. Confucian and Taoist theories of human nature and morality are explored as well and reflections from Taoist and Legalist texts regarding spontaneity, creativity, happiness, government, law, war, the Cosmos and other topics are analyzed. Also, salient features of academic prose and fiction are compared; calligraphy as an art form is discussed and the poetry and landscape painting of eremitic scholars are explored.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 249-IH1 Utopia & Apocalypse  
3 Credits  
Intellectuals and dreamers throughout history have imagined utopias — perfect worlds in which all of the moral and social problems that eternally plague human societies are absent. Often, this has been accompanied by a religious or prophetic conviction in the apocalypse. Imaginings of utopia and apocalypse have produced some of the most vivid and profound religious, political and artistic literature in history. This course will investigate many of the expressions of utopia and apocalypse in human history, beginning with the ancient writings of the Bible and Plato and continuing to the present day. At the heart of our investigation will be the following questions: What is the purpose of utopian literature? What role has it played in the development of political thought? Who is included and who is left out of Utopia? What happens when people try to realize utopian societies? Are utopian ideas dangerous? Useful? Necessary?  
Prerequisite: Earned credit or concurrent enrollment in HMST 101
IHST 251-IH2 United States & the World  
3 Credits  
The United States as a political formation, physical space and cultural ideal has been shaped by its encounters with other nations. This course examines American civilization from the late eighteenth through the twentieth centuries as it was wrought on a world stage, through dialog as well as violent conflict at and beyond its borders. It will focus on the role of ideas about the frontier, manifest destiny and American exceptionalism in the formation of the U.S.; the expansion of settlement and influence westward and into the Pacific; immigration; war and commercial enterprise abroad; and the symbiotic relationship between foreign affairs and domestic culture.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 252-IH2 The Enlightenment & Critics  
3 Credits  
This course begins with some representative Enlightenment thinkers in various fields and genres (Bacon, Newton, Locke, Voltaire, Rousseau, Jefferson, de Sade). The second part of the course focuses upon some traditional critiques of the Enlightenment found in the writings of the Romantics and the German Idealist philosophers, as well as in the works of various nationalist, Marxist and conservative writers. After considering the very different approaches to the Enlightenment of Nietzsche, William Morris and Dostoevsky, the course examines contemporary American “culture wars” as a battle over the legacy of the Enlightenment.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 254-IH2 American Intellectual History 1865 – Present  
3 Credits  
Tracing key developments in American intellectual history since the end of the Civil War, the course examines important topics such as the rise of Naturalism in the late 19th century, the birth of progressivism, the emergence of intellectual and aesthetic modernism, challenges to democratic culture, the emergence of New Deal liberalism and postwar conservatism and the recent postmodern turn. Students read works by important figures in the intellectual history of the modern U.S., including William Graham Sumner, Elizabeth Cady Stanton, Jane Addams, Thorstein Veblen, Clement Greenberg, Martin Luther King Jr., Betty Friedan, Allan Bloom and Noam Chomsky.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 255-IH2 Peace & Political Modernity  
3 Credits  
Modern Western thinkers from Hobbes to Hegel, from Max Weber to Norbert Elias, associate “becoming civilized” with the overcoming of violence by reason. A polity is deemed civilized when the brute force of all against all is transformed into a monopoly of the legitimate use of force by the modern state (Weber) — with the modern state understood as an institution bound by and binding its citizens with the authority of reason expressed in the rule of law. By voluntarily surrendering violence to the state, the citizens become “internally pacified,” “civilized” (Elias) and capable of self-discipline. Contrary to these thinkers’ speculation that the civilizing process would bring peace, the history of modernity has been scarred by violence unprecedented in magnitude and in kind. This course will be devoted to examining the (misguided) logic underscoring modern political thinkers’ association of the modern state with peace.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 256-IH2 American Intellectual History: Civil War – 1960s  
3 Credits  
This course covers American history and thought from the Civil War and the rise of Naturalism in the late 19th century to industrial America in the Gilded Age and the consequent rise of Progressivism. It then moves on to Modernism (1910–1930) and the challenges to democratic culture (1930–1970), culminating in the student anti-war movements of the 1960s.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101
IHST 257-IH2 What Men Live By: Russian Intellectual History
3 Credits
This course examines the broad scope of Russian intellectual history from its beginnings through the early 20th century, with particular focus on the work of Petr Chaadaev, Leo Tolstoy, Vladimir Soloviev, Nicholas Berdyaev and Mikhail Bakhtin. Students travel back and forth through the Russian philosophical and cultural traditions, including the visual arts and music. Of special interest are the Russian contributions to spirituality, creativity and organicity. Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 258-IH2 Law & American Culture
3 Credits
This course will examine US history over the past two centuries by way of the major legal decisions that have shaped and changed American society: Plessy v Ferguson, Brown v Board of Education; Roe v Wade; Casey v Planned Parenthood; Cruzan v Missouri; among others. We will examine the historical context of these landmark decisions and the notable controversies they have stirred — some continuously. We will also consider the difficult social and moral issues behind these cases — abortion, euthanasia, affirmative action, desegregation — and how they have evolved (or not) in American society. What impact has the law had on these moral issues? Has the law successfully changed US society? How were the major legal decisions in US history made? How has society in turn shaped the law? Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 259-IH2 History of Socialism
3 Credits
This course covers the history of socialism, extending from the early Utopian socialists, to the writings of Karl Marx, to the American labor movement and up to and including the current presidential election. We will discuss and engage in the debates within the socialist movement: between reformers and revolutionaries in the Soviet Union, during the American Civil Rights movement and elsewhere. The course explores the possibility of a contemporary socialism that addresses the problems besetting capitalism: environmental disasters, racial and sexual oppression and income inequality. Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 260-IH2 The Age of Darwin
3 Credits
This course explores Charles Darwin’s ideas of natural selection and evolution, their origins and their influences. It considers not only the work of Darwin himself, particularly “The Origins of Species” (1859), but also the historical context of his thought. Particular issues covered include the question of precursors to Darwin, the social, political and theological ramifications of Darwinian thought and the subsequent reception and influence of Darwinian ideas in the 19th and 20th centuries. Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 262-IH2 History of African American Spirit
3 Credits
This course is an introduction to the literature, music and ideology of African Americans as a specific culture in the New World. Beginning with the music and literature of the Slave Narrative and extending through the congregational singing of the Civil Right Movement in the 20th century and more current examples of the signature of survivance. The course asks the student to read, perform and lead discussions of historic text exploring the nature of American society’s engagement with the ideals of diversity.

IHST 263-IH2 Deviant Bodies
3 Credits
This course in the history of science, medicine and American culture will examine scientific ideas about race, sex, sexuality and heredity form the early nineteenth century through to the present. Scientific and medical ideas about differences in anatomy, physiology and
psychology have shaped social norms, public policy and the development of identity. To better understand these processes, we will examine the ways in which scientific ideas about difference have evolved and persisted in American culture (as well as in Western Europe, occasionally, whose intellectual cultures informed American scientific and medical discourse). Authoritative scientific arguments about what makes people different from one another and what these differences mean have taken many forms. In particular, we will investigate the historical intersections of scientific, medical and popular ideas about differences in bodies and behavior, the relationship between ideas and heredity and the evolution of sexual mores, gender norms, definitions of deviance and the ways the exotic, the beautiful, the monstrous and the pathological have been constructed and culturally and politically embedded. 

Prerequisite: HMST 101 or Permission of Instructor.

IHST 264-IH2 Homosexuality & Civilization II
3 Credits
This course is a survey of the period in the West from the 19th century to the present and also includes a survey of Islamic homosexuality and readings on the Native American berdache or “man-woman.” The class explores the birth of modernity in the West, the American Renaissance and Aestheticism, the Decadents, Realists and Symbolists, the 19th-century sexologists, the New Woman, Wilde, “gay culture” during both world wars and the McCarthy Era, Stonewall and gay lib and the emerging “queer” culture.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 265-IH2 Political Violence & Modernity
3 Credits
The class follows a broadly chronological order and considers a wide array of theoretical texts deriving from and dealing with a range of modern historical matters of political violence — from state-sponsored violence and popular uprisings to mass extermination and anti-colonial revolutions. Major themes for discussion and debate include the distinction between political violence and warfare; the relationship between violence, national identity and the rise of modern states; the causes and consequences of violence as a form of political contestation; the rise of the police as a modern institution of violence; the dynamic interaction of terrorism and torture in modern warfare; the correlation of various ideologies to political violence; and alternatives to violence within political discourse. Most readings come from leading modern theorists of violence. Authors whose authority stems from a personal relationship to political violence are considered. The goal of the course is to provide the student with both a general background in the modern intellectual history of political violence and a deep understanding of the problems and challenges political violence poses for the contemporary world.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 266-IH2 Human Nature in Political Thought
3 Credits
This course examines changing conceptions of selfhood and human nature and how they have informed political and moral theory since the 17th century. Is human nature constant in all times and places or is it historically contingent upon and the product of environment? What are the ramifications of modernity’s progressive erosion of the strong conceptions of selfhood that informed classical moral thought? Readings include Descartes, Locke, Bentham, Dostoevsky ortega y Gasset, Golding, Sartre, Heidegger, Taylor, Derrida and MacIntyre.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 270-IH2 Reading Peace: The History of Nonviolence
3 Credits
From Aristophanes’ Lysistrata in 410 BC to the early Quakers, from The Beatitudes of Jesus to the writings of Mahatma Ghandi and Martin Luther King Jr., the vision of peace has been one of the great hopes of mankind. In times of war, who are the peacemakers? This course examines the seminal writings of the advocates of peace and nonviolent solutions to political
conflict, from the ancient Greeks to the 21st century. The course questions the received wisdom, challenges conventional assumptions and envisions our way toward a just and lasting realization of peaceful societies in the century to come.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 271-IH2 History of the American City**
3 Credits
This course critically examines the history of American Cities—in particular, the historical forces that have shaped the American city from colonial times to the present day. Using readings in history, architecture, urban ethnography and literature, we will seek to uncover the largely invisible forces that have created the physical shape and social experience of the American city. Topics include: urban order and disorder, industrialization, the City Beautiful Movement, congestion, slums, suburbanization and urban renewal. Highlighted cities are: New York, Chicago, L.A. and especially Baltimore, which we will use as our lab.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 272-IH2 History of Silence**
3 Credits
This course traces the use of silence in human activity and thought, from the earliest written sacred texts and mystical practices of Western, Middle Eastern, African and Asian cultures up through the use of silence in humor, silent film and the music of John Cage. We explore silence as a contemplative space and a communicative medium in visual and literary art, philosophical inquiry and spiritual practice, from the experience of Medieval monks to contemporary politics and astrophysics.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 273-IH2 Man, Animal, Machine**
3 Credits
This course is a critical introduction to the relationships between humans, animals and machines, as these have colored philosophical, scientific and social thought in the West since the 1870s. Students first study a series of definitive moments in the scientific and political understanding of animals (Darwin's revisions to natural selection, controversies surrounding vitalism and mechanism, eugenics and racism and the literary treatment of animals from Orwell to Coetzee). They then address the human dependence on, and interaction with, machines (e.g. the Marxist conception of technology, the Fordist effort toward a fusion of economic and social goals and early AI). The remainder of the course examines contemporary problems, such as animal rights and “animality” in ethics, the limits of artificial intelligence in philosophy and film and the intermingling of human desire and freedom with technology and cyberspace. Darwin, Marx, Ballard, Dreyfus, Ford, Coetzee, Canguilhem, Rabinbach and Oshii are among the figures studied in this course.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**IHST 274-IH2 History of Sensibility: East & West**
3 Credits
This course traces the history of sensibility in the last two hundred years, from the idea of lyric sensibility in England in the late eighteenth century, to the romantic sensibility that thrived in Germany in the early nineteenth, to the notion of decadence in late nineteenth century France and by way of the so-called modern sensibility in the U.S. in the early decades of the 20th century, finally to the Cold War sensibility through which we view the texts written in the divided nation contexts of Germany and Korea. Focusing on the works of representative writers from the opposite sides of the globe, we will discuss the literary texts against the historical backdrop of a nuclear world and we will address a range of social and intellectual issues that inform their intelligibility. These issues include modernism, modernity, belated modernity, enlightenment and the dialectics of enlightenment, collective guilt, trauma, diasporic consciousness, and, importantly, the changing concept of the nation as home.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101
IHST 275-IH2 Thinking Women
3 Credits
Writing women and women’s difference into history is a contradictory project. Too often “women’s thought” is seen as separate or in opposition to men’s thought, rather than in congruence with it. Yet, when looking at the gross of intellectual history survey courses, it becomes all too obvious that women and feminist thought are still conspicuously absent from the canon. This course seeks to overcome the bias that there is only a marginal female intellectual tradition that remains outside of “proper” history before the advent of the contemporary women’s movement. This does not involve the exclusion of men from the ranks of liberatory thinkers concerning the woman’s question. When looking at feminist and women's thought in Europe and the U.S. from the 18th century to the 1970s, it appears that gendered intellectual production is relational, i.e., tied to socio-political conditions that allow its expression. Hence the revolutionary period of the late 18th century attracted men such as Dafoe and women such as Olympe de Gouges, Mary Wollstonecraft and Flora Tristan to write about education, citizenship, human rights and poverty. Enlightenment ideals and the Industrial Revolution had staunch critics in figures like George Sand in France, Mary Shelley in England and the Romantic salonnières Varnhagen, Günderrode, Schlegel-Schelling and Arnim in Germany. The 19th century has been characterized as solidifying the separation of gendered social spheres for men and women and many women wrote about and undertook social and philanthropic work in this period. The course examines suffrage and abolitionism as feminist preoccupations in the U.S., nationalism and imperialism as forces that influenced women's intellectual lives in Europe and writing such as J. S. Mill, F. Engels and A. Bebel on gender and the conditions of the working class. The Bolshevik Revolution also inspired figures such as Rosa Luxemburg and Clara Zetkin, two leading intellectuals and socialists in Germany. Finally, the focus shifts to Simone de Beauvoir in the mid-20th century in Europe and Betty Friedan in the U.S. as advocates of an active intellectual tradition of thinking about gender and women in the West.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 276-IH2 Urbanism: Modern American City
3 Credits
From the ruins and excesses of the 20th-century American city, we are left with 21st-century urbanism — the multiple, ever-shifting ways in which people now experience public space and activity. This course examines the trends and ideologies that gave rise to the industrial city and suburbs, urban renewal areas and ghettos and finally the contemporary city, which simultaneously recycles, mixes and mourns all of these to produce American urbanism. Readings, class discussions, local site visits and guest presentations from architects and artists highlight design on an urban scale.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 278-IH2 Revolutions
3 Credits
The violent revolutions and uprisings of the 19th and 20th centuries base many of their revolutionary ideologies in the ideas of secularism that characterized the enlightenment and informed 19th- and 20th-century ideology. This course traces some of the ideas and movements that defined and fed revolutionary fervor and culminated in revolutionary actions from the 18th century to the present, where revolution is characterized by fragmentation, competing schools of thought and movements and in some cases a return to a religious order. To understand what kinds of epistemologies dominated and influenced the world view of the writers and thinkers, scientists, artists and activists, students immerse themselves in the intellectual climate of the time. This course is interdisciplinary and therefore looks beyond the ideas of revolutions, cultural revolutions, social movements and the tenor of revolutionary ideas in de-colonizing nations in a variety of texts — ranging from literature, the arts and philosophy to political and economic theory.

Prerequisite: Earned credit or concurrent enrollment in HMST 101
IHST 281-IH2 Psychohistory & Autobiography
3 Credits
The concept for this course grows out of Erik Erikson’s Life History and the Historical Moment, in which he writes that certain individuals raise their individual patienthood (i.e., neurosis) to a general cultural level and through tremendous struggle resolve for the entire culture what they could not resolve for themselves as individuals. Modernism rises with the self-consciousness of individuals. Readings include Rousseau’s Confessions and Erikson’s own Young Man Luther, Freud’s work on da Vinci and many others that attempt to understand history through the psychoanalysis of individual men and women who may have lost their own lives but in the process created enduring historical movements. The course covers the period of history from the Renaissance and Reformation to the 20th century.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 282-IH2 Voices: Women in the Americas
3 Credits
This course will survey a range of American women’s experience, reaction and influence beginning with primary sources from the mid to late 1600s up to the present, from diverse areas of North, Central and South America, with a particular focus on indigenous and minority voices. Students will examine, discuss and interpret poems, essays, short stories, songs, videos and autobiographies in conjunction with secondary sources to anchor these women’s voices on a variety of topics (e.g., politics, sex and marriage, domestic violence, economics, religion, motherhood) in their historical context. Assessment methods include student writing, as well as group presentations.
Prerequisite: HMST 101 or Permission of Instructor.

IHST 283-IH2 Modern Political Theory
3 Credits
What is the best political state in which humans should live? What form of state delivers and protects individual freedom best? Is individual human freedom even a desirable political goal or concern in the first place? What can ensure peaceful cohabitation of diverse populations within a state? What can ensure peaceful cohabitation between nations? What political constitution is best equipped to achieve economic prosperity? Alternately, what form of state is most suited to fostering great cultural achievements? What makes for the most tolerant state? When, if ever, is political, cultural or religious tolerance excessive? These are some of the most significant and vexing questions that recur among political theorists over the past 2 centuries. In this course, we will examine the writings of modern and contemporary political theorists and consider their- and our- responses to these urgent questions, among others.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 287-IH2 From Humanism to Post-Humanism
3 Credits
The conceptions of human nature that we hold today were the creation of the Renaissance. We will trace the creation and evolution of the ideas of humanism from the Renaissance through Modernism. Post-modernism is better thought of as Post-humanism, a rejection of the Renaissance conception of human nature. This class will follow the rise and fall of the idea of humanism.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 288-IH2 History of Psychoanalysis
3 Credits
In this course, we will study the history origins, development and transformations of psychoanalytic theory, as handed down from Freud. We will start by examining some precursors to Freudian psychoanalysis, in Greek and Early Modern European philosophy and psychotherapy. Then we will focus on Freud’s work, the basic doctrines of his theory and
its changes over his lifetime. Finally, we will follow the developments and transformations of Freudian theory in his followers and successors: Jung, Adler, Rank, Lacan, Kristeva, Klein, among others.  
*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 291-IH2 History of the Idea of Race**  
3 Credits  
Recent genetic research has revealed that humans are more than 99.9 percent identical and racial categories have no meaningful basis in biology. However, race remains a powerful idea in contemporary society, contributing to our personal identities and persistent inequalities. This course examines the history of the idea of race, beginning in the late Middle Ages when Europeans first encountered the diversity of Africa, Asia and the Americas. These initial encounters formed the basis for a “science” of race that emerged during the Enlightenment and reached its peak during the Victorian period, when the presumed superiority of white Europeans was used to justify the exploitation of non-white peoples. The course ends with a consideration of the experiences of those who were oppressed during the 19th century, as revealed in their memoirs.  
*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 295-IH2 Intellectual History of the American South**  
3 Credits  
The American South produced five of the first seven American presidents and the first great chief justice and also generated the bloodiest war this nation ever fought. It gave the world blues, jazz, country music, William Faulkner, Elvis and Martin Luther King Jr. A slave society in the land of freedom, a bastion of agrarianism in an urbanizing nation, the South stood both inside and outside the American mainstream. Students study the Southern founding fathers, including the conflicted Jefferson; America’s strongest conservative tradition ever as represented by John C. Calhoun and George Fitzhugh; and read Wilbur J. Cash’s iconic study, The Mind of the South. They examine Southern literature, social thought and the cultural matrix that produced both Robert E. Lee and the Klan, both Birth of a Nation and To Kill a Mockingbird and explore the mythical South and endeavor to replace it with the authentic one.  
*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LITERATURE**

**LIT 202 Reading Pleasures: Poetry**  
3 Credits  
Do you like reading poems? Do you hate reading them? Have you had encounters with poems that simultaneously eluded you but also drew you in? Have you explored the similarities between poetic and visual art forms? What is the necessity of poetry at this juncture in the 21st century? In this course, we will read contemporary poems from many cultures as well as poems from earlier times. We’ll luxuriate in the pleasures of encountering language forms that are crafted to perfectly express their subject matter. And we’ll understand better why and when a poem fails to do so. We’ll learn effective methods (oral and written) for expressing our reactions to these poems. And, we’ll look at the ways in which reading poetry might help each of us to make sense of our experiences.  
*Prerequisite: HMST 101 or Permission of Instructor.*

**LIT 214-IH2 The Literature of Empire**  
3 Credits  
This course serves as an introduction to Colonial literature in the canonized male and the lesser-mapped female traditions. While works such as Robinson Crusoe, Treasure Island and A Passage to India have been linked with the Imperialist project of empire, works like Jane Eyre and Orlando have only recently come under similar critical scrutiny. The female
Colonial legacy — in which women have traditionally held a more precarious position with respect to nation-building — has perhaps been less charted because women were located on a continuum of simultaneous oppression and domination within empire-building. This course serves as an overview and introduction to Colonial texts by juxtaposing men’s and women’s Colonial writing to study how the writers represented (or omitted) Colonialism and how the ideologies of Empire surface or are critiqued in their works. Students read and analyze the literature in its socio-political context and focus particularly on the contradictions and paradoxes of nation-building and gendered and racialized involvement in the projects of Colonialism.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 215 Literature of the American South**

*3 Credits*

This course features writings by William Faulkner, Zora Neale Hurston, James Agee, Flannery O’Connor, James Dickey, Richard Wright and others. Are these writers regional or universal, radical or reactionary, experimental or traditional? Do they celebrate or criticize the South? What is the American South: geographic place, fictional setting or state of mind? Seminar discussion, no lectures. Electronic submissions midterm and final exams, final paper required.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 216 Caribbean Literature in the 20th Century**

*3 Credits*

This introductory course surveys Caribbean writers in English across genre as a study of New World civilization and language. The original and translated works represent the various island cultures including Haiti, Trinidad and Tobago, Jamaica, Guyana, Cuba and Barbados. The required readings will be selected from a range of writers including Derek Walcott, Miss Louise, Earl Lovelace, Jean Rhys, Jacques Romaine, Cecily Waite-Smith, Anson Gonzales, Wilson Harris, Kamau Edward Brathwaite, Mervyn Morris, Aime Cesaire, Pearl Eintou Springer, René Depestre and others. Requirements include an oral panel presentation, one analytical research essay, one take-home review of the reading and other minor assignments related to class participation.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 218-IH1 The Age of Shakespeare**

*3 Credits*

Shakespearean drama—including history, comedy and tragedy—serves as the anchoring focus of this course. We will read and discuss Shakespeare’s writing alongside contemporaries such as Christopher Marlowe and Ben Jonson, with particular attention to the historical and cultural conditions informing their work. We will explore topics like social class, familial relations, human sexuality and selfhood, as depicted in early modern literature. In turn, we will consider how those representations might inform our understanding of society today. Course readings will be supplemented by philosophical/theoretical texts including Marx, Freud and others to be determined.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 225-IH1 Bible as Literature & Art**

*3 Credits*

The focus of this course is the Hebrew Bible in English translation. Students become familiar with the great stories and sublime poetry of the Hebrew Bible and learn what modern scholars/ translators have to teach us about the making of the Bible and how it can be read as literature and how it was read, through millennia, as a source for religion and art. We’ll come to appreciate the decisive significance in Western history and in the English-speaking world in particular, of the translation of the Bible. Our translations will be the King James Version, sections of the Tyndale Bible and contemporary literary translations by David Rosenberg,
Robert Alter and Ariel and Chana Bloch. We engage sections of Genesis, Exodus, Judges (Samson story), 1,2 Samuel (story of David), Jonah, Job, Psalms, Ecclesiastes, Song of Songs and the Prophets.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 232 The Beat Generation**

3 Credits

The writers and artists of the Beat movement might be regarded as descendants of the American Transcendentalists. They resemble Thoreau in their distrust of technology and Whitman in their faith in America and individualism. Nonconformists, the Beats espoused pacifism and environmentalism and were drawn to Buddhism and the expansion of consciousness. This course will examine the writing and music of their period and its influence on subsequent American writers. The work of Kerouac, Ginsberg, Ferlinghetti, Burroughs, di Prima, Corso, Rexroth and others will be studied.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 233-IH1 Chaucer & His World**

3 Credits

Intellectual history involves the study of philosophers, intellectuals, artists and traditions of thought in their cultural and social settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions and the dynamics of intellectual movements. Chaucer is often regarded as a pivotal figure in the transition from the Middle Ages to the Renaissance. He was associated with all of the major writers of his age—Machaut in France to Boccaccio in Italy. His age includes revolts among peasants against monarchy, the early Protestant reformers, the Crusades and the culture of Islam brought back into Europe and the beginnings of modern science. The course looks back to the Medieval roots of the so-called High Middle Ages as well as forward to the Renaissance. Using the work of a single writer like Chaucer as a pivot point for investigating the whole world offers a unique and worthwhile experience.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 234 Contemporary Fiction**

3 Credits

In this course we will enter the ongoing conversation among professional and casual literary critics about the virtues and vices of contemporary fiction (with an emphasis on American, Canadian and British writers). Because many of the works we read will comment upon events and cultural phenomena we are living with today, this seminar will examine the varying ways artists interact with and are influenced by history. We'll read some of the latest works to seize the critical spotlight, as well as books from the distant past— the 1980s and 1990s.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 246-IH1 Cunning, Guile & Ancient Greek Culture**

3 Credits

Why do cunning and guileful characters figure so prominently in Greek myth and epic? Does Greek philosophy begin with ruse? The purpose of this course is to explore the ancient Greek fascination with cunning and to discover its place in Greek literary and intellectual culture. Readings include myth, Homer's works, Pre-Socratic philosophy, Plato, Greek tragedy, as well as Aesop's fables.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 262-IH2 Phil Construct of Africana Lit**

3 Credits

The philosophies undergirding African American culture are based on important concepts that signal how and why phenomena continue to occur within this historically critical group of Americans. This course uses the concepts of initiation and assimilation to examine the ways in which certain concepts have proven useful to both maintain and change American
society's original marginal view of and interaction with Africana people. Beginning with the authoritative text Introduction to African American Studies: Trans-disciplinary Approaches and Implications- by Talmadge Anderson and James Stewart , the discussion, writing and panel presentations center on the work of Aimée Cesaire, Jawanza Kunjufu, Winthrop D. Jordan, Zora Neale Hurston, Molefi Kete Asante, D. Watkins, Michelle Alexander, Wole Soyinka and others. The preparation of a Kwanzaa Feast Day (after studying the Ngzo Saba) and the analytical research essay tests the students' knowledge of the overall course. 
**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**LIT 266-IH2 19th Century Literature & Culture**  
3 Credits  
Intellectual history involves the study of philosophers, intellectuals, artists and traditions of thought in their cultural and societal settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions and the dynamics of intellectual movements. This course focuses on the literature and history of the Victorian period and its importance in the modern Western intellectual tradition. In addition to poetry and literature, the class studies social and historical texts from the period, both “official” and demotic, including crime statistics and looks at the origins of photography, the flourishing Victorian underworld, political and religious influences and the vicissitudes of Colonialism and the power of the British Empire. 
**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**LIT 268 Africana Storytellers Workshop**  
3 Credits  
This fun course focuses on reading and telling stories of all kinds by Africana writers. It begins with the first fairy tale in human existence, the Egyptian Tale of the Two Brothers from the Papyrus D’ Orbiney and the Persian Conference of the Birds by Attar and continues with Africana connections to American Indian Myths and Legends, Pow Wow: Charting the Lines in the American Experience and an anthology of African Tales. Grade requirements include exercises and “telling” assignments using your body and voice and doing writing that develops the student’s ability to compose and tell both stories adapted from the assigned reading and original stories from the storyteller’s life. It is be noted that the course is primarily centered on understanding the world view of Africana people globally. Two public readings and two analytical peer reviews are also required.  
**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**LIT 276-IH2 Harlem Renaissance**  
3 Credits  
This Intellectual History course surveys African American Literature written during the Harlem Renaissance as a way of examining the confluence of forces that created the New Negro at the beginning of the 20th century. It is your inquiry into the world view of Africana people living and writing during this historic period. The literature of the Harlem Renaissance represents several major Africana-based artistic movements worldwide. Beginning with the authoritative text of The New Negro (edited by Alain Locke) discussion, writing and panel presentation assignments center on the work of Marcus Garvey, Jean Toomer, Katherine Dunham, Langston Hughes, Zora Neale Hurston, W.E.B. Du Bois, Georgia W. Johnson and others. The “Rent Party” simulating a Harlem “Dark Tower” soiree and the analytical research essay test the student’s knowledge of the overall course. 
**Prerequisite: Earned credit or concurrent enrollment in HMST 101**

**LIT 279-IH2 Love in the Non-Western World**  
3 Credits  
From the complexity of re-created Egyptian Love Spells and Rituals and the search for the Buddha in Monkey-Folk Novel of China, to the complexity of modern mating, marriage, divorce and love forever after in Memoirs of a Geisha, Jagua Nana’s Daughter, Love in the Time of Cholera, Reservation Blues and The Dragon Can’t Dance this course uses the
Miniature Guide to Critical Thinking: Concepts and Tools to examine what we think about the culturally-bound relationships and the implications that they have for 21st-century global ethics. Grade requirements include one analytical research paper, one 10-question take home review of assigned reading and a number of minor in-class assignments.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 283 To the Underworld & Back**  
*3 Credits*

This course provides a survey of literature about the hero’s trip to the underworld and what the hero learns from the dead that he needs to take back with him to the realm of the living. The course begins with the myths of Orpheus, Herakles, Odysseus and other heroes who make it, alive, to the underworld and back and follows with Book VI of Virgil’s Aeneid and then Dante’s Inferno. The second half of the course examines variations of this theme in poetry, novels, drama and film, including the work of Rimbaud, G.B. Shaw, Sartre, Pound, Broch, Monteverdi, Henze and Birtwistle.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 284-IH2 Judaic Literature**  
*3 Credits*

This course surveys narratives in the modern Judaic tradition. We will begin the course with the classic nineteenth-century Yiddish writers. We will discuss topics such as exile, hasidism, humor, rhetoric, satire, existentialism, self-referential and women’s writing. We will read Hebrew fiction by the Nobel Prize winner S. Y. Agnon and by other important Israeli, European and American Jewish writers.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 285-IH2 Modern Folklore**  
*3 Credits*

Today’s folklore is not restricted to rural communities but may commonly be found in cities and, rather than dying out, it is still part of the learning of all groups from family units to nations, albeit changing in form and function. Folklore as a creative activity and as a body of unscrutinized or unverifiable assertions and beliefs has not vanished. Folklore has come to be regarded as part of the human learning process and an important source of information about the history of human life. It is a complex and subtle social phenomenon having to do with the production and transmission of narratives. In this course, we will study contemporary ideas and beliefs, traditions, narratives, legends and anecdotes from the perspectives of anthropology, sociology, psychology, linguistics and literature.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 292-IH2 The Uncanny**  
*3 Credits*

In this course, using Sigmund Freud’s famous essay as a springboard, we will explore various manifestations of the Uncanny as it appears in fiction, aesthetics, architecture, poetry and film, with particular attention to the inflection of the Uncanny in the literary arts. In an attempt to get to the root of the question posed by the Uncanny—how can something be both familiar and unfamiliar at the same time? We will consider phenomena that are marginal, liminal, obscure, threatening and subversive—all characteristics can also be found in familiar and apparently harmless everyday phenomena.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**LIT 302 Contemporary Drama**  
*3 Credits*

Students will study the drama of the immediate contemporary theater through close reading and the staging of scenes of plays drawn from the Broadway, off-Broadway, Regional and International stages. Students will be asked to act, direct and set scenes from the plays we read and discuss and write about their experiences working with the plays.

**Prerequisite:** One Academic course at the 200 level or higher.
LIT 307-TH The Nature of the Book
3 Credits
This course examines the recent literature concerning the emergence of print culture since the introduction of moveable print to Western Europe in the 15th century. Particular themes and issues explored will include the relationship of the new media of the printed book to the existing media of orality and manuscript, the social, economic and political circumstances under which books were produced and consumed and the evolving nature of reading practices.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 314-TH Body Discourses
3 Credits
Whether we experience our bodies as the site and center of our being or we feel we are the proprietors of a shell called “the body,” whether we are at one with it or feel alienated from it, our body is always with us, we are in our body and we desire to know it. To understand and define it, fix it, liberate it, expose it, invent and imagine “truths” that are inscribed in the flesh, however, we turn, necessarily, to symbolization and language. When studying the body, we therefore recognize the somatic players in the drama such as skin and bones, hair organs, ova, semen, blood—but one can be amazed at the stories woven into intricate plots by theorists from a variety of disciplines that offer often strange, often profound and often literal insights into the body. This course serves as an introduction to the complex and extensive field of body theory, exploring texts that narrate the sexed body, the gendered body, the orgasmic body, the ascetic body, the tortured body, the uncanny body, the raced body, the foreign body, the body in images and film and the body and technology through a variety of discourses, ranging from religious to scientific discourses, discourses on aesthetics, political activism, cultural theory and psychoanalysis.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 319-TH Reading Signs: Semiotics
3 Credits
Semiotics is the study of signs and sign systems. Language is the most elaborate and pervasive of sign systems, but it is far from the only one — images, clothes, advertising, sports, social behavior, in fact almost all cultural expression may be considered to be governed by an intricate network of signs out of which “meaning” and “significance” arise. This course explores a range of signs and sign systems in an attempt to understand the codes they embody and the principles that govern their creation and operation.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 324 Contemporary American Poetry
3 Credits
Beginning with the anti-academic reactions of Beat poetry, contemporary American poetry has often been concerned with subverting the theories and criticisms of poetry in favor of philosophically and politically charged poetry that breaks down literary canons. Such subversion has created a schism between elitist and populist poets. In this course, students read, discuss and write about contemporary American poetry after the Second World War, focusing largely on poets, formal and avant-garde, who are living and writing today. Coursework consists of readings, criticism, discussions, short written analytical responses, imitative poems, formal essays and group presentations.
Prerequisite: One Academic course at the 200 level or higher.

LIT 325-TH Edgar Allan Poe
3 Credits
Edgar Allan Poe is usually regarded as a writer of short horror stories, but his range and influence are actually far wider. He was an innovator and inventor of a number of popular genres and his work offers us valuable insight into philosophy and psychology. Beyond this, he had a huge impact on literary and cultural history. His writing was central to the
development of Symbolist poetry, modernist painting and illustration, film, psychoanalysis and literary theory. In this course we focus mainly on Poe’s works of what he described as the “Grotesque and the Arabesque,” including his Gothic tales of doubling and haunting, his tales of sensation, his philosophical speculations and selected poems and criticism. We will also consider the work of his best-known illustrators, watch movies based on his works and trace his legacy in Baltimore.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 327 Major Authors
3 Credits
This is a topic-driven course. It will be an opportunity for students to immerse themselves in the work of a seminal 20th-century master.

Prerequisite: One Academic course at the 200 level or higher.

LIT 330-TH Trans/Feminism
3 Credits
Although both transgender theory and feminist theory foreground gender as a central category of analysis, their relationship has been anything but seamless. On the one hand, transgender scholars and activists have often seen feminists, especially second wave feminists, as biologically essentialist and thus transphobic. On the other hand, many radical feminists have seen the transgender movement as erasing the specificity of cisgendered women’s experience and thus contributing to the patriarchal marginalization of women. At the heart of these tensions are questions such as: What is a woman? What is sex? How does the body acquire meaning? In this course we will critically analyze the debates between transgender and feminist theory and explore a third category of scholarship: transfeminist theory, which seeks to reconcile the two bodies of knowledge. We will cover themes ranging from reproductive justice to immigration, incarceration and cultural representation. In addition to studying theoretical texts, we will conduct our inquiry through a variety of media such as: newspaper and magazine articles; blog posts; novels; memoirs; films; television shows; and contemporary art installations.

Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 331-TH The Crit: A Consumer’s Guide
3 Credits
Through engaging in critiques and simultaneously interrogating that process, students in this course examine what happens when visual art is subjected to expressive and analytical language. Students will investigate the common goals and assumptions, both acknowledged and unacknowledged, that attend the practice of talking about art, especially in instructive settings. Students will carefully consider the consequences, intended and otherwise, that flow from such art-inspired language production, both for the artist whose work is being critiqued and for those who are talking about it. In short, we will critique the critique. Student work, chosen by students themselves, from whatever course or circumstance in which it was produced, will provide the material critiqued in the course.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 340-TH Postcolonial Legacies
3 Credits
To get a sense of how our understanding of the world has been shaped by the histories and ideas of imperialist and colonial culture and knowledge production and the kind of resistance that questioned, eroded and sometimes forcefully dislodged it, we will study some of the myriad voices that constitute the vibrant and evolving field of postcolonial and border literature, contact zone writing and subaltern studies. We will explore the tropes of hybridization, métissage and postcolonial and subaltern identities, pay close attention to the structures of border language and narration, look at the production of myths by nations vis-
a-vis local and global experiences, expose ourselves to the ideas and critiques of various diasporas in critical writing, literature and films and discuss how these narratives imagine and re-imagine the legacies of the colonial impact and globalization.

Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 341 The Art of the Lyric
3 Credits
From troubadors to Tupac, words in song have mattered. Do songs differ from poetry in that they must be intelligible at first hearing? Students examine traditional lyrics from medieval ballads and songs in Shakespeare to the lyrics of Bob Dylan, Joan Armatrading, Richard Thompson and Lucinda Williams. Students read Joyce, Yeats, Frost and Michelle Shocked. Particular attention is devoted to lyric and poetic devices: alliteration, rhyme, wordplay and "the hook."

Prerequisite: One Academic course at the 200 level or higher.

LIT 349-TH French Feminism
3 Credits
Heated debates once surrounded which kinds of feminism more usefully counter the patriarchal structures we live with — the theory-laden French Feminism celebrating women as different or the socially-oriented Anglo Feminism that strives for sameness with respect to the sexes. Today, a large body of feminist thought weds these schools — and yet the turf wars within feminism are as alive as ever. The sex appeal of the French Feminist credo, "vive la différence," and its joyful and playful attitude toward reclaiming and re-inventing patriarchal constructions, continue to seduce, fascinate and appall women (and men). The class begins with the questions raised by Simone de Beauvoir, studies the possibilities of a feminine language or écriture féminine and comes to terms with the body as informing thought and engages in a rigorous critique of French Feminist issues as perhaps utopian, perhaps élitist, by non-academics and women of color. The readings are non-traditional and often hard to classify. They will include philosophy, psychoanalysis, textual and visual.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 354-TH Critical Studies Seminar
3 Credits
Through readings, discussion and student presentations, this seminar examines the history, theory and practice of the following 20th-century critical discourses: psychoanalysis, semiotics, structuralism, poststructuralism, Marxism, feminism, postmodernism and cultural studies. The goal of the course is to put critical theory in context so students can read, understand and discuss how it affects and has been affected by artists. Class is run as a seminar with no more than fifteen students, who lead the discussions.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 358 War & Literature
3 Credits
In the 20th century, humanity crossed a “certain threshold” according to Nobel laureate Czeslaw Milosz. “Things too atrocious to think of did not seem possible, but, beginning in 1914, they proved to be more and more possible. A discovery has been made, that civilizations are mortal.” Twentieth-century warfare claimed the lives of more than one hundred million people. In this course, students read the works of writers who suffered and survived the World Wars, the American War in Vietnam and the wars of uprising and revolution in Latin America and Africa, including the “soldier poets” of the trenches, Ernest Hemingway, Mary Lee Settle, Marguerite Duras, Kurt Vonnegut, W. B. Sebald, Tim O’Brien and others. The course concludes with works that address the implications of war in the 21st century.

Prerequisite: One Academic course at the 200 level or higher.
LIT 361-TH Masculinity
3 Credits
This course examines the social history of masculinity, beginning with a survey of the goals, methods and controversies in the growing field of gender studies and men's studies. Students use theoretical and literary texts to analyze the construction of masculinity as a concept in relation to race, class and sexual orientation.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 362 Doing Documentary Work
3 Credits
This course uses literary documentary to explore how one's point of view is influenced by individual frames of reference, social and educational backgrounds, personal morals and political beliefs. Through documentary research (oral histories, archival sources, etc.) and writing, students explore the relationship between “reality” and the narratives we construct to represent and interpret it. Texts will include literary documentary works such as George Orwell’s The Road to Wigan Pier, James Agee’s Let Us Now Praise Famous Men, Muriel Rukeyser’s book-length poem about West Virginia coal miners, The Book of the Dead and Gary Nabhan’s Gathering the Desert. Robert Cole’s Doing Documentary Work is a primary source for methodology.
Prerequisite: One Academic course at the 200 level or higher.

LIT 364-TH Reading Freud
3 Credits
This course offers a chance for in-depth study of a seminal 20th-century thinker. Texts (sometimes excerpts and sometimes entire works) include: The Interpretation of Dreams, The Psychopathology of Everyday Life, Jokes and their Relation to the Unconscious, Moses and Monotheism, Totem and Taboo and Beyond the Pleasure Principle.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 368-TH Queer Literature & Theory
3 Credits
This course examines the theoretical controversies surrounding terms like “invert,” “heterosexual,” “homosexual” (invented in the 19th century), “gay,” “straight,” “bisexual,” “lesbian,” “queer,” “transgendered,” and “transsexual.” We will read so-called “non-normative” literatures and other “texts” across these theories. The readings vary each year but may include the works of such writers, theorists, artists and philosophers as Oscar Wilde, Michel Foucault, André Gide, Freud, Jeanette Winterson, Henry James, Gertrude Stein, James Baldwin, Thomas Mann, Virginia Woolf, Kathy Acker, Jean Genet, Eve Sedgwick, Leslie Feinberg, Paul Monette, Dorothy Allison, Robert Glück, Audre Lorde, Plato, Kate Bornstein, David Sedaris, Judith Butler and Andrew Holleran; poets including Whitman, Ginsberg, Hemphill, Hughes and Rich; filmmakers including Marlon Riggs and Michelle Parkerson; and artists including Deborah Bright and David Wojnarowicz. Assignments may include class presentations, reading papers and quizzes.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 370-TH Accursed Beauty
3 Credits
This course is a study of the change in Beauty in the 19th century. We will focus on two writers who bookend this process — Percy Shelley and Fyodor Dostoevsky. Shelley followed the world tradition of beauty as a transformative force, moving people in the direction of goodness and truth. Shelley’s friend John Keats expressed this idea: “Beauty is Truth, truth beauty, — that is all / You know on earth and all ye need to know” (Ode on a Grecian Urn). But the 19th century inverted this concept; first emerging in the work of Byron and reaching full expression in Baudelaire’s volume called The Flowers of Evil. Dostoevsky’s novel, The Idiot, is a portrait of Shelley’s idiotic idea that beauty will transform the world. In Byron, Huysmans, Dostoevsky, Baudelaire we find the beauty becoming accursed: “the symbolic deity of indestructible lust, the goddess of immortal Hysteria, of accursed Beauty, distinguished from
all others by the catalepsy which stiffens her flesh and hardens her muscles; the monstrous Beast, indifferent, irresponsible, insensible, baneful, like the Helen of antiquity, fatal to all who approach her, all who behold her, all whom she touches." This class will study the horrible and nightmarish beauty that haunts us even today.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 371 Russian Literature
3 Credits
This course is a study of the intense period of literary production and social upheaval from about the time of Catherine the Great (d. 1796) to the Bolshevik revolution in 1917. Connections are made between literary works (novels, stories, plays, poems, journalism, philosophy) and the social history, especially with reference to the influence ideas from the west had on Russian culture. Some authors covered are Pushkin, Herzen, Chernyshevsky, Dostoevsky, Gogol, Tolstoy, Gorky, Chekov, Belinsky, Lenin, Trotsky, Bakunin, Goncharov and others.
Prerequisite: One Academic course at the 200 level or higher.

LIT 372-TH Feminist Theories
3 Credits
This course examines the contributions of feminist theories to the cultural understanding of power and oppression and to the struggle for social justice. Emphasis is on race, class and gender as intersecting variables in a matrix of domination. Special attention is made to practical applications of theories for creative artists.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 373 Contemporary Latin-American Literature in Spanish
3 Credits
Contemporary Latin American prose writers and poets have created a richly imagined literature — Magic Realism, Surrealism, bardic epics, lyric love songs and deeply committed “poetry of witness.” Students travel for one hundred years through Gabriel García Marquez’s magical village of Macondo in Cien Años de Soledad, fall in love with Pablo Neruda in Viente Poemas de Amor y Una Canción Desesperada, wander through Jorge Luis Borges’s enchanting labyrinths of the mind and become haunted by Juan Rulfo’s mysterious Pedro Paramo and read poetry and fiction by Gabriel Infante, Miguel Angel Asturias and Claribel Alegría. Native English speakers with a familiarity of the Spanish language are encouraged to take this course.
Prerequisite: One Academic course at the 200 level or higher.

LIT 380 Performance Poetry
3 Credits
This is an introductory course for students interested in continuing to develop their writing, acting, vocal/speech and performance/movement skills. The course uses a workshop format to do both body-related exercises and cognitive exercises. The instructional goal is for students to develop their critical thinking skills and be more comfortable speaking to and performing in front of people in a way that represents the best version of their authentic selves. Multiple texts include From Totems to Hip Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002. Requirements include writing and performing both original and published poems in the classroom and in more public spaces and writing 1 analytical essay and 1 analytical peer review essay.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 383 Postwar American Fiction
3 Credits
In this course we will study salient works of American fiction published in the second half of the twentieth century (primarily in the fifties, sixties and seventies). Our discussion will consider the literature’s relationship to cultural and historical currents of the era, such as
the Cold War, America’s imperialist projects abroad, the struggle for Civil Rights, the sexual
revolution, feminist thought and the nation’s growing affluence. The writers we read may
include Saul Bellow, James Baldwin, John Cheever, Joan Didion, Ken Kesey, Toni Morrison,
Vladimir Nabokov, Joyce Carol Oates, Thomas Pynchon, Philip Roth, John Updike and Alice
Walker. Students will prepare a twenty-minute presentation and write weekly prep papers, a
midterm take-home exam and a final essay.
Prerequisite: One Academic course at the 200 level or higher.

LIT 391 Novel Sexualities
3 Credits
Have heterosexuality and homosexuality always existed? If not, when and how did they
emerge and what is meant exactly by these terms? What role might novels play in registering,
shaping, defining and even producing certain forms of sexuality? In order to address these
questions, the course will pair key moments in the history of sexuality in the United States and
Western Europe from the 19th century to the present with landmark novels. In addition to
novels, we will read medical, legal and theoretical texts, as well as magazine and newspaper
articles. We will end with a contemporary unit that asks what role popular culture might now
play in the generation of new forms of sexuality. Through such inquiries, students will learn to
historically ground their reasoning, acquire a critical understanding of sexuality and explore
the relationship between novels and the production of sexuality.
Prerequisite: One Academic course at the 200 level or higher.

LIT 392 Neurofictions
3 Credits
Contemporary neuroscience has a long way to go from mapping neural connections to
scientific mastery over consciousness, memory and emotion. But the limits of science have
never prevented artists and writers from imagining its possible futures. This course engages
with two centuries of debate in the mind sciences and in Western culture at large that pits
materialism against idealism, mechanistic against romantic views of the mind. We look at
historical attempts to explain and control human consciousness, using history, philosophy,
art and especially science fiction to examine what is at stake in efforts to reduce the mind
to a series of electrical impulses in the brain. Writers and artists have invoked the utopian
possibilities of mental perfectibility through psychological (or psychic) tinkering; at the same
time, their work often critiques the simplistic notion that science can provide a complete
account of human experience. With the advent of neuro-imaging and psychopharmaceuticals,
the arts play an ever-more crucial role in situating the mind sciences in contemporary culture.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

LIT 410 True Crime
3 Credits
This lecture class will focus on mainly American and British narratives of true crime in
non-fiction, essay and documentary (as distinct from fictional crime narratives, mysteries,
thrillers and detective fiction). Drawing on the earlier discourses of confession, memoir and
speculation, true crime first received attention as a form of literature with the publication of
Truman Capote’s In Cold Blood (1966) and has since diversified into a variety of other media,
including documentary film, essay and graphic novel. In this course, we will consider how
these texts shed light on the process of justice and law enforcement (and their deficiencies)
and investigate why stories of real-life murder and mystery strike such a deep chord in their
audiences. Through the study of indicative texts and high-profile crimes from the 1950s
to the present day, we will consider how our feelings about real-life crime can help us
understand how a culture defines itself by its taboos and transgressors.
Prerequisite: One Academic course at the 200 level or higher.
LIT 411 Yeats, Joyce & Woolf
3 Credits
High modernism is often invoked but seldom read with comprehension. Virginia Woolf wryly declared, “In 1910, human character changed,” and if this was not to be, the ways of conveying character certainly had changed: the interior monologue, fragmentation and a mythic method allowed these three writers to convey deeper and more ambiguous messages about a world that still exists — altered by WWI and II and technological change. The class reads the major poetry of Yeats, concentrating on his later work, along with Joyce’s Portrait of the Artist as a Young Man and Ulysses, Woolf’s Mrs. Dalloway and To the Lighthouse and finally Between the Acts. Prerequisite: One Academic course at the 300 level or higher or Grad/PostBac standing.

LIT 418 Ecopoetics: Language, Mind & Ecology
3 Credits
In this course we will examine the ecological paradigm and its cognitive and aesthetic implications. The course seeks an interdisciplinary mixture of reading and writing. Topics will include: the many swings in scientific thinking (Western, Eastern and indigenous) about how the universe works. We’ll take a historical and cross-cultural look at poetic and mythic structures as literary forms (oral and written) through which human beings have expressed their relationships with the natural world, with a specific focus on theoretical perspectives informing the critical discussions about ecopoetry. Students will write and present original poems/stories expressing their own relationships with the natural world as well as analytical essays on topics covered in the course. Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

LIT 421 Third World Women Writers
3 Credits
The question of women writing in the Third World is linked to issues of difference, othering, colonization, subjugation and religious fundamentalism, among others. This course introduces works that directly address the conditions of women under Islamic, patriarchal and postcolonial rule. To gain better insight into the intertwined nature of the “Orient” and “Occident” and to assess critically our own involvement in Third World issues, we will also explore notions such as “Orientalism” and the conditions of postcolonial and religious fundamentalism in theoretical texts. Here we will concentrate on analyzing the intersections of nation, gender/sex/sexuality, class/caste and race/ethnicity/religion and see how these are represented in our readings. Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

LIT 433 Freak Lit: Difference in Literature
3 Credits
Freak Literature will analyze poems, stories, novels, plays, memoirs and films that in one way or another represent “freaks” persons whose bodies, historically, have reinforced normality by defying it. With the aid of critics and theorists, students will learn about the social categories that such bodies transgressed, the various discourses and cultural rituals that made them human spectacles, the fallout stereotypes that continue to persist today, as well as the redefinition of the ‘freak’ as countercultural icon. Close examination of how literature’s re-staging of ‘freaks’ serves often politically-loaded narratives will certainly complicate our understanding of exploitation while providing radical new ways of thinking about body and identity. Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

LIT 437 Africans in the New World
3 Credits
An introductory course in Africana Literature, the readings focus on developing a broad knowledge of the writers and culture of Africans in the Old World and the New World. Beginning with the ancient story of Sundiata from West Africa and the Tale of 2 Brothers from ancient Egypt and continuing with a mix of genres between continents (that introduce
modern and contemporary African American and African diaspora writers), the course will introduce students to the diverse perspectives and language expressions in English of Africans globally.

Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

**LIT 442 Environmental Literature**  
3 Credits  
Where does nature begin or end? What is the natural? What do eco-terrorism, global warming and the poisoning of the oceans and the Earth have to do with art? Are they art? Engage with naturalists and other writers and thinkers from Aldo Leopold’s seminal work to contemporary authors like Annie Dillard, Tom Horton, Diane Ackerman and David Foster Wallace.  
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

**LIT 445 Romanticism II**  
3 Credits  
In the preface to Justine, the Marquis de Sade poses a question that seems to have preoccupied the culture of the late 19th century: Is it “possible to find in oneself physical sensations of a sufficiently voluptuous piquancy to extinguish all moral affections?” This class examines the second generation of Romantics or negative Romanticism, in order to understand the retreat of the arts from the long-held commitment to political and moral ideas. Students examine the rise of aestheticism, symbolism and art for art’s sake. The class reads literary works and also philosophy and history, including authors such as Byron, Baudelaire, Rimbaud, Nietzsche, Huysmans, Wilde, Keats and Dostoevsky. In them, students see the collapse of European culture begun in the Renaissance and the beginnings of the dystopia of the 20th century.  
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

**LIT 451 Modernity in American Literature**  
3 Credits  
This seminar will survey the literary and intellectual history of America’s late nineteenth century. During this time, the abolitionist movement reached its apex, Lincoln emancipated the slaves, the North defeated the Confederacy and Reconstruction came to the South. The country witnessed the rise of the women’s suffragist movement, the advent of Darwinian thought and great leaps in technology and industry. In short, the United States became modern in the late nineteenth century and the nation’s writers played a vital role in advancing narratives, aesthetics and ideas that would change how Americans think.  
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

**LIT 485 Stories & Images from Latin America**  
3 Credits  
This course focuses on the short story genre and explores the work of 19th- through 21st-century Latin American authors such as: Clarice Lispector, Joaquim Maria Machado de Assis, Júlio Cortázar, João Guimarães Rosa, Gabriel García Márquez, Reinaldo Arenas and Cristina Perri Rossi. The short story is the perfect literary genre for visual artists to study since it often involves the crystallization of image due to its condensed form. Students will gain an understanding of historical and cultural contexts that inform the literary works: independence from colonial rule, slavery and abolitionist movements, indigenous rights movements and land reform, feminist movements, dictatorships, peace and justice movements and movements for economic, racial and gender equality. In studying the work of other creative thinkers and the context in which they work, students will reflect on the influences and contexts of their own work. Ideological and aesthetic links between literature and the visual arts will be explored throughout the semester, making this course particularly relevant for students majoring in any studio practice, critical studies and art history.  
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
LIT 488 The Wire & American Naturalism
3 Credits
Students in this seminar will consider The Wire, a “television novel” about crime in Baltimore, alongside the literary tradition of naturalism. Like the American naturalist writers of the early 20th century, The Wire suggests that individuals are captive to powerful social forces and political structures beyond their control. The program also shares with the naturalists an interest in the urban poor, abuses of power and social hierarchies. As we read from naturalists and view HBO’s groundbreaking series, we will investigate the relationship between naturalism and political advocacy, representations of the poor by the privileged and the intellectual underpinnings and consequences of naturalism. Possible readings include novels and stories by John Dos Passos, Richard Wright and Richard Price. (For a list of required books, visit the MICA store website shortly before the semester begins.) We will also view the first three of the five seasons of The Wire.
Prerequisite: One Academic course at the 200 level or higher

MEDIA & CULTURE

MCLT 237 Horror Movies
3 Credits
This course examines the origins and development of horror cinema over the last century, with attention paid to a variety of periods including German Expressionism, American 50s horror, Gore, Japanese horror and conceptual horror. The class looks at a variety of filmmakers from Murnau and Wiene to Warhol, Carpenter and Nakata, to see how genre concerns are balanced with the director’s aesthetic prerogative. Students study films within cultural contexts to see how horror films are frequently a reflection of social concerns and investigate the fine line between camp and genre excellence.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

MCLT 271-IH2 Censored! Art of Suppression
3 Credits
Artistic productions across the many disciplines that comprise the Arts provide powerful insights about the complex norms and values of the cultures from which they emerge. When these productions come under fire it is often because they challenge the way entrenched powers are wielded to institutionalize suppression and marginalize dissent. This survey takes a globalized multidisciplinary approach to examine the nexuses of social, political, moral and religious values that underlie censorship across diverse cultures. It considers specific examples from the 19th through 21st centuries in the fields of visual arts, dance, music, film and theater from China, the Middle East, Europe, Africa and the Americas and asks students to consider their commonalities. Through these examples the course debates issues of cultural preservation, free expression, access to knowledge, obscenity, gender and self-censorship. Students will examine reception and response theories, conduct primary-source research and produce a case study for their final project. By investigating these contexts students will also enhance their understanding of their own creative frameworks and how to articulate meaning through their work.
Prerequisite: HMST 101 or Permission of Instructor.

MCLT 290-IH2 The Open Source Revolution
3 Credits
Most people have heard of Linux, a free “open source” operating system which was developed collaboratively. Prior to the advent of the internet, some ideas and designs were shared, not sold, in academia or in non-profits but lacked access to the streamlined distribution system present in the market that would allow them to be developed and tested by users in many different contexts. Now that the digital divide is closing, open source concept testing is faster and has the opportunity to circumvent the marketplace. Now used in art and manufacturing as
well, this work model impacts culture, social stratification, morality, politics and conceptions of property. In this course, we will use sociology of work literature to trace the origins of open source, identify its core elements and begin to understand its consequences.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

MCLT 295 Screwball Comedy
3 Credits
The Screwball Comedy, a variation on the classic form of romantic comedy, emerged during the Depression and offered timely reflections of disrupted American culture in the 1930s and 1940s. Screwball comedy serves as a stage on which to examine gender roles, sex, sexiness and sexuality, as well as class and the place of madness in society. We will examine these themes in Screwball film in the context of its original audience, but also in the revivals and alterations of the genre after WWII, including its mirror image in Film Noir and up to the present day.

Prerequisite: HMST 101 or Permission of Instructor.

MCLT 305 Biology in Pop Culture
3 Credits
This course will investigate how science and scientists have been portrayed in media culture from the scientific revolution to our own time. Various aspects of biology’s portrayal in the media will be discussed from a scientist’s perspective. We’ll consider the tensions between scientific experts and the lay public about core values, contemplate the search for fantastic creatures in an age of experimental proof and probe how science fiction relates to science fact. Students will gain an awareness of how science is an aspect of the wider culture in different eras; analyze the historical roots of contemporary practices; and reflect on the ramifications of science and popular culture and the choice we make as individuals, social groups and nations. From the first work of science fiction, Shelley’s Frankenstein, to Hollywood blockbusters like Contagion and World War Z, we will gain insight into the public understanding of science and the ideals we as a culture hold about science and its role in society.

Prerequisites: AH 100 and HMST 101

MCLT 313-TH Thinking Through Cinema
3 Credits
This course is aimed at re-evaluating normative concepts of the body and its complex relationship with space through the unusual vehicle of Gilles Deleuze’s cinema theory and its underpinning in Henri Bergson’s affect-based philosophy. Close readings of key texts, film viewings in class and online discussions will lead to an interdisciplinary paper or project in which students engage their own studio practices in light of their learnings from the course.

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

MCLT 317-TH Media Ethics
3 Credits
We live in a media-infested world; our whole lives are subjected to media transmission of some form or another: TV, film, advertisements, newspapers, the internet. In light of this fact about 21st-century culture—and the significant role of artists and designers in shaping those media- it is necessary to consider the moral and political impact and influence of the various media. Do films incline us to violence? Do ads incline us to anorexia? Do newspapers incline us to Republicanism? Underlying these concerns is the larger one about the media’s relation to truth and accuracy. Ought the media be objective? Can they be objective? What hidden agendas do the media betray and how do they betray them? Also, how do the media persuade, compel and control?

Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
MCLT 355-TH Reality, Illusion & Moving Images
3 Credits
Through extensive screenings, readings and discussions, this course explores the continually shifting and elusive boundary between reality and illusion in film, video, installation and animation; identifies the ways in which the moving image constructs fantasy or reveals its self-reflexive nature, using as a theoretical framework key texts and concepts from the fields of aesthetics, semiotics and ethics. Explorations include the structural components that connote a space of “fantasy” or “verism” and a meditation on the social dynamic that generates or bridges the distances between self and other. Our examination will be expansive and generous, ranging from Hollywood classics like Singing in the Rain to the recent emergence of the indie mumblecore movement, to documentaries, to the new realm of YouTube and to experimental video and film.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

MCLT 356 Film as Art
3 Credits
In this course students will watch and study a series of films by a single director, accompanied by historical and theoretical articles which help to contextualize the movies. Students will look at such issues as the concept of the “auteur,” art and film theory, audience reactions to work, reception theory and the role of the director as artist. This course will also introduce students to analysis of the style and discourses of cinematic narratives and the complex and ever-changing relationship between studio production and audience consumption. The director whose work is selected will vary each time the course is taught.
Prerequisite: One Academic course at the 200 level or higher.

MCLT 362 Cyber Aggression
3 Credits
There seem to be no areas of public and private life that are not affected by activities in the cyber domain. Four subjects of particular concern are cyber warfare, cyber espionage, cyber crime and cyber terrorism. Due to the rapid evolution of technology and technology platforms there is some confusion about how to define each of these areas and what cases fall within each of these areas. This course is concerned with exploring the technical and ethical issues with cyber aggression as it is made manifest in acts of cyber warfare, cyber espionage, cyber crime, cyber terrorism.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

MCLT 379 The Culture of Games
3 Credits
Interactive fiction, social litmus test, provider of immersive virtual flow, source of pathological violence: as a new art form with an ever-expanding audience, the video game has been assigned any number of superpowers by the media, inspiring both fear from Luddite alarmists and Utopian hubris from fans and the tech industry. Growing in the cracks of these extremes has been a fresh area of media inquiry — one that incorporates ludology, the study of games; investigations into race, gender and class in game narratives in the manner of critical theory; analyses of multimedia tropes and visual presentation, as in film inquiries; the study of cultures, as in anthropology and sociology; and engineering matters like interface design and end-user experiences. In this class, students will explore this world, using a variety of essays, critiques and games to understand how video games work, what their underlying ideologies teach us, how they have changed over time, how gamification has influenced the wider culture and how games developed into the world-containing productions they have become.
Prerequisite: One Academic course at the 200 level or higher.
MCLT 388-TH Performance Studies & Cyber Theory
3 Credits
This class focuses on theories of what constitutes ‘performance’ in everyday life, ritual, art and cyberspace interaction. As a new and interdisciplinary field, performance studies merges anthropology, sociology, theatre, art and new media as a way to both blur and redefine the boundaries of what is considered performative. The theoretical framework of performativity, whether it is looking at the everyday presentation of the self or the performance of nations and states, is a tool that enables us to critically examine the canons which produce these constructed identities. The course will look at key writers of performance studies and cyber theory in order to understand the effects of performative actions, especially in the context of the global expansion of media culture.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

MCLT 412 Gender in Film
3 Credits
This course provides an introduction to gender as a critical tool for film analysis. Students watch films of various genres, different historical periods and cultural backgrounds. In addition to analyzing and discussing film as cultural creation, the class reads essays on film theory and cinematic production and pays particular attention to the constructions and representations of concepts such as femininity and masculinity and to racialized, classed and sexualized representations of otherness as they intersect with gender in film. The course also provides students with the scholarly vocabulary needed to critically engage with and write about film.
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

MCLT 415 Avant-Garde Film
3 Credits
Every week we will screen films and determine (through class discussion) if the films viewed in class could be considered experimental, avant-garde, transgressive or subversive in some fashion. We will enhance the discussion further by examining films through various theoretical frameworks (Postcolonial criticism, feminist criticism, Marxist criticism, etc.) Finally, we will discuss possibilities for experimental film in the future, what’s on the horizon.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

MCLT 455 Feminist Approaches to Film
3 Credits
At the heart of feminist critiques of film lies the belief that cinema, like patriarchal society, is deeply marked by power inequalities between social agents. Hegemonic social and ideological structures reinforce patriarchal representations of women and position spectators within dominant structures of looking and reading that further derogate women. In order to avoid a repetition of oppressive and misogynous modes of depiction and to open up spaces for new ways of looking at women, feminists called for cinematic practices that offered spaces to positively represent and read women. To offer positive images of women, however, proved to be at best a limited strategy in challenging patriarchal cinematic conventions and at worst a repetition of the oppressive structures feminists had set out to dismantle. When feminist film theory and feminist cinema addressed the difficult questions of how to organize knowledge not merely around the trope of gender and sexual difference, but also around differences within the category of sex and differences in race, social status, geography, age, corporeality, religion, income and sexual orientation, it became clear that to lay bare the operations of hegemonic image and knowledge-making implicated and privileged some women to the detriment of others. This course serves as a general overview of the vast field of feminist approaches to film and feminist film theory that has been informed by theoretical frameworks ranging from structuralist and post-structuralist criticism to semiotics, psychoanalysis, queer theory and postcolonial theory. Hence, we will analyze films of various genres, different historical periods and cultural backgrounds. Since class time is limited, we will view the films outside of class and you will have to be able to make available 2 extra hours in your schedule each week for a communal film screening on campus.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
NSCI 201A Scientific Readings: Astronomy
3 Credits
In this course, students are introduced first to the fundamentals of astronomy and building on that foundation and through the wonders of NASA’s Hubble Telescope, to the wild, wonderful, absolutely beautiful and profoundly mysterious nature of the universe. We shall explore its strange realities as revealed through modern physics. Supernovas, the Big Bang, neutron stars, black holes, extrasolar planets and even our own tiny solar system. In a lucid manner suitable for the non-specialist, we will explore the impact of quantum theory, elementary particle theory and relativity on our understanding of perhaps the deepest questions of modern science: What is the origin of the universe and where, if anywhere, is it headed? Does the universe have meaning? Is there life on other planets? What is the meaning of time and eternity? Who are we and how did we get here?
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201D Scientific Readings: Human Anatomy
3 Credits
The focus of this course is to understand basic components of human anatomy, including gross and microscopic anatomy. It intends to discuss not only skin, muscle and skeletal systems, but also the nervous system, large organs, immunity and developmental anatomy. Related variations in human anatomy due to aging and certain illnesses will be discussed as well. This course overlaps somewhat with NSCI 220 General Biology, so students should take either one but not both.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201E Scientific Readings: Physics
3 Credits
This course examines the physics of phenomena that make up the world we live in: both the built environment and the natural environment. Visualization will be emphasized as a principal tool for understanding and cross-referencing concepts in Physics and Mathematics. Students will learn about the strength of materials, material behavior, the physics behind phenomena that are critical to the environment and to evaluate these important facts surrounding us. The course is intended to provide Artists and Designers a working knowledge of physical phenomena and their analysis and to support interests such as those in built form whether in Sculpture or Architecture and in environmental issues such as Sustainability and Climate Change.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201F Science Readings: Pollinators or Famine
3 Credits
This course is about birds, bees, slugs, flies, beetles and small mammals and the strategic plants they pollinate. Students will explore the co-evolution of flowering plants and their pollinators, the idiosyncrasies of many of these core species and their ecosystem services; provisioning food, clean water and recycled nutrients. The loss of these symbiotic species would alter the planet and severely compromise mankind’s current lifestyle. Animal behavior, botany, physics, chemistry, climate change, agricultural practice, psychology, economics and politics will be discussed. Students will be asked to research and present unusual topics to the class and be invited to observe and interact with a bee hive. Students will be challenged to present a poster at a scientific conference on pollinators.
Prerequisite: Earned credit or concurrent enrollment in HMST 101
NSCI 201G Science Readings: Materials Alchemy  
3 Credits  
This course explores materials and new media, applying basic principles in chemistry and materials science. Color, tactility, viscosity, flow and magnetism are among the phenomena we will examine in materials and consider how to exploit. Students will discover the art, architecture and engineering of molecular forms, discuss the implications of molecular aesthetics, melodies, machines and structures and learn how to connect observable macro scale behaviors and invisible nanoscale (molecular) and microscopic interactions. Historical and contemporary examples of artists innovating with new materials and their mutualistic relationship with chemists will be analyzed and evaluated for their influence on artists’ practice and impact on society.  
Prerequisite: HMST 101 or Permission of Instructor.

NSCI 210 Environmental Science  
3 Credits  
This course promotes a comprehensive understanding of humankind’s interactions (both positive and negative) with the local, regional and global environment. The first portion of the course provides a tour of earth’s major environmental compartments, including the hydrosphere, lithosphere, atmosphere and biosphere. Emphasis is placed on the interconnected nature of each compartment. The second portion of the course highlights in greater depth environmental issues of current and emerging importance. Student-selected discussion topics will be key components of this course.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 215 Big Ideas in Science  
3 Credits  
This course looks at the major advances in science in the last 500 years, focusing particularly on the 20th century. Newton’s laws, Einstein’s theories, quantum mechanics and string theory are explored. These ideas affect not only our understanding of the universe, but also our understanding of our cultures and ourselves. Fulfills natural science requirement.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 229 Biodiversity  
3 Credits  
This course is an introduction to the science of biodiversity. We examine the history of biodiversity as well as current issues, with an emphasis on building the understanding needed to be advocates for the natural world. Topics of discussion include levels of biodiversity; measuring and mapping biodiversity; dispersal and succession; the fossil record and evolution of major groups; the scope of present-day biodiversity; the relationship between biodiversity and ecosystem health; species concepts, speciation and extinction; conservation biology; and restoration ecology.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 237 Mathematics as Experience  
3 Credits  
This course will cover a range of mathematical and statistical topics needed to think critically and creatively as a consumer or producer of knowledge and information. The goal is to expand students’ appreciation of mathematical ideas and facility with their application as powerful tools which have practical and aesthetic purposes. This course explores these connections for artists, creative communicators and designers through lectures, class discussion and hands-on experience. Topics will introduce students to the vocabulary of mathematics and descriptive statistics as a language and as a work of art in itself used to abstract, interpret, analyze, visualize and communicate contemporary and historical human understandings. As an applied mathematics course, it will additionally provide analytical skills that are foundational to many social science classes in Humanistic Studies.  
Prerequisite: Earned credit or concurrent enrollment in HMST 101
NSCI 240 Scientific Controversies
3 Credits
Scientific theories and facts are the product of struggles between researchers and interested critics. By examining a series of controversies in science during the last two hundred years, this course will explore how science has been done and the relationship between science and culture. We will investigate controversies such as disagreements about plate tectonics in geology, the process by which the biological basis for the race concept was undermined and arguments about the status of homosexuality as a mental illness and the events leading up to its removal from the primary diagnostic guide in psychology. A close examination of these episodes and others will reveal the myriad ways that scientists and clinicians have developed consensus and otherwise attempted to resolve conceptual and social disagreements in science. The case of global climate change, about which there is scientific consensus, but public skepticism, will help the class explore issues related to evidence, the notion of scientific community, the possibilities and limits of scientific research and science and politics. Finally, by looking at ongoing controversies about the definition of life and when it begins, cases of ambiguous sex and sex determination and the balance of biology and environment in producing intelligence, the class will encounter disagreements that are as much about values as they are about research methods.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 244 Objectivity
3 Credits
Does “objectivity” have a history or even multiple histories? Through close readings and case studies in the history of medicine and science, the course explores how things become known to the world, how consensus becomes fact and how (often) knowledge is unmade. Topics include: the rise of statistical thinking; objectivity in physics; rational thought and monsters; the move from pathological anatomy to the clinical; and debates between philosophy and science about perception. The aim is for students to gain sophistication in their reading of individual texts and to synthesize concepts between scientific domains and historical periods.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 245 The Science of Sustainability
3 Credits
This course is about understanding the 16 fundamental scientific principles upon which life flourishes as expressed in the book “The Way Life Works” by Hoagland and Dodson. In analyzing those principles by examples, we will take a closer look at how human beings as a biological organism obey those principles and how some behaviors of humankind deviate from those principles, thereby stressing ecosystems, physical forces and availability of resources. The goal is to turn our look inwardly to oneself, one’s culture, one’s upbringing, etc., to analyze how each of the choices we make changes the planet’s state of equilibrium, especially when they are multiplied by the presence of billions of people. Students will be asked to research and present topics to the class.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 256 Foundations of Scientific World View
3 Credits
This is a course in science for non-practitioners. Starting from Newton’s description of gravitation, the course explores the role of mathematical models as the foundation of modern science. Students should achieve some degree of mathematical intuition and an understanding of the scope and limitations of the realm of science. Topics include light and color, harmonics, motion, higher-dimensional spaces, uncertainty and the nature of scientific theories. A background in higher mathematics is not assumed or required.
Prerequisite: Earned credit or concurrent enrollment in HMST 101
NSCI 260 Logic
3 Credits
Logic concerns the forms and criteria of correct reasoning. This course begins with an introduction to informal fallacies and critical thinking and proceeds toward the beginning of sentential and predicate logic. By its end, you will think more clearly, read more critically and argue more effectively.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 315 Advanced 2-D Animation & Science
3 Credits
This is a collaborative course exploring Astrophysics through Animation. Over ten weeks, students will meet scientists from NASA Goddard Space Flight Center. They will explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more. The class will start with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts will then be developed and translated into animation. The last 5 weeks will be spent on animation and different ways of projections. Students will be challenged to use their creative vision within a scientific constraint. Trip to NASA and to the Maryland science center will be part of the class.
Corequisite: Enrollment in AN 315, totaling 6 Credits

PERF 250-IH1 History of Western Theatre
3 Credits
This course will introduce students to the discipline of theatre history, focusing attention upon some of the most notable events, performances and artifacts of the Western tradition. Students will learn to undertake the labor and practices of the theatre historian and will be encouraged to consider live performance as the most important — yet most ephemeral — primary document to unearth and analyze. The course will consider theatre and performance from a variety of eras, including Ancient, Medieval, Renaissance, Neoclassical, Romantic, as well as styles such as Realist, Modernist and Absurdest theatre. In addition to written scholarly discourse, students will be asked to call upon their studio skills through a theatrical design project which challenges students’ historical knowledge and analytical abilities.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

PERF 303 The Play’s the Thing
3 Credits
Entry to this course is by audition (cast) and application/interview (tech crew) only. The Play’s the Thing students will earn six credits, three academic and three studio, in Humanistic Studies Elective PERF303 (all students) and either studio elective FA303.01 Production (actors, stage managers, assistant director, assistant producer, costumers, publicists) or FA303.02 Technical Design (set, lighting, sound, prop designers, technicians and fabricators). The Play’s the Thing is a central requirement for MICA’s new interdisciplinary Theater Concentration. Students selected for the cast and crew will become members of The Rivals of the West, MICA’s theater company that stages ticketed dramatic performances for the public in BBOX each spring. All students interested in auditioning and applying for The Play’s the Thing must contact Christopher Shipley, cshipley@mica.edu, as soon as possible for additional important information and to request audition/application materials and instructions.
Concurrent enrollment FA 303 required, totaling 6 Credits. Enrollment by permission of Instructor.
PERF 305 Storyteller’s Theatre
3 Credits
In this course, we engage creative and critical work exploring storytelling as a performative, culturally situated act that structures identity, community and experience. We discuss myth-making, fact, fiction and their interaction. Students utilize various narrative and performative techniques to examine how stories shape realities. We ask questions about the power of storytelling to create communities of place and identity. We examine the use of various storytelling tools: space, image, voice, text, body and sound, drawing from dramatic literature, film, live performance and other media. We use our practical work, readings and visits from guest artists as resources for creating examining performativity, theatricality, identity, power and the social and political impact of stories. We engage in telling stories in many capacities: personal narratives, public spaces, fiction, branding, politics. Performance is our main mode, but a wide variety of media is encouraged: video, photo, music, puppetry, pageantry and digital performance.
Prerequisite: HMST 101 or Permission of Instructor.

PERF 318-TH Multicultural Theatre
3 Credits
This course is an introduction to the concepts of theatre arts as they function within selected African, Asian, Caribbean and American societies. The plays selected introduce a varied number of styles, political orientations, structural concepts and ideas about the human condition. The course is designed to encourage the recognition of the need to construct cultural perspectives within contemporary societies and not to assume that the logic of western cultures is either inherently correct or structurally superior to non-Western dramatic art forms. The class is conducted studio-style with dramatic readings, individual/group analyses and performance requirements. Some original writing, a take home mid-term and a final are also required.
Prerequisite: One Academic course at the 200 level or higher.

PERF 446 Shakespeare in Performance
3 Credits
This course is an intensive examination of several of Shakespeare plays, such as Hamlet, Othello, Richard III, Romeo and Juliet and As You Like It—all of which have enjoyed recent critically acclaimed cinematic treatments. Students explore Shakespeare’s work on the page, on the stage and in the movies, studying the play texts, the classically presented BBC productions and the recent film versions of the plays. Acting, directing, discussion and writing are all part of the coursework.
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

PHILOSOPHY

PHIL 204-IH1 Music & Western Thought
3 Credits
Beginning with Plato, Western thought has reflected on the nature of music in order to address concerns that are not merely aesthetic. This course traces the history of philosophical thinking about music—polyphonic music in particular. Why is it that Western thinkers have constantly inquired about the enigma of music in order to answer questions concerning order in the universe, concerning harmony in the state, the “Dionysian” origins of tragedy, the nature of myth and eros and more recently, the relation of language to meaning? This is not a history of music course, but a course in how seminal Western thinkers have focused on music in order to answer genuinely philosophical problems. No background in music is required, though students must be prepared to listen to a lot of music. The course covers Plato and the ancients on music; Renaissance thinkers on polyphony and harmony; parallels between Leibniz and the music of Bach; parallels between Hegel and Beethoven;
Kierkegaard on Mozart and seduction; Schopenhauer and Nietzsche in relation to the music of Wagner; Schoenberg, Thomas Mann and the philosophy of Adorno; Wittgenstein on music and language; and Levi-Strauss on music and myth.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 205-IH1 Medieval & Renaissance Philosophy
3 Credits
This course examines ancient and early medieval philosophy primarily through the major works of Plato and Aristotle, but with Augustine and Aquinas as well. Our focus will be primarily on Plato and Aristotle as they, in many ways, set the agenda for many of the questions still thought fundamental to philosophical inquiry though they approached these questions in a distinctive spirit from that of most modern philosophers. In particular, they thought of philosophy less as a conceptual exercise and more as a way of life indeed, as the best way. The main topics we will cover in our effort to make sense of Plato and Aristotle will be: ethical virtue and its relation to the good life (happiness), the soul and its relation to the body and the objects and nature of knowledge. The main topics to be taken up with regard to Augustine and Aquinas, who are primarily concerned with the Fall and our possibility of salvation are: sex, death, time and free will. Throughout we will make an effort to flesh out the nature of the social and political climate that sets the stage for these philosophers and their ideas.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 232-IH1 Classical Greek & Roman Philosophy
3 Credits
The ancient Greek world and the adoption and mutation of its intellectual traditions by the Romans provide seminal ideas at the basis of Western civilization. This course will examine the roots and progression of that tradition through its heyday and demise, culminating with its early transformations by Christian thought. We will cover some of the well known writings of major philosophers of this period, including Plato, Aristotle, Seneca, Lucretius and Augustine and consider the historical, political, religious and literary trends to which they responded and which molded their thought in turn. This means we will also sample from texts of Homer, Sophocles, Aristophanes, Cicero and Julius Caesar, among others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 233-IH1 Classical Greek Philosophy
3 Credits
Early Greek Philosophers posed the fundamental questions that have dominated philosophy for the past two millennia: What is the good? What is happiness? How can I attain happiness? What is the best political arrangement for humans? Is the human soul unique and immortal? What is justice and why is the pursuit of real justice so often inimical to everyday society? We will explore these and other essential questions in reading from Plato, Aristotle, Epicurus among others and some of the Greek tragedians.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 251-IH2 Age of Rationalism & Empiricism
3 Credits
The topic of this course involves one of the most significant debates in Western philosophy— one that emerges in the period following the Renaissance, starts with the question of the origins of human knowledge, but blossoms into larger controversies concerning the makeup of the human mind, the essence of personal identity, the relations between body and soul, the limits of knowledge and the possibility of religious faith. Various voices considered in this debate include those of Descartes, Spinoza, Pascal, Hume and Berkeley.

Prerequisite: Earned credit or concurrent enrollment in HMST 101
PHIL 260-IH2 History of Existentialism
3 Credits
This course examines the development of Existentialism from its roots in the 19th century with thinkers such as Nietzsche and Dostoevsky to its emergence as a major philosophical movement in the aftermath of the First World War. Students consider the basic elements of the philosophy, its aesthetic implications and its applications in the fields of psychology and political science as a philosophy of moral freedom. Writers studied include Nietzsche, Dostoevsky, Sartre, Camus, Hemingway, Kafka, Fanon, de Beauvoir and others.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 261-IH2 Moral Philosophy of Modernity
3 Credits
This course covers the major influences, statements and debates in Western moral thought from the end of the Renaissance through the 19th century. It explores the continuity and changes in various approaches to questions concerning the best way to live, the social duties we have and the manner of ethical motivation. The course begins by examining the influence of Stoicism and the Reformation on the Christian moral paradigm of the Middle Ages, following with the emergence of Enlightenment ethical ideals and concluding with the critique and rejection of the reigning moral paradigms and their religious, cultural and philosophical foundations in the 19th century. Among the writers examined are Hobbes, Rousseau, Kant, Mill and Nietzsche.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 277-IH2 The Scientific Revolution
3 Credits
The period since the Renaissance has known a remarkable rush of scientific advances culminating in unparalleled conveniences in human history. This course examines texts that chronicle the major advances of this period, with a view to the development of the scientific method that made these advances possible, the socio-political forces that encouraged particular innovations and areas of research and of course, the effect and reception of these advances as they emerged.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 310-TH What is Beauty?
3 Credits
The course explores this basic question and auxiliary questions concerning the relation of beauty to subjectivity, time and the timeless, purpose and purposelessness, the relative and the universal, desire, pleasure, artifice, cosmetics and death. Classic philosophical treatments of the nature of beauty will be encountered in Plato, Plotinus, Kant, Schiller and contemporary re-considerations of beauty in the theories of Nehamas and Sartwell. Our reflections will be deepened and provoked by the writings of Keats, Baudelaire, Mann, Stevens, Ashbery and by pertinent films.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 321-TH Relativism in American Thought
3 Credits
Students identify several strains of relativism in the theory of knowledge, theory of meaning and ethics. The class attempts to answer such questions as these: Is knowledge objective or is it a social/cultural construction? Is meaning independent of particular contexts or is it relative to a particular community's interests, power and purposes? When we judge something to be morally wrong, are we making a universal claim that must be valid at all times or is it a judgment that is relative and limited to particular times, circumstances and history? Students examine these problems as they appear in the recent relativism controversy between American proponents of literary-cultural theory on the one hand and professional philosophers on the
other. At the center of this study is the late Richard Rorty, whose relativistic philosophy tries to link the American Pragmatist tradition with the European thinkers most congenial to literary theory (Nietzsche, Derrida, Foucault and the later Wittgenstein).

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**PHIL 322-TH Language & The Limits of Understanding**

3 Credits

This is a course in the philosophy of language and interpretation (hermeneutics). We examine what it is to understand a language and then go on to address fundamental problems in the understanding of oneself, others and beings who are “wholly other” like gods or devils as the case may be. Some of the questions addressed in the seminar are: Does the fact that we speak a particular language (that we are situated in a specific culture at a certain time) preclude us from understanding persons who express themselves in a different language, persons with “conceptual schemes” that seem radically different from ours? How does a community based upon an authoritative text, like the Bible or the U.S. Constitution, handle unbridgeable conflicts in interpretation? Why would a god speak to human beings in figures, in a concealed or riddling manner? And how are we to understand such veiled language? Are there certain times when we must be unintelligible to others and even to ourselves? Are there conditions of our humanity which by their nature resist understanding?

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**PHIL 325-TH Theories of Madness**

3 Credits

This class will be based around a series of short stories dealing with murder, madness, mystery and the supernatural, from the 19th century to the present day, with an emphasis on the contemporary era. We will address issues pertaining to the short story form (language, structure, style, tone) as well as content (why are dark and sinister themes so well suited to the short story format?). Subjects covered will include ghost stories, mysteries, tales of the occult, detective stories and first person fantasies. Texts will include stories by Edgar Allan Poe, Wilkie Collins, M.R. James, Sheridan Le Fanu, Ambrose Bierce, Herman Melville, Vladimir Nabokov, Thomas Mann, Tennessee Williams and Katherine Mansfield.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**PHIL 328-TH Psychology of Art**

3 Credits

This course will consider the relationship between psychology and the creative arts, with a focus on the aesthetics of personal taste and perception, dreams, fantasy, symbols, subjectivity, identity, sexuality and the unconscious. We will look at the psychodynamics of the creative process and consider the motives behind creation. We will also consider the domain of aesthetics and metaphysics experience, with particular attention to how psychoanalysis can help us understand the phenomenon of the personal aesthetic. Attention will also be paid to art therapy, the Rorschach test and the relationship between creativity, personality characteristics and emotional functioning.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**PHIL 329-TH Deep Ecology: Environmental Ethic**

3 Credits

Are we merely in nature or intimately part of it? What do we owe the earth and may we take any liberties with her? How can we figure nature and its members into our moral community or extend moral thinking to include it? What have been the traditional obstacles of such a project and what present challenges—practical and ideological—face it now? Students consider such questions among others in exploring literature of ecological consciousness and an emerging environmental ethic. The guides in this course include Thoreau, Lao Tzu, John Muir, Aldo Leopold, Arne Naess and Peter Singer.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
PHIL 339-TH The Great Chain of Being
3 Credits
This course takes Arthur O. Lovejoy’s The Great Chain of Being: A Study of the History of an Idea (1936) as its starting point and explores subsequent theoretical and methodological debates in the history of ideas. Particular concerns include: 1) The continuing impact of postmodernism on the history of ideas; 2) The impact of the “cultural turn” including the rise of book history on the history of ideas since the 1980s; 3) The development of the Cambridge “contextual” school of political thought; 4) The role of “unit ideas” in the history of ideas. Authors studied will include Albert O. Hirschman, Michel Foucault, Quentin Skinner and Anthony Grafton.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 340-TH Philosophy of Religion
3 Credits
Religion is a universal feature of human civilization and a central motivating factor in much that humans do, how they live and organize their lives. This course will seek to understand religion as a motivating force and offer students the opportunity to evaluate it as such. This entails analyzing ideas, arguments and concepts central to religion or at least many or most religions: the nature of the divine, the afterlife, virtue, the soul and the like. Other issues of interest to the class will be the interaction of philosophy and theology, the nature of religious language and practice and the problem of evil. Naturally, a prime consideration in any philosophy of religion class will be the very existence of god. We will also, however, consider the prospect of a secular age and whether humans may be able to live without religion.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 342 Philosophy & Fiction
3 Credits
This course will examine the fundamental themes and principles of Existential Philosophy and Buddhism with the intention of illustrating how philosophical themes can be expressed in the narrative of novels. Readings will include selections from Kierkegaard and Nietzsche, the Dhammapada of Buddhism, Joan Didion’s Play It As It Lays, Graham Greene’s A Burnt Out Case, Hermann Hesse’s Siddhartha and Jack Kerouac’s The Dharma Bums.
Prerequisite: One Academic course at the 200 level or higher.

PHIL 348-TH Nietzsche in His Time & Ours
3 Credits
The course introduces students to key ideas of Nietzsche: “God is dead,” Dionysian art, eternal recurrence, beyond good and evil, nihilism, the will to power, the diagnosis and overcoming of resentment, the superman. Nietzsche’s influence on artists, writers and philosophers of the last century is considered as we ask what significance Nietzsche’s thought may have for us in the 21st century.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 349-TH Psychopathology
3 Credits
This course will consider some of the major so-called psychopathologies, addressing their psychodynamics, their developmental antecedents and their cultural underpinnings. We will think about some of the ways in which creativity and psychological pain can illuminate each other and how we can understand (and fail to understand) psychological suffering. We will consider some of the ethical questions that arise in these circumstances. We will discuss what the insights of creative artists can bring to the relationship between psychopathology and emotional experience. We will also address the insights that the reading and writing of case studies can give us into the human condition, suffering and our responsibility to one another, particularly when such studies encourage us to develop and nurture observation, analysis, empathy and self-reflection, to which language and narrative are fundamental.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
PHIL 352-TH Infinity & the Sublime  
3 Credits  
How do you describe and picture a god who transcends all names, images, sensuous representations and attributes and what’s so important about such transcendence? How can you grasp infinity by means of the finite imagination? This course explores the intellectual roots of this problem of the sublime in Judaic thought, in neo-Platonic philosophy and mysticism and in the aesthetics of the sublime. We explore how different concepts of the sublime spur the poetry of Blake, Dickinson, Crane and Stevens as well as the “ethical sublime” in post-World War II artists and thinkers such as Celan, Levinas, Rothko and Anselm Kiefer. We also consult continental and analytic philosophers for light on the problem.  
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 353-TH Bioethics  
3 Credits  
This course explores the field of bioethics. Students examine basic moral theory in the writings of Aristotle, Aquinas, Kant, Mill and others and review the principal philosophical concepts (autonomy, personhood, justice, beneficence) underpinning ethical considerations as they influence medical research and practice. Special attention is paid to medical ethics history, from Hippocrates to contemporary medical ethics policies and regulations. The course includes case studies and case presentations that identify ethical conflicts, present options, recommend resolutions and defend/challenge decisions.  
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 359 Palestinian-Israeli Conflict  
3 Credits  
The course is, first, a history of this 100-year war, giving due attention to the formation and internal complexity of the two nationalisms, Jewish and Palestinian. We will attempt to understand the conflict within the wider contexts of Middle Eastern and international politics and to highlight the role of the United States. The second half of the course focuses on diplomatic attempts to reach a settlement after the failure of Oslo and on problems that stand in the way of such a settlement. Taking account of the most recent developments, students consider competing proposals for a solution and devise their own plan for Middle East peace.  
Prerequisite: One Academic course at the 200 level or higher.

PHIL 363-TH Theory of the Everyday  
3 Credits  
The great hero of the 20th and 21st centuries has been the Everyman, the Average Joe or Plain Jane whose boring, normal life gets somehow instilled with profound significance. This is not an accident, as modern life has been structured and homogenized while it has also cultivated individualism and self-consciousness. Historians and theorists such as Michel de Certeau and Henri Lefebvre have articulated the concept of the ‘Everyday’ to describe a fundamental category of human (especially modern) existence: the repeating, patterned, highly structured and anomie modern life. This course will study theories of the Everyday, important historical concepts of the analysis of Daily Life and literature, art and media that revolve around the Everyday and employ it as a basis for normative existence. Readings will include de Certeau, Lefebvre, Virginia Woolf’s Mrs. Dalloway, Ionesco, Freud, Elias, studies of consumer politics and products, the feminist concept of the Personal is Political, still life paintings, the soap opera and other materials. The final project will be an applied analysis of some aspect of Everyday life, read through the course materials. This course will provide students with a new way of looking at their everyday existence.  
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
PHIL 371-TH Contemporary Political Theory
3 Credits
This course will look at issues and authors prominent in 20th- and 21st-century political theory. Questions we will consider include: what is the role and place of religion in the modern liberal democracies? How shall liberal democracies negotiate multiculturalism and integrate not so liberal populations? What is the relationship of violence to the modern state? What roles should the government play in alleviating poverty and social ills and what specific policies are most effective? Why does our democracy in particular suffer increasing apathy and how does that compare to other regimes? Authors we read may include Charles Taylor, Michel Foucault, Hannah Arendt, Michael Oakeshott, Isaiah Berlin, Martha Nussbaum, among others.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 382-TH Animal Magic
3 Credits
This is a junior theory course in which students will engage with the emerging field of animal studies. We will consider the role played by non-humans in the field of cultural studies, social theory, philosophy and literature. In particular, we will study the history of animal representations in the Western literary tradition, in film and in popular culture. We will also consider the social and cultural implications of pet-keeping, dog shows, animal sacrifice, scientific experimentation, taxidermy, hunting, fur-wearing and meat-eating. We will study recent films, novels and cultural events that reveal how our interaction with non-human animals shapes our understanding of the human.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 383-TH Image, Time, Movement: Deleuze
3 Credits
This course proposes to study Gilles Deleuze’s philosophy by looking closely at his writings on the temporal art of cinema and to a lesser extent, his writings on music. To understand Deleuze’s theory of these arts, the course examines his general concepts of movement, time and the image. Since this aspect of Deleuze’s thinking is strongly influenced by his reception of Bergson, study also includes relevant texts by this somewhat neglected philosopher. Classwork includes the viewing of films.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

PHIL 435 Art Meets Ecology
3 Credits
The poet, Rainer Maria Rilke, suggests “the artist’s task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us”. Sculptor Jackie Bookner echoes Thomas Berry’s belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do (Art Journal, Vol. 51, No. 2, Summer 1992). Students in this interdisciplinary course will explore these ideas through ecological field studies at Baltimore’s Herring Run Park. Their research into basic ecological principles (energy flow, cycling of matter, adaptations/ changes in form and interrelationships) will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create. Lectures, field experience and notebook, independent project and written critique form the basis of this class.
Corequisite: Enrollment in AH 435.
Prerequisites: AH 201 and HMST 101.
RELATIONAL STUDIES

RELG 222-IH1 Eastern Philosophy & Religion
3 Credits
This course examines classical texts and writings of the major thinkers of ancient India and China, with a view to understanding the intellectual foundations and development of these respective cultures. Readings include, among others, the Upanishads and the Bhagavad Gita, the Buddha's Sermons and biography, Confucius' Analects and the Tao te Ching. The class examines the centuries-long discussion among these thinkers regarding such fundamental philosophical topics as the structure of reality, the nature of the human self, the religious issues of destiny of the soul and the existence and nature of God and the moral and political concerns of human social duties and proper techniques of ruling. In surveying this long exchange of ideas, students consider the historical forces that shaped and prompted these ideas and the historical influences that they in turn imparted.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

RELG 270-IH1 History of Buddhism
3 Credits
This course will examine the fundamental themes and principles of Buddhist philosophy, beginning with the early life experiences of Siddhartha Gautama (the Buddha), continuing through the development of the Hinayana and Mahayana schools of Buddhism and culminating in the philosophy and way of life of Zen Buddhism. Texts will include: The Dhammapada, The Heart of the Buddha and Zen Mind, Beginner's Mind.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

RELG 360-TH Religion & Storytelling
3 Credits
This course will examine how stories and storytelling combine entertainment and instruction to create, reflect, transform and sustain different religious contexts and the beings that inhabit them. We will use stories from various religions and cultures as opportunities to learn about diverse ways of experiencing, imagining and understanding existence in the world. Through specific examples from Native American, South Asian and European-American storytelling traditions, students will encounter Christian, Jewish, Hindu, Muslim and indigenous religious traditions. We will also focus upon the act of storytelling and study how different modes of human communication and relationship affect religious experience. Concepts for inquiry will include truth, belief, religion and culture. As we encounter the content of stories and the role of storytellers we will also think about creation, healing, gender roles, resistance, empowerment and socialization.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

RELG 369-TH Religion & American Consumerism
3 Credits
This course explores religion and ways of being religious through juxtaposing locative and utopian ways of inhabiting material worlds. Discussions consider the cultural distances between western and indigenous ways of life and how religious ideas inform and shape cross-cultural modes of consumption. Readings focus on Mesoamerican religious rituals, Guatemalan women's life, development of consumerism and its spaces in America, an economic hitman's confessions and commodification of religion through popular culture. The course encourages students to think creatively about religion and to challenge themselves to think critically as well as self-reflectively about their own culture. Is consumerism a way of life? What does consumerism reveal about Western culture and its core values?
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
RELG 465 Raja Yoga, Spirituality & Art
3 Credits
This course will investigate the nature of human consciousness and the creative imagination from the viewpoint of Raja Yoga (the practice of meditation and self knowledge), the spiritual vision of Wassily Kandinsky and the place of the artist in that vision and the Japanese aesthetic sensibility of Wabi Sabi. Readings will include The Yoga Sutras of Patanjali (Swami Satchidananda commentary), Concerning the Spiritual in Art (Wassily Kandinsky) and Wabi Sabi: The Japanese Art of Impermanence (Andrew Juniper).
Prerequisite: One Academic course at the 300 level or higher or Grad/Post-Bac standing.

SOCIAL SCIENCES

SSCI 202 Personal & Abnormal Psychology
3 Credits
This course surveys personality theories, various concepts of psychological adjustment and models of mental health. Specifically, the students examine bio-psycho-social foundations of human personality theories and normal and deviant human behaviors. The class format includes lectures, discussions and case studies. Fulfills social science requirement.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 215 Social Problems: Anthropological View
3 Credits
This course investigates contemporary cultural scenes through the study of newspapers, periodicals, tests, media and guest speakers. Students concentrate on the important cultural markers of postmodern society: violence, ethnic relations, gender roles, ecology and alternate belief and healing systems.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 219 Writing Culture: Ethnography
3 Credits
When words gather together with energy, other places, other people and other voices stir in a parallel life. The writer can feel more alive too, alert and connected to a welling inner source that flows outward toward other lives. This at least is the ideal. But words sometimes refuse to be summoned, leaving a writer sluggish and adrift or worse, alone and depressed. This class offers inspiration, purpose and nurturing company for non-fiction writers. Throughout the semester we will engage with the best of new anthropological writing and write a great deal ourselves. Our aim is to improve our ability to describe with vivid accuracy, to lay out ideas with clarity, to make every word count. Writing composed with craft touches readers on several levels — intellectual, emotional, aesthetic — and the impact lingers longer than words dashed off. At its best, strong writing can direct attention to suffering and injustice, deepen compassion and outrage, elaborate imaginative alternatives and mobilize energies for action. Become a crafter of words.

SSCI 220 Anthropological Readings
3 Credits
This course is an introduction to the basic concepts, methods and perspectives of the social sciences with special attention to cultural anthropology and the study of cultural groups, including native peoples of South and Central America and Native Americans and indigenous peoples of the North.
Prerequisite: Earned credit or concurrent enrollment in HMST 101
**SSCI 223-IH2 Introduction to Cultural Anthropology**

3 Credits

Humanity is a puzzle: we have highly developed intellects, yet again and again we make terrible decisions; we are co-operative yet also intensely selfish. We create beautiful art yet leave the world in an ugly mess. We claim to be loving, yet spend much of our time hating each other. We create technologies which generate great wealth yet most of humanity lives in abject poverty. There is a striking distance between human potential and ability to make a fulfilling life on earth and the actual miseries human beings create for themselves and for other species. Why is humanity like this? How does the world work? Cultural Anthropology tries to solve these puzzles of our contemporary existence. Frequently its method is comparison. By looking at other cultures we realize that much of our own taken-for-granted life is neither natural nor universal. In this introductory course, we trace the history of the discipline, from its origins to the present day.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 228 The Genesis of Anthropology**

3 Credits

This course answers the questions who, what and the hows regarding the board discipline of Anthropology. It differs greatly in its scope from the rest of Humanities due to its “Holistic Approach” stressing Culture and its influence on all human behavior. Although the sub-groups are specialized, Anthropology is about the people. Join the journey as archeologists, primatologists, physical and cultural anthropologists and enter unknown locations around the world. We will investigate numerous indigenous cultures with pathfinders as they unravel and collect data and build theories regarding humankind. After collecting fieldwork information and living with numerous societies searching for different cultural traits and behavior, we will discover how Anthropology has evolved and presently identifies the universality of being human.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 229 Social Cognition**

3 Credits

Several books appeared and became NY Times best sellers in recent years that attempted to examine human potential and societal issues, such as Blink and What the Dog Saw by Malcolm Gladwell and Hidden Brain by Shankar Vedantam. They discuss contemporary issues that confront us, including implicit racial bias, bystander apathy, the myth of innate ability, to mention a few. These are fascinating topics and a nontraditional psychological analysis often reveals issues that are often not obvious by rational analysis. Other issues that may be addressed include crimes and criminal personality, subliminal influences and even alien abduction and past life regression from a scientific standpoint.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 235 Women & Sexuality**

3 Credits

This course will examine the shifting history and politics of women’s sexuality in the United States. We will explore how sexual behavior and the meanings of sexuality have changed over time and how they have varied depending on race and class. We also analyze how second-wave feminism has altered how our society views and contests female sexuality. This course places female sexuality in the context of broader shifts in American history and culture.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 239 Tribal Societies**

3 Credits

This course is an anthropological journey exploring the realm of indigenous cultures around the world. Taking a holistic approach, students weave the paths of adaptation that form these cultures by investigating their environment, values, beliefs, rituals and socioeconomic systems. It is important to be aware of these cultures to attain a view of our past and understand the multitude of problems of contemporary tribal peoples.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*
SSCI 240 Perception & Cognition
3 Credits
Perception is the process through which sensations are interpreted, using knowledge and understanding of the world, so that they become meaningful experiences. Thus, perception is not a passive process or simply absorbing and decoding incoming sensations. People fill in missing information and draw on past experience to give meaning to what they see, hear, touch, smell or taste.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 245-IH1 Warfare & Peace in Pre-State Cultures
3 Credits
This course investigates the world views, practices, issues and concerns of pre-literate cultures regarding the age-old question — Is humankind innately aggressive or peaceful? The emphasis of the data will reflect a holistic/systemic view of several well-researched tribal societies such as the Waorani, Basami, Yanomami, Pygmies, Tunga, Arunta and the !Kung Bushmen.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 249-IH1 Thanatology
3 Credits
This is a course in intellectual history focusing on death and dying. We will consider how the process of death has been approached in different cultural and historical traditions, with particular emphasis on spiritual, philosophical and ethical issues in relation to death and bereavement. Themes include death in the arts (especially fiction), funerals, immortality and resurrection, psychological dynamics dealing with death, grief, suicide, the aesthetics of death, the afterlife and ultimate questions in relationship to death and bereavement. Particular emphasis will be placed on works from the Classical period to the Renaissance, mostly (but not solely) in the western tradition and, if possible, the class will include a visit to a local mortuary.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 253-IH2 History of Mind & Consciousness
3 Credits
The course explores the history of thinking about the origin and nature of mind, consciousness and cognition, as well as the history of the science of psychology and the study of abnormal behavior. After a brief introduction to the science of mind that includes the thoughts of ancient and 17th- and 18th-century philosophers, we will focus on the modern history of psychology as seen through its major systems or schools of thought, such as functionalism, structuralism, behaviorism, psychoanalysis, Gestalt and existentialism. We will examine the changing attitudes about the diagnosis and treatment of mental illness in the United States as well as look at the depiction of psychology in modern cultural artifacts (including print and screen). We will look at the future of psychology in terms of the focus today on the brain as the origin of mental disorder and drugs as the cure for almost every psychological ill.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 254 Death & Dying: Last Frontier
3 Credits
Humankind has always been in wonder of the mysteries of death and the possibilities of an after-life. Dying and death are an inevitable part of the sacred circle of life. This topic is of particular interest and often an obsession for the imaginative and creative art student. This class will examine this topic taking a multimedia crosscultural comparative approach stressing ritual, spiritual practices and world views. Our classroom will reflect “common-unity” within a sacred space; an environment of enlightenment on a multiplicity of levels. The goal of this revived course is to gain a greater understanding and awareness of this rite of passage that we must all face and its impact on society, family and friends and the “star” of the drama, the individual. Come share and experience the journey.
Prerequisite: Earned credit or concurrent enrollment in HMST 101
SSCI 275-IH2 Native American Studies
3 Credits
This course is an introduction to Native American studies with a particular focus on Native American religion. Like other indigenous religions around the world, Native American religions permeate the entire way of life and their cultural expressions are enormously rich and creative. Native American religion expands usual definitions of world’s great religions by including relationships to land and spiritual dimensions of the material world. The land has religious meaning and the natural environment is ultimately sacred. Readings focus on Mesoamerican, Lakota (Sioux) and Iroquois traditions. Students will explore Native American cosmovisions, creation stories, giving thanks prayers, vision quests and ceremonial culture. Readings, films and discussions address such critical issues as colonization and its consequences for Native Americans, sovereignty, freedom of religion, land rights, responses to climate change and globalization. The course invites students to reflect upon the contentious history of inter-cultural contact between indigenous and immigrant people of the Americas.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 284 Family Matters
3 Credits
At the root of human behavior is the need to survive. Cooperation and alliance making are of paramount importance. This course examines in-depth the adaptive mechanisms of kinship and descent within various traditional /indigenous cultures around the world and through time. We will discuss family structures in horticultural, nomadic, pastoral, hunting and gathering and formal agrarian settings.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 285 Celebrity
3 Credits
What is celebrity and how does one acquire it? Celebrity is not purely a twentieth-century phenomenon. This course will track the history of celebrity and charisma, from Alexander the Great to current movie and television stars. We will consider the social, cultural and psychological issues surrounding fame and notoriety and look at how and why cultures are compelled to create and worship their own celebrities. The course will include a series of film screenings.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 300X BSEP Social Science Elective
3 Credits
This course number is for social Science electives taken through Baltimore Student Exchange Program (BSEP). e.g. Psychology, Sociology, Anthropology, Criminal Justice, some Politics and Economics, etc.

SSCI 305-TH Human Development
3 Credits
This course is an introduction to human development across the lifespan. It is designed to cover major developmental issues in physical, cognitive and social/emotional realms from infancy, toddlerhood, early childhood, childhood, middle childhood, adolescence, early adulthood, middle adulthood and late adulthood. Students will learn the major developmental theories in the field, as well as current “hot topics” within human development from opposing points of view. Students will be expected to use critical thinking, research, writing and presentation skills.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230
SSCI 306-TH Capitalism & Its Critics
3 Credits
Since the fall of the Communist regimes 20 years ago, it has been taken for granted in the West that the Capitalist economic system is the best possible economic system, indeed, the best by nature and our destiny as a species. This was of course not always the preponderant view. For most of its history, Capitalism was not supreme and its supremacy self-evident, but rather, it knew significant competition — and in many parts of the world, still does. In light of the recent — and devastating — credit crisis that rocked the global economy in 2008, Capitalism's nature and its self-evident supremacy very much came into question. Perhaps, critics wondered, it's time to reconsider our embrace of bare-knuckled Capitalism in the West; perhaps it is time to consider subtler variations, compromises, hybrids — and evaluate the strengths and drawbacks of the Capitalist system anew. Perhaps it is time to admit what kind of Capitalist economy we have cobbled together — its essential problem might be that it is not in fact very ‘Capitalist’ at all! Imagine that. In this course, we will look at some of the most prominent writings in the ‘canon of Capitalism,' as well as important contemporary voices critiquing the nature and character of the Capitalist system and how we have allowed it to develop today.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

SSCI 310-TH Anthropology of Emotion
3 Credits
Have you ever felt the welling-up of rage, the tender pangs of love or the emptiness of despair? The emotions are a tantalizing subject for examination because they appear to tell us about our true selves. Yet anthropologists suggest that the emotions are neither individual nor universal. In this course we consider a broad sweep of emotions: fear, disgust, paranoia, pride, envy, compassion and desire, examining how they vary across the world. Why, for example, don’t Inuit people show anger? How can we explain the British “stiff upper-lip”? And does it feel the same to fall in love if you do it in Baltimore or Bali? We also consider the political economy of the emotions: when lives are dominated by hunger, what becomes of love? When assaulted by daily acts of violence, what happens to trust?
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

SSCI 315 Intercultural Communication
3 Credits
This course will explore issues in intercultural communication, balancing a review of primary research and theoretical writings with practical applications for international study and work, artmaking and media production. We will move from an understanding and critique of major work in the field of intercultural studies including theories focusing on adaptations in interactions, identity, effective communication and adjustment. Significant features of the course will be guest lecturers from fields such as anthropology and intercultural education and a community engagement project in which we will apply theoretical understanding to service projects with community organizations working with diverse populations in Baltimore City.
Prerequisites: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

SSCI 316 Belief Systems: Alternate Paths
3 Credits
This course offers artists a means to explore their curiosity about such topics as magic, witchcraft, voodoo, the occult and other beliefs within an anthropological setting.
Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 321 Creativity & Community
3 Credits
This course examines the relationship between art practice and community building, drawing from the work of Paulo Freire and Saul Alinsky, as well as Kenneth Koch’s and Wendy Ewald’s work with children. Students study the use of poetry, theatre, improvisation and photography
in collaboration with communities who are engaged in the work of self-definition and cultural expression. Participants also work with students and parents on collaborative projects that are publicly exhibited. CAP course.

**SSCI 323-TH Globalization & Its Discontent**  
3 Credits  
Our world seems to be getting ever smaller: natural disasters in one part of the planet reverberate around the globe; American fast food can be enjoyed in most every nation; information streams electronically across the earth in a matter of seconds. Is this a good thing, this “globalization”? Some think it is. Some simply think it’s inevitable. And some react with immense anxiety and animosity. Why such an uproar over globalization? First of all, what is globalization exactly? It is a rather nebulous term, in fact, made so by the immensity of its scope: globalization refers to an amalgam of political, economic, cultural and social theories. This course aims to explore the various incarnations and aspects of globalization, in order to amass some definition of it. Evaluates globalization as a theory and considers the many compelling criticisms of it, as well as its real and possible consequences.  
*Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230*

**SSCI 325-TH Anthropology of Childhood**  
3 Credits  
Why do infants in Kenya sit unsupported at four months when most Western infants cannot achieve this skill before six months? Why are Chinese babies toilet-trained by twelve weeks, while American children remain in diapers into toddlerhood? Why do Beng mothers in the Cote d’Ivoire decorate their babies with jewelry and paint? Are babies divine or do they have the devil in them? And should parents talk to their infants or is it a waste of time? Child rearing is often viewed as a matter of common sense, when, in fact, ideas about children and how they should be raised vary a great deal across cultures and throughout history. In this course we draw on anthropological research to study childhood from birth to adolescence. We examine infant development, asking how much is universal; discuss the everyday actions—toileting, feeding, sleeping and crying—that make babies into social actors; and evaluate the impact on children of poverty, migration and war.  
*Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230*

**SSCI 326-TH Visual Anthropology**  
3 Credits  
Anthropology has a long and at times troubled history of engaging with film and photography. In this course, we explore the legacies of visual anthropology in the collections of exotic artifacts and images that circulated in the West as popular spectacles, scientific specimens and as works of art. We then examine key movements in the history of ethnographic film, consider ethical and philosophical debates about the objectivity of the filmic image, examine the power relations inherent in the ethnographic gaze and unpack the politics of inter-cultural representation. Finally, we consider how new media shapes the anthropological endeavor. Rather than approaching visual anthropology with a divide between “anthropological content” and “aesthetic composition” this class will attempt to foster both, pushing an artistic eye toward newly unfolding anthropological concerns.  
*Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230*

**SSCI 330-TH Cyberpsychology**  
3 Credits  
This course will be an immersive experiment in which we use online forums to investigate the effect of virtual communication upon our behavior and attitudes toward each other. Face-to-face class sessions will be held once every three weeks. During the two weeks in between our physical meetings, we will meet online in order to discuss how we experience online realms as psychological spaces with meaning and purpose, an intermediate zone between self and other and even as an extension of our own minds. Students will read theory and research concerning how attitude change and social influence are affected by online discussions and
learn to evaluate healthy versus pathological internet use and the various psychological needs addressed by cyberspace (needs for sex, belonging, relationships, mastery and achievement, altered consciousness, self-actualization, transcendence). We will also experiment with the question of how people’s past relationships lead them to misunderstand and misinterpret one another online. Readings will be drawn mainly from the work of John Suler and Sherry Turkle. Students should be willing to talk about personal issues in class. 
Prerequisite: HMST 101 or Permission of Instructor.

**SSCI 337-TH Very Bad Things**
3 Credits
What happens when a thing goes bad? What is an unruly object and how does it get that way? Can an object get out of control? Can it be disobedient? In this course in material culture we explore the recalcitrance of things, investigating the moments when objects resist our intentions or confound our expectations. At these vital junctures, things expand beyond the limits of the human imagination, shaking up our sense of the world and our place in it. This course will consider how objects unsettle the presumed docile or one-way dynamic between human actors and material things. We will explore artifacts that surprise or horrify, magical objects and fetishes, the naughty, the broken, the lost, the painful and the perverse. Drawing from cultural anthropology, material culture studies and museum studies, each class focuses on a different “very bad thing”: from slave brands to sex toys, from magical amulets to animated corpses.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**SSCI 344-TH Women & Islam**
3 Credits
This course will introduce students to the anthropological study of the position of women in the contemporary Muslim world. Students will examine ethnographic and literary works that illustrate how the construction of gender is impacted by its participation in a lived Islam, how Islamic belief and ritual shapes gender rites, how notions of family, marriage, widowhood and modernization, nationhood, politics, reform, aid programs, education and work affect women’s lives. One important case study will be the examination of women in Afghanistan, whose lives have been impacted in the last 30 years by wars, civil wars and Western interventions.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**SSCI 345-TH Activism & Social Theory**
3 Credits
Efforts to understand human society have always been linked to activist struggles to achieve social change. This course examines some of the major social theories of the 19th and 20th centuries, including Marxism, critical theory and postmodernism. Students consider the influence of these ideas on social movements such as the labor movement, the student movement of the 1960s and the anti-globalization movement and discuss the ways in which the form, content and goals of activist efforts evolve in connection with ideas from philosophers and social scientists.
Prerequisite: 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**SSCI 376-TH Urban Theory**
3 Credits
The aim of this class is to obtain new knowledge of the city by conducting critical “listenings” of the city of Baltimore. Throughout the semester, students identify, research and then experiment with various experimental, exploratory tactics, including (but not limited to) the ambulatory drift (as practiced by the Surrealists), the derive (as practiced by the Situationists), stalking (as practiced by Yoko Ono), flânerie (as practiced by Walter Benjamin), Rhythmanalysis (as practiced by Henri Lefebvre), urban detective work (as practiced by Phillip Marliowe and Jake Geddes) and actor-network theory (as practiced by Bruno Latour).
While the pedagogic intent of this course therefore tends towards the epistemic, ultimately, the point is to encourage artists, architects, activists and the like to engage their cities in ways that resist our predefined notions of what the city is or should be.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**SSCI 387 Poverty & Homelessness**

3 Credits

This course is designed to deepen the student’s understanding of the phenomena of poverty and homelessness in the United States and internationally through critical and historical analysis of each as a social concept and human reality. Students will uncover and examine widely held beliefs associated with homelessness and explore the larger cycle of poverty from diverse interdisciplinary perspectives. This course explores the human, social and design problems presented by the intersection of poverty and homelessness as well as individual constructs with special attention to their causes and consequences. This will include global economic factors, migration patterns and political/social crises; and governmental and NGO policies and programs. This course also provides an introduction to public policy and intervention which address the causes of poverty and homelessness and its effects on special populations as differentiated by race, ethnicity, class, gender, education, immigration status, disability, age, sexual orientation and family structure.

**Prerequisite:** Earned credit or concurrent enrollment in HMST 101

**SSCI 428 Globalization & Dispossession**

3 Credits

This course will explore processes of globalization and dispossession through careful analyses of race, class, sexuality and nation. How do capitalism and violence produce how subjects are gendered, racialized, classed, sexualized, nationalized and dispossessed in the contemporary? How do we understand and theorize globalization so we understand how intimately the linked processes of capitalism and violence are to the dispossessed subjects of globalization? This course will offer anthropological ways of seeing and thinking through mutually imbricated processes of globalization and dispossession.

**Prerequisites:** 3 Credits of IH1 and 3 Credits of IH2 or HMST 220 or HMST 230

**SSCI 476 Stages of Life: Cross-Cultural**

3 Credits

This course examines and cross-culturally compares the concepts and associated rituals surrounding the life-crises events of birth, puberty, marriage and death. In addition, the material will reflect the phenomena of initiation into secret societies, the military, fraternity hazing, college graduation and mid-life crises.

**Prerequisite:** HMST 101 or Permission of Instructor.

**SSCI 485 Conflict & Coexistence**

3 Credits

The course introduces students to research and studio practice surrounding the topic of settlement patterns and strategies in the Middle East, from the origins of town life to the contemporary period. Topical discussions will focus on issues like settlement patterns and lifeways in the Middle East; the importance of nomadic pastoralists and other “alternatives” to patterns of sedentism; the role of geography and natural resources; behavioral and cultural reactions to stressed geographies and ideas of sustainability; interaction of different settlement/behavioral patterns through time, the art and architecture of early city dwellers and survivals of traditional lifeways in the contemporary era. The weekly six-hour course meeting will be divided into lecture and discussion periods and studio-based practice involving mapping, modeling and other environmental design techniques.

**Corequisite:** Enrollment in AH 485 is.

**Prerequisite:** AH 201
IL 100 Drawing as Illustration
3 Credits
This course gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of storytelling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This class includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration.
First-year students only

IL 138 Introduction to Illustration
3 Credits
This course is an introduction to the ever-changing and exciting world of illustration in all its capacities. Through lectures and assignments students become exposed to and experience the multiple facets of illustration today, such as book illustration, editorial, sequential art, concept art, character development and others. The relationship of Illustration with other fields such as Animation, Graphic Design and Painting is examined.
First-year students only

IL 200 Sophomore Illustration I
3 Credits
Designed to provide an informative initiation into the discipline of illustration, this course includes information on the history of illustration and instruction and demonstration of traditional and digital techniques. Students learn to be adept at a variety of media and investigate the role of the artist as storyteller, problem solver, symbol maker and social/cultural reporter.

IL 201 Sophomore Illustration II
3 Credits
A continuation of Illustration I, this course is more challenging. The course includes media demonstrations and a continuation of discussion of historical and contemporary illustrators. Emphasis is on the elements that form strong visual ideas.
Prerequisite: IL 200

IL 202 Visual Journalism
3 Credits
Observational drawing is the foundation for all work and study in visual journalism. In the tradition of the best visual reportage, students travel off campus throughout Baltimore City meeting and recording its people, music, social fabric and urban landscape. This class blends experiences like Baltimore Symphony Orchestra rehearsals, jazz ensemble sessions, market scenes and the streets of Baltimore’s ethnic neighborhoods into a rich stew of social politics, on the street and in the community. Historical examples of reportage art including Honoré Daumier, Kathe Kollwitz, Ben Shahn, George Luks, the Ash Can School, Jacob Lawrence, Saul Steinberg, Julian Allen are studied and utilized. Students fill sketchbooks, expand to more finished pieces and learn how to create art that literally moves.

IL 203 Studio Remix: Illustration for Kids
3 Credits
In this class students will explore how illustration applies to our youngest audiences. Whether for toys, games, books, apps, apparel, room decor or any other area, illustrating for children requires both playfulness and thoughtful communication. The projects will explore a range of formats, familiar and new and will challenge students to explore, teach and play as they illustrate.
IL 203F Studio Remix: Fine Arts Illustration
3 Credits
In this hands-on studio the two realms of fine arts and illustration are explored through drawing, painting, mixed media, with digital options. Working from the model, photography, sketchbooks, memory, automatic drawing and dreams, we will explore the cross-pollinations, conflicts, enrichments and influences of unbridled creativity and collaborative applied problem-solving. Total commitment to drawing will be stressed.

IL 203G Studio Remix: Technical Illustration
3 Credits
This course is an introduction to architectural illustration and medical illustration. This course explores methods to depict three-dimensional illusionistic space. Particular emphasis is placed on learning and applying the key concepts of linear perspective through studio exercises and direct observation. The second part of the class introduces students to the creation of illustrations which record and disseminate medical, anatomical and related knowledge.

IL 203H Studio Remix: Narrative Color
3 Credits
In this class students will learn to use color to create mood, time and place, emphasis, temperature, drama, etc. They will explore objective versus subjective color, psychological color, monochromatic schemes, complementary color schemes and other color arrangements. They will learn how to build suspense with color, create empathy, amuse, disturb, delight, etc. This will be done through weekly assignments in a variety of two-dimensional media.

IL 203J Studio Remix: Maps & Places
3 Credits
This class will look at the illustrated map and its functions. We will explore different types of maps, charts, board games and other illustrated ways of conveying information and plotting the narrative. The projects will explore the real, the imaginary, the personal and the commercial. We will look at conventions and breaking conventions. A love of hand lettering is encouraged, as is a desire to solve problems.

IL 203K Studio Remix: Performance
3 Credits
This is an experimental, cross-disciplinary and multimedia class. Combining traditional and non-traditional stage practices, the course will culminate in a performance at the BBOX theatre. In this class the students will develop all aspects of the production, will create environments and characters through painting, drawing, mixed media, animation and projections and will develop a non-traditional interpretation of the story.

IL 203L Studio Remix: Storyboards
3 Credits
In this class students learn to use the language of storyboards, how they resemble and yet are distinct from other forms of sequential art. Their origins and history are discussed, examples of great storyboard artists examined and assignments are completed that hone the students skill for working in this format. Storyboard applications to all kinds of motion-based entertainment (film, video, TV, animation, games, etc.) are covered in the course.

IL 203M Studio Remix: Portrait
3 Credits
Studio Remix: Portrait is a class devoted to the study of portrait work as it pertains to the illustration field. Assignments will be based around portrait work in a range of styles from highly realistic and detailed to minimal and cartoonish. Sketchbook homework, biweekly assignments and in-class model drawing and experimentation will also play a part in the curriculum.
IL 225 Narrative Collage
3 Credits
During the early 20th century, collage emerged as a populist form that embraced early commercial ephemera. The cut paper effect was further mimicked in mid-century graphics and also rose to prominence in editorial art in the 1970s and 1980s. This course explores a variety of contemporary uses of collage from using found ephemera to creating students' own collage materials.

IL 228 Character Design
3 Credits
Students will delve into a universe where character is king and where good character design is taught through an emphasis on idea, shape, structure and fun factor. The goal: to create characters that captivate the eye, provoke the mind and pull the viewer into their world. Students will learn how to breathe life into their characters through drawing from the model, studying the anatomy and observing movement. These ideals will be reinforced by watching them in action through inspiring art presentations, animated films/shorts and video games.

IL 230 Narrative: Words & Pictures
3 Credits
This class deals with how to tell an original story. The basic aspects of narrative structure are covered in this class. Students learn to make their own stories through writing and image making. These include personal narratives, adaptations of Classic tales and new fictional creations. Students address how to make sound choices when it comes to expressing a range of aspects that contributes to narratives. Stories will have conventional and non-conventional plots and utilize a variety of materials, both traditional and nontraditional.

IL 236 Photography for Illustrators
3 Credits
Photography can be an invaluable tool for illustrators: it can be used to create references for painting and drawing, it can be incorporated into hand-drawn images in collage and digital illustrations and it can be used to reproduce and modify finished illustrations. This class will explore the specific photographic methods most useful to illustrators: How to pose, costume and light models, how to shoot for imaginary or fantasy images, how to photograph one’s portfolio of work, etc. The relationship with photography work of several historical and contemporary illustrators will be examined and analyzed and students will complete a series of assignments based on the material covered in class.

IL 238 Digital Illustration
3 Credits
In this class projects start with sketches and then move quickly to the digital realm. Assignments emphasize traditional illustration skills such as visual problem solving, rendering and drawing, while exploring the digital possibilities to execute the artwork. Students spend half of their time in the studio working on sketches and concepts. They spend the second half of their time executing these assignments in digital programs. The emphasis will be on Adobe Illustrator and Adobe Photoshop. Crossing software and mixing media are encouraged.

IL 240 Drawing from the Tablet
3 Credits
This course is being run concurrently in the Illustration department and the General Fine Arts department as one double section class. In this class students will work in the traditional studio/life drawing manner with models and varying timed sessions [quick sketch through sustained drawing] but will work exclusively in digital form using tablets and laptops. Composition, action, dramatic lighting and many other drawing schemes will be employed.
IL 247 Concept Art
3 Credits
The origins and multiple applications of concept art, from its origins in scenography, production design and costume design to its current forms for film, television, animation and video games are investigated along with the confluence of the visual arts and the performing- or movement-based arts. Students learn the basics of this practice through assignments that involve a variety of stylistic approaches.

IL 262 Painting Techniques for Illustrators
3 Credits
In this studio class, students will explore painting within the context of illustration. Assignments include painting from the nude and clothed model, still life and plein-air painting, as well as illustration assignments such as character design, environment design and editorial illustration. Emphasis is placed on analyzing color and light, as well as palette and brush techniques. Also, there are slide lectures on topics such as color theory, illustration masters and artists’ studios.

IL 263 Drawing Techniques for Illustrators
3 Credits
In this studio class, students explore the aspects of dry media techniques best suited for narrative art. The storytelling possibilities of color, lighting, composition and perspective are examined and practiced in class and homework projects. Students learn traditional rendering techniques in graphite, charcoal, pastel and conte. Assignments include a variety of topics such as portraits, nude and clothed figures, interiors, cityscapes and landscapes. Approaches range from reality to fantasy.

IL 266 Book Illustration
3 Credits
This course is an introduction to the art of the illustrated story. Students learn traditional parts and functions of illustration when it pertains to books as well as the fundamentals when it comes to choosing the themes to visualize in a narrative. A basic history of the Illustrated Book is covered with both historical and contemporary examples examined. Different types of illustrated books are addressed; Graphic novels and comics are not included in this course.

IL 272 Sequential Art
3 Credits
An introduction to the art of comics. The art of making effective, strong and original layouts is emphasized in this course. Students acquire a basic understanding of the history of the medium current trends orthodox and experimental narrative techniques that are possible. Concentrating on the visual narrative structure, students learn how to create clear panel-to-panel transitions and dynamic layouts.

IL 307 Imaginative Realism
3 Credits
In this course students will learn how to create convincing illustrations of scenes that don’t exist in the real world. Students will learn to use color and light to realistically portray scenes from fantasy to the future, from historic to prehistoric. Concept artists and character designers will learn to visualize their ideas and express them on page or screen. Projects will involve envisioning a scenario, gathering research, designing a scene and creating a finished illustration. A basic knowledge of painting, digitally or with traditional media, is required.

IL 315 Non-print Editorial Illustration
3 Credits
Where is the editorial illustration market headed? With the evolution and transformation from print to digital, images are being asked to perform more and more dynamically online. For example, the Google masthead now incorporates movement. The stagnant printed
image may never go extinct; however, new ways in which illustration can communicate are continually changing. This course addresses movement within an image using animated gifs to communicate ideas and to tell stories. Unlike print media, tablet and Internet magazines allow for this subtle movement. This is not an animation class in the traditional sense, but an evolution of editorial image creation to further address the shifting digital platform.

**IL 325 Illustrating the Edible**
*3 Credits*
The illustrated food market is strong and healthy and the ability to make mouth-watering, thoughtful illustrations is a marketable skill. This course explores the nature, preparation, tasting, presentation and culture of food. Students sketch and paint ingredients; cook and draw the food; visit restaurants, cafés, farms, markets and kitchens. In addition, guests may come and prepare food in the classroom as students draw. The work created is part reportage, part still life, part personal expression and an overall exploration and illustration of the senses. Homework may include visits to specific sites, buying and drawing ingredients and working on articles and assignments. Students experience local food and ethnic cuisines, appreciating the role that food plays in economics, society, family, culture and history.

**IL 328 Advanced Character Design**
*3 Credits*
This class challenges students to utilize their illustration skills to create characters for one of three genres: film, animation or video games. The class is structured like a professional environment, with three groups working together on a project of their choosing, so emphasis on teamwork, professionalism and consistency of design and style plays a key role. Each assignment requires the student to do visual research as well as explore the design of their characters from many different angles and in a way that truly explores the individual characters in depth, i.e., movement, facial expressions, details, environment, etc.
*Prerequisite: IL 228*

**IL 333 Fantasy Art**
*3 Credits*
This class delves into the world of fantasy subjects: fairy tales and folk tales, myths and legends, sword and sorcery and heroic fantasy, science fiction, horror and supernatural tales. Students become familiar with the visual vocabulary specific to these genres. The origin of fantasy art and its relation to symbolism, visionary art and surrealism will be examined and the work of the great fantasy illustrators will be discussed. In addition, the assignments emphasize awareness of the roles that fantasy art and escapist literature, film, animation and games play in society.
*Prerequisites: DR 252 or DR 298, IL 200 and 201 and two 200-level IL electives.*

**IL 335 Eros**
*3 Credits*
This course is an exploration of sexuality and eroticism as an art topic. Students produce work that addresses pertinent aspects implicit in the subject, such as gender identities and roles, the spectrum of sexual orientation, concepts of beauty and aesthetics, paraphilias and taboos and censorship and sociocultural context. The work of both historical (Aubrey Beardsley, Felicien Rops, John Willie, Vargas, Tom of Finland) and contemporary (Chris Cunningham, Jean Paul Goude, Dimitris Papaioannou) artists will be examined and analyzed. Students may be able to work in a variety of two-dimensional media.

**IL 338 Advanced Digital Illustration**
*3 Credits*
Adobe Photoshop and other programs have become increasingly sophisticated, allowing artists to create illusions and mimic effects previously possible only with traditional techniques. From flat bold colors to subtle textures to the illusion of watercolor and colored ink line work,
this class focuses on advancing technical skills in digital programs using a variety of in-class demos, exercises, projects and assignments and step-by-step instructions. This class is for the student who wants to be challenged and is willing to work hard.

Prerequisite: IL 238

**IL 340 Junior Illustration I**

3 Credits

The object of this course is to provide a solid grounding in creating sophisticated ideas for images, the procedures and practices of illustration and the development of a personal vision. Students learn about representational, narrative and conceptual approaches to problem solving and how they apply to the practice of illustration in the 21st century. Techniques and professional practice are discussed.

Prerequisite: IL 201

**IL 341 Junior Illustration II**

3 Credits

This course is a continuation of IL 340 and the further development of a personal style and approach to illustration. Students begin to consider directions that will lead to their senior thesis. Informal discussions are held on the business of illustration, professional practices, client relations, studio practices and self-promotion.

Prerequisite: IL 340

**IL 344 The Lab**

3 Credits

Artists are emerging as authors and entrepreneurs in a variety of new markets and media. New methods such as print-on-demand books, the wave self-publication and festivals that facilitate distribution, prototyping, high-end output devices and laser cutters and creative directions such as body wear imagery, instructional, political or socially inspired projects, weblogs and archives, games and animation and literary works are a few of the directions being taken to create content and get ideas out in the world. In this class, students learn how to actualize one idea or theme through creating, planning, prototyping, branding, documenting, marketing and exhibiting it to an appropriate commercial, institutional or cultural venue. Field trips, workshops and guest lecturers augment class critiques. The class is the students' laboratory.

**IL 346 Sequential Art & Character Development**

3 Credits

This course combines the course sequential art and the course character development into one. For students who have already taken sequential art and or character development, this course combination allows for continuation of projects already started. Students may concentrate in either or may create work in both areas of study. For students who have never taken sequential art or character development, class work will be done through introductory assignments. Students develop original characters and bring them to life in innovative narratives. In addition, students' work is inspired by weekly presentations and discussions of the history and convention of comics. Students are challenged to develop their own unique styles. Class work has an emphasis on drawing with particular attention on black-and-white ink drawing. Final projects do not need to follow the traditional look of comics.

**IL 347 Advanced Concept Art**

3 Credits

This class places its focus on the art of world-building and using thinking and ideation skills just as much, if not more, than pure illustration or rendering skills. The class will teach students how to think about designing their own "world" in a meaningful and imaginative way through maps, real-world visual research, environment mood pieces, drawings of details like flora and fauna, character design, vignettes of daily life and key scenes. The student will have
to present a design bible or style guide, an accurate representation of the types of work a concept artist might actually be asked to do in the film, video game and theme park design industries.

**Prerequisite: IL 247**

**IL 350 Illustrating Opinion**

*3 Credits*

This course promotes illustration and design as a tool for persuasion and criticism. It examines, through historical and contemporary images (European and American propaganda from the '30s, protest posters from the '60s, the New York Times op-ed page during the '70s and alternative comics today), the practice of making images that engage the outside world. Students are encouraged to debate current political, ecological and sociocultural issues as they unfold in real time during the course of the semester. This is an advanced-level course. Students should anticipate intensive work outside of the classroom.

**IL 366 Advanced Book Illustration**

*3 Credits*

Students are expected to have knowledge of all the basic concepts involved in illustrating a story. In this class the students tackle the advanced aspects of book illustration, including styles, market, reproduction, etc. Students will work on independent projects and explore the subject in-depth. A wide variety of illustrated books are addressed. Graphic novels and comics are not included in this course.

**Prerequisite: IL 266**

**IL 372 Advanced Sequential Art**

*3 Credits*

Having taken IL 272 (Sequential Art) in advance is required. Students are expected to demonstrate knowledge of all the basic facets of visual storytelling. This class explores advanced aspects of drawing one’s own narratives in long-form sequential art. The focus is on perfecting individual approaches to media, color, lettering and formats. The students will explore current trends in the publishing marketplace relative to comics and graphic novels, develop and present professional portfolios and/or book proposals geared to the format and synthesize various exercises and assignments into a final long-form project.

**Prerequisite: IL 272**

**IL 393 Lifestyle Illustration**

*3 Credits*

This course focuses on the methods, manners, techniques and presentation utilized by the illustrator interested in lifestyle and fashion projects. The role of the illustrator in the world of lifestyle and fashion has broadened and changed a great deal in the past 50 years. The illustrator is tasked with not only presenting conceptual work for design, but also commenting on behaviors and attitudes. Although fashion has had a longer history as practice, lifestyle provides a broader umbrella as a means of forging a sense of self and creating cultural symbols that resonate with personal identity, reflecting pop culture and communicating desires, fantasies and general visual luxury. The topic is approached from the standpoint of the casual observer and the active participant, tasked with recording the world around us and imagining what’s brewing beneath it.

**IL 400 Senior Illustration I**

*3 Credits*

In this course students start to prepare the final body of artwork to be produced while in the Illustration Department, building their portfolio to achieve a personally rewarding and commercially viable group of images. Working closely with instructors and peers, students create weekly projects that are reviewed in individual and group critiques. There are visiting artists, critics and lecturers and field trips to places of interest.

**Senior-level illustration majors only**
IL 401 Senior Illustration II
3 Credits
Students are encouraged to complete their portfolios and prepare a cohesive body of work to present to future clients. Students will present their work and participate in the campuswide Commencement Exhibition and the MICA Illustration Showcase, a portfolio review by art directors and designers.
Prerequisite: IL 400

IL 405 Professional Development
3 Credits
This course focuses on the transition from student to professional artist. Career choices available after graduation are explored including employment, freelance and entrepreneurial opportunities. Topics essential to the professional artist are considered, including careers, copyright, financial concepts, marketing, studio practice, continuing education, professional networking, pricing and ethical guidelines and more.
Junior & Senior Illustration majors only

INTERACTIVE ARTS

IA 100 Introduction to IA
3 Credits
Students are introduced to the materials, concepts and forms of new media, robotics, games and sound. Through studio work, lectures, presentations and discussion, students are familiarized with current practices of integrated digital artmaking.

IA 202 Introduction to Sound
3 Credits
This course is designed to provide a basic framework for recording, editing and composing with sound in a variety of media. No prior production knowledge is assumed. Classes will focus on creative projects, while establishing a common technical and aesthetic vocabulary through in-class demonstrations and discussions. Sound processing, editing and performance software such as Reason, Ableton Live, audiomulch and turntables will be covered.

IA 206 Creative Coding for the Web
3 Credits
This course introduces principles and methodologies for developing engaging interactive projects for the web using the Javascript-based creative coding library, p5.js. Throughout the semester, students will gain a hands-on understanding of the possibilities and limitations of code as a creative medium. Studio time will be supplemented by readings and discussions exploring historical and contemporary perspectives on the role of the network in the visual arts.

IA 210 Interaction as Art
3 Credits
This course is a series of media non-specific explorations of interaction and interactivity. The goal of the course is to engage students in encounters with objects and others to learn the fundamentals of interaction within the context of art. Students will investigate the way we relate to objects and people through physical engagement and group dynamics. In addition, the relationships between body, space and architecture and how we define and challenge notions of social and physical interactions will be covered.
IA 215 IA 1: Creative Coding
3 Credits
Creative coding = Art + Code. In this class students will be introduced to the relevant technologies, contexts, histories and materials of Creating Coding for Interactive Arts. Beginning with the open source programming language Processing, a programming language built by artists, for artists, students will learn programming fundamentals while creating personal projects. The class will also introduce MaxMSP, a visual programming language for artists to build complex, interactive works. Students will develop a context for their work via lectures, presentations and critiques.

IA 220 Narrative Design
3 Credits
This course is an introduction to narrative strategies for digital games. Using the skills learned in their previous game design courses, students learn how to analyze, design, build and test compelling game narratives.
Prerequisite: IA 305

IA 225 Game/Play
3 Credits
This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two paper-based games over the course of the semester.

IA 230 Sound Art
3 Credits
Sound Art is a studio introduction to the development of sound as an expressive, sculptural, environmental, networked and musical medium. Students will be introduced to a broad range of historical, contemporary and hybrid techniques, ideologies and creative approaches used by artists working in the field. The course will also survey such pivotal genres of sound art and the avant-garde as: Musique concrète, Tape music, Electroacoustic music, Industrial and Noise music, Ambient, No Wave, IDM, Glitch, etc. Artists and Composers who helped define these genres will be introduced through lecture and discussion. Concepts of interactive sound installation, acoustemology, deep listening, live performance, networked music and sound in relationship to video and the internet will also be covered.
Prerequisite: FF 210

IA 235 Handmade Digital Music
3 Credits
This class will feature the Arduino and Teensy microcontrollers and peripherals as standalone sound instruments/objects, MIDI/OSC inputs to sound apps or as embedded soundfile players for performance, installation and/or gaming. Making, experimenting and performing together will be central to this class. Coursework will be supplemented by presentations on best practices, historical context and critique.
Prerequisite: IA 277, Permission of Department Chair or Graduate Standing

IA 240 Unity Game Programming
3 Credits
Unity is a powerful 3-D game engine used to create mobile-, web- and console-based games. In this course students will learn the basics of 3-D game programming, level design and C# programming.
Prerequisite: IA 225
**IA 250 Advanced 2-D Game Design**
3 Credits
In this studio course, students will build on game design and programming skills developed in 2-D Game Design. Topics covered will include mechanic design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.
*Prerequisite: IA 305*

**IA 252 Network Art**
3 Credits
Students will learn and apply various new media methods and technologies to create networked art projects. Sound, electronics, games, gaming, play and beyond will be used for the creation of participatory net/web events. Students will work both individually and collaboratively throughout the semester. Studio work and techniques will be supplemented by readings, lectures and discussions on current and historical perspectives on new media, electronic art, systems and networks.
*Prerequisite: IA 215*

**IA 255 IA 2: Installations**
3 Credits
Students will learn and apply various media, methods, concepts and technologies to create interactive and/or responsive installations. Students will investigate the way we relate to objects, people and spaces through the creation of dynamic, site-conditioned projects. Sound, electronics, participation, games, play and beyond will be used for the creation of participatory, installation events. Students will work both individually and collaboratively throughout the semester. Studio work and techniques will be supplemented by readings, lectures and discussions on current and historical perspectives on interactive and responsive installation art.
*Prerequisite: IA 215 or IA 277 or permission of the instructor*

**IA 277 Robotic Arts Introduction**
3 Credits
This class will introduce the Arduino (www.arduino.cc) microcontrollers, sensors, programming and various output devices (lights/sound/motion) as media for artmaking. Students will create their own robotic work for presentation at the end of the semester. Studio work will be supplemented by lectures/presentations, video, critiques and readings.

**IA 298 Game Design Special Topics**
3 Credits
This course looks at various aspects of game design, theory and practice with each semester focused on a different theme. Faculty may include the MICA's Game Lab Designer-in-Residence or a faculty member from another program at the College. Students will be expected to read, discuss and write about related topics as well as producing finished projects.

**IA 305 2-D Game Design**
3 Credits
This class will teach the techniques of creating video games from the ground up. Students will learn to program, design, prototype and test their own projects and also work in groups. In addition to creating one’s own unique games, students will learn video game history, theory and production, including current trends in digital games and gaming.
*Prerequisite: IA 225*
IA 310 The Soundscape
3 Credits
This course provides an introduction to field recording and field recording composition (phonography), acoustic ecology and concepts of deep listening through the exploration of multiple acoustic environments throughout Baltimore City and its surrounding counties. The class will also take an anthropological approach and consider how different cultures, urban development and humans have influenced our sonic environment throughout history while considering its positive and negative effects. Topics covered will include soundscape theory and history, microphones and recorders, in-field techniques and tools for recording sound, working in a variety of locations, basic sound editing and composition, working with Natural VLF (Very-Low-Frequency) phenomena, microsound, aural architecture, noise, hydrophones for underwater recording, building contact microphones and acousmatic composition. In addition to multiple creative projects the class will also produce a future edition of Framework, a weekly sixty-minute international radio program dedicated to field recording and its use in composition.

IA 312 3-D Game Design
3 Credits
This class builds upon the students' technical and design skills in 2-D games and makes the jump into 3-D. Students will learn how to program, design and build games in 3-D environments with a focus on understanding 3-D work flows and tools. Students will create their own games as well as work on group projects while learning how to analyze and critique 3-D game systems.
Prerequisite: IA 305

IA 314 Installation Games
3 Credits
This course will further the students' skills in game design and programming with a focus on new emergent forms of gaming and their use in interactive installations. Students will work on three small installations over the course of the semester both to create both custom interfaces using new game technology and to creative engaging environments.
Prerequisite: IA 210, IA 215 or 305

IA 315 Hybrid Games
3 Credits
This course explores new game design techniques by having students concurrently design, build and play test a tabletop game and its digital counterpart. Students will work in teams to build a tabletop and digital RPGs while developing stronger game design and programming skills. The goal of this course is to examine how rapid prototyping of digital and analog games can influence and improve upon a game's design. Students are expected to have a background in either programming, game design or concept art to be considered for the course. This course will work closely with students and faculty from Johns Hopkins University's Computer Science Department.
Prerequisite: IA 225

IA 316 Advanced 3-D Game Design
3 Credits
In this course students will create small 3-D games in groups while furthering their understanding of 3-D game design, research and prototyping. The course will emphasize project management skills so that groups can successfully plan and execute their designs. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.
Prerequisite: IA 210
IA 317 Virtual Reality for Artists
3 Credits
This course is an introduction to the technology, methods and history of virtual and augmented reality through the lens of artmaking. Students will learn to build virtual worlds, gain an introduction to asset creation and become familiar with the toolsets and work flows needed to make immersive experiences. Students do not need any previous digital experience to enroll in this course.
Corequisite: Concurrent enrollment in AN 317, totaling 6 Credits

IA 320 Level Design
3 Credits
Students in this course will learn how to hone their skills in creating compelling level design. Working with level editors as well as student-made assets, topics covered will include setting player goals, planning player paths, assets optimization, procedurally generated levels and quest design.
Prerequisite: IA 210

IA 325 The Art of Electric Light
3 Credits
This class is about making art with various forms of electric light. Class members will learn how to use contemporary forms of electric light/lighting, including LEDs, EL wire (cool neon), lasers and more. Through the process of creating their own projects, students will locate their own interests and sensibilities and develop essential techniques in the medium of contemporary, electric light. In addition to studio work, history and context will be established by readings and presentations. Final projects will be shown publicly at the annual RobotFest in Linthicum.
Prerequisite: IA 277, Permission of Department Chair or Graduate Standing

IA 335 Advanced Game Design
3 Credits
In this studio course, students will build on game design and programming skills developed in Game/Play 2. Topics covered will include level design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.
Prerequisite: IA 305

IA 340 IA3: Intermedia Studio
3 Credits
Individual and collective projects integrating person-to-person, person-to-object and medium-to-medium interactions will be studied and created. Playful, Political, Experimental and Hybrid interactive forms and media will be discussed and explored. Each student will make, present and document three projects throughout the semester in the media of their choosing. Historical, critical and technical content will be provided via lecture, demo, research and critique.
Prerequisite: Any Interactive Arts course or Permission of Instructor

IA 345 Max/MSP & Jitter
3 Credits
Max/MSP/Jitter is a powerful, graphical, multimedia authoring environment for realtime sound and/or video. It is ideal for realtime processing of data, such as serial input (Arduino/sensors, game controllers), MIDI messages, sound, video and system messages and mapping data from one media to another. Projects are created by interconnecting different icons from a library of objects that represents small snippets of code. Max’s graphical interface allows non-programmers to create programs without having to learn or to write code. This course
will introduce students to the basics of Max's programming interface and teach students to construct their own patches (custom programs created within Max). Each student will work on small, individual projects throughout the semester and create a final project at the end of the course.

Prerequisite: IA 215 or IA 277 or permission of the instructor

**IA 351 IA Fab Lab**

3 Credits

This class will cover the basics of 2-D and 3-D design fabrication in the MICA dFab lab. Students will learn to work with a variety of 3-D printers as well as extended techniques integrating the hand-made and the digitally-printed to create robotic arts, sound, games and new materials projects. 3-D laser scanning will also be covered. The class is ideally suited for students whose practice incorporates electronics/robotics, sculpture, games and sound and who wish to complement their skills with advanced and experimental fabrication techniques.

Prerequisite: IA 215 or IA 277 or permission of the instructor

**IA 355 Studio Techniques & Recording**

3 Credits

This hands-on class will cover studio recording and editing techniques for in-studio and live environments. Students will be taught best practices for mixing, monitoring, mastering, microphone design and applications, acoustics, live recording, synchronization, amplifiers and more.

Prerequisite: IA 202 or IA 230

**IA 370 Robo Vision**

3 Credits

This course will include gesture control, facial recognition, object detection/tracking and network/IP cams for students whose practice engages emerging media for either installation, performance and/or gaming. Students will work with the Leap Motion Controller, Kinect 3-D Camera and Web cams in Processing, Unity and Max/Msp to create personal and/or collaborative projects. Coursework will be supplemented by presentations on best practices, historical context and critique.

Prerequisite: IA 215 or IA 277 or permission of the instructor

**IA 385 Live Electronic Music & Media**

3 Credits

This course is designed to provide students an immersive laboratory for experimentation with new modes of sound manipulation in a live performance setting. Course topics include analog subtractive synthesis, tape music, real-time sample editing, looping, MIDI, sequencing, effects processing, DJing, Remix and live performance strategies. Ableton Live will be used to complete most class projects. Students will also have access to a variety of electronic music hardware including a large-format modular synthesizer, sequencer, MIDI controllers and other tools. The course will also trace the history of 20th- and 21st-century electronic music through lectures, guest artists, readings and documentaries. Creative projects will follow the students' individual interests, while also contributing to a common live performance event at the end of the semester.

**IA 390 Remix as Performance**

3 Credits

This course will focus on the use of remixing as an artistic medium. While using audio as the primary medium, the course will also focus on the use of remixing in other media. Creative projects will involve sample slicing, video remixing, collage, constructing a DJ set, live remix with a cappella vocals and free improvisation in a performance setting. We will explore the history and techniques of scratch DJing with turntables, finger drumming with samplers such as the Akai MPC series and MIDI mapping controllers with software, including Ableton Live and Traktor Pro.
IA 395 IA 4: Project Studio
3 Credits
This is an advanced maker studio for students who have taken any Robotic Arts, Sound and/or Game courses and who wish to devote an entire semester to research, build, present and document a personal or collaborative art project. The class will include lectures, readings, technical demonstrations and critiques tailored to the work developed in class.
Prerequisite: Any Interactive Arts course or Permission of Instructor

IA 408 Tactical Media
3 Credits
Tactical Media is the political intersection of participation and electronic culture. The premise of this course is that the reality presented to us by institutions is almost entirely false. Students will study how Media and Interaction are used to create false narratives and learn to develop, test and implement actions that subvert these mechanisms to glimpse the underlying complexity of contemporary culture. Class participants will create three self-directed or collaborative projects during the semester. Lectures, presentations and class exercises will provide a context for our work.
Prerequisite: Any Interactive Arts course or Permission of Instructor

IA 430 Media Performance Lab
3 Credits
The Media Performance Lab produces a public media performance event featuring specific works developed in a collaborative environment and including students from MICA, Peabody and the Graduate Towson Theater Arts program. Students engage in the investigation of a range of interdisciplinary multimedia projects, including Internet, live performance, electronic theater, installation, video and animation. This course is envisioned as an ongoing structure to bring music, theater and visual arts students together from sister institutions within Baltimore, to promote and facilitate the creation of intermedia art and to further explore shared resources, joint research and exhibition/performance opportunities.
Juniors, Seniors and Post-Bac/Graduate-level students only

IA 475 Robotic Arts: Advanced Studio
3 Credits
This studio class will focus on making art objects whose contents and processes include robotics and new/electronic media. Centered around the arduino micro-controller (Arduino.cc), sensors, motors, electric light and interfacing with processing (processing.org) and Max/MSP/Jitter (cycling74.com) will be covered. Studio work will be supplemented by lectures, self-directed study, presentations, readings and critiques.
Prerequisite: IA 277, Permission of Department Chair or Graduate Standing

IA 498 Interactive Arts Thesis
6 Credits
Senior Interactive Arts Majors Only

IA 499 Interactive Arts Thesis II
6 Credits
Interactive Arts Majors only

IS 200 Introduction to Sculpture
3 Credits
This course introduces the 3-D format and exposes students to an overview of processes, tools and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.
Prerequisite: FF 101
IS 202 Introduction to Wood
3 Credits
This course presents an opportunity to manipulate wood as a sculptural material. Slides, photographs and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating and finishing wood. The goal is to further individual creativity.
Prerequisite: FF 101

IS 205 Sculpture Workshop: Mold Making
1.5 Credits
This course teaches the skills of mold making as a simple means of reproducing original work accurately, efficiently and in any quantity using plaster piece molds and flexible rubber molds. Consists of demonstrations followed by individual instruction for each student. Students learn how to dye and cast plastic, cast both solid and hollow forms in plaster and wax and how to prepare a pattern for metal casting in aluminum or bronze.
Prerequisite: FF 101

IS 206 Material Transmutation/ Evolution
3 Credits
This intensive eight-week workshop uses evolution as a metaphor for a particular process of working through materials. “A periodic table” of elemental techniques particular to each material is discovered/uncovered. Then these techniques are used “molecularly,” in combination to make forms that as the weeks go on become more and more complex. The work is evolved over many generations through the selection and reproduction of “accidents.” Craft, for the purposes of this class, is defined by the ability to reproduce accidents. As the work evolves and fluency is established with the material, intention and accident become confused and it is more difficult to distinguish at any given moment between which aspects of the work are the result of the artist’s hand and which are the way they are due to the qualities/limitations of the ever-changing material.
Prerequisite: FF 101

IS 208 Professional Practice: Photographing Artwork
1.5 Credits
Do you want to learn to shoot better slides of your artwork? This class covers advanced camera use, films and filters, metering, controlling and modifying lights and professional portfolio presentation. The emphasis is on a hands-on approach through demonstrations and assignments where students use their own cameras to shoot slides of their work. Students meet individually with the instructor to evaluate their work and solve specific problems. May not be repeated for credit.
Prerequisite: FF 101

IS 209 Professional Practice: Grant Writing Workshop
1.5 Credits
This class guides students through the application process for grants available to graduating seniors. Students decode the specific application guidelines and forms, set up a work schedule for completing applications, select and label slides, write a grant narrative, write a résumé with an exhibition history and assemble the final grant package. Emphasizes a concrete, “how-to” approach; however, wider issues and techniques in grant writing are also discussed. May not be repeated for credit.
Prerequisite: FF 101
IS 210 Professional Practice: Self-Publishing
1.5 Credits
Students use InDesign software to create brochures of their work, exhibition announcements and business cards. Discussion includes photo retouching, color management, artist statements, interviews or essays of students’ work, colophon acknowledgments and printing resources. The files can be applied to printed matter or the web. The course emphasizes a DIY approach.

IS 220 Design Method Studio
3 Credits
This is a team-taught course with one half of the semester devoted to pre-visualization techniques using a combination of industry standard 3-D software packages. Students will utilize the potential of this software to work through problems virtually and to conceive of and produce 3-D models for full-scale sculptural projects. The other half of the semester will be devoted to the iterative process and its resulting generation of unpredictable material (and conceptual) circumstances. By interrogating both of these distinct and seemingly opposing methodologies students will discover the ways in which these varying approaches are both necessary components to contemporary interdisciplinary practice.
Prerequisites: FF 101 and FF 210

IS 225 Wood Carving as Social Practice
1.5 Credits
The course will be taught by visiting artist, Senior Lecturer and former Head of the Sculpture Department in the School of Industrial and Fine Arts (CEDAT), Makerere University, Kampala, Uganda. Professor Dr. Lilian Nabulime holds a Fine Arts PhD (Newcastle University 2007). Her research is on the role of sculptural forms as a communication tool in relation to the lives and experiences of women with HIV/AIDS in Uganda. She uses everyday objects (for example, soap, sieves, cloth, mirror, metal cans, car metal parts, found objects ....) to embody a specific social agenda that attempts to raise awareness and promote discussion as well as moving the meaning of art beyond the visual.

IS 240 Social Practice Studio
3 Credits
What is now called “social practice” in contemporary art has a long history rooted in the late 1960s, when artists like Allan Kaprow created participatory events called Happenings and Joseph Beuys coined the term “social sculpture.” Both were inspired by the utopian desire to blur the boundaries between art and everyday life, as well as the democratic belief that everyone is an artist. As Beuys said, “every sphere of human activity, even peeling a potato, can be a work of art as long as it is a conscious act.” These ideas have been elaborated by generations of artists associated with Fluxus, conceptual art, performance, site-specificity and institutional critique. Since the 1970s, the legacy of social practice has been significantly shaped by the feminist politics of many women artists including Suzanne Lacy, Mierle Laderman Ukeles and Martha Rosler. Reaching beyond the traditional studio production of objects, these artists aspire to transform social relationships, constructing aesthetic experiences and situations that use food, self-organized education, alternative economies, walking, conversation and other forms of social cooperation as the material of art. This class will introduce students to the theory and practice of socially-engaged art through a participatory process of research and co-learning. Working individually or in small groups, students will produce a series of projects that is informed by weekly readings, screenings, discussions and field trips.
Prerequisite: FF 101
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IS 260 Spatial Relations
3 Credits
This course is a sculptural exploration of space, environment and atmosphere. The sculptor works with space similar to how a pilot navigates a plane, a wanderer takes a journey or a chess player makes moves on a game board. The course explores how objects are located in space, how systems play into sculptural practice, how artists “map” space environmentally and how the atmosphere surrounding objects can be visually charged. Students are encouraged to work across disciplines to develop their concepts by experimenting with materials, including light and sound and interaction in space. Through a series of studio assignments and readings, students develop skills to represent and manifest spatial concepts, perceptions and experiences. The critical element in making a three-dimensional work of art or performance is how the artist defines, uses, occupies and interprets space. Students create works that explore the aesthetic, corporeal and philosophical issues of space.
Prerequisite: FF 101

IS 266 Introduction to Newer Genres
3 Credits
This course offers a studio-laboratory environment for trans-disciplinary, cross-media experimentations in time-based, performance, relational, video/electronic arts, installation, light/space and locational/spatial practices. Students are encouraged to develop new methods and sites to realize their ideas and concepts through material, process, form and technology. Through rigorous critiques, students investigate their artistic intentions and how these are executed through the work to create meaning. The objective of this course is to guide students toward a thorough understanding and articulation of their work within larger cultural, theoretical and historical contexts. Importance is also placed on developing skills to document these genres through photographs, video and other techniques.
Prerequisites: FF 101 and FF 210

IS 271 Figurative Reflections
3 Credits
This course provides a unique opportunity to combine life drawing and sculpture together. Focus revolves around in-depth study of the human figure, emphasizing anatomy structure, proportions, mass and quick studies. Both disciplines enrich eye-hand coordination. At the end of each sculpture exercise students are encouraged to photograph their work.
Prerequisite: FF 101

IS 272 Introduction to Figure Sculpture
3 Credits
This course is an introduction to the fundamentals of making both figures and portrait heads from models. Small quick clay sketches, bas-relief and plaster waste mold techniques are covered. At the end of each exercise students are encouraged to photograph their work.
Prerequisite: FF 101

IS 275 Metal Casting & Foundry Process
3 Credits
In this metal casting course we will concentrate on the casting of Aluminum, Bronze and possibly Iron. We will utilize several different types of processes: rubber molds, ceramic shell molds, resin bonded sand molds and green sand molds. We will discuss the benefits of each and when it is appropriate to use a particular method over another. Pattern making in wax, wood and rapid prototypes will be discussed, demonstrated and used. The history of metal casting as it applies to art and industry will also be discussed, along with various chasing (finishing) techniques and patinas. Material expenses are to be paid by the student and can range anywhere from $150 to several hundred dollars, depending on the nature and scale of the student’s work.
Prerequisite: IS 200 or Post-Baccalaureate student standing.
IS 280 Green Woodworking
3 Credits
Green woodworking is a technically advanced, specific study of wood as a sculptural medium. This study begins with a living tree or a freshly cut log. The living material of the tree is encountered directly. The class provides a means for furthering a safe technical mastery of raw wood. Students learn a combination of modern and traditional skills in modern milling (sawing logs into planks), drying and skills in wood bending, riving and shaping. Hand tools and some power tools are covered.
Prerequisite: IS 202

IS 285 Metal Fabrication
3 Credits
The emphasis of this course is to introduce students to various metal working processes and materials. In this course students will develop their technique by exploring steel fabrication, welding and various other hot and cold metal-working skills. It is expected that through mastery and the application of these processes as a means to an end, students will combine formal and conceptual subject matter to articulate their own artistic direction. For students enrolled in a second or third instance, it is an expansion upon the knowledge and techniques learned during their first completion of the course. Students become an integral part of the studio and are expected to work toward developing a more cohesive body of work through more specific investigation and research.
Prerequisite: IS 200

IS 287 Sustainable & Recyclable Materials
3 Credits
The act of consuming is fundamental to living in a culture that thrives on capitalist ideals. In our society, consumer culture has had a negative effect on the natural environment and human well-being due to irresponsible design. Ecological design can play a part in restoring our interconnectedness with the natural world. The Recyclable and Sustainable Materials workshop will explore materials and methods that promote sustainable and ecological solutions in art, design, architecture and fashion. We will examine designers and artists who play an integral role in promoting environmentally conscious products and concepts.
Prerequisite: FF 101

IS 290 New Language
3 Credits
Nonsense has been used as a critical device throughout the history of modernism. Much of this critique was directed towards the following interrelated and overarching assumptions of the modernist project: (1) It is possible to completely and fully describe the world and (2) in order to do that we must be able to see from more than one place or perspective at a time. Students work through these assumptions in their assignments. They attempt to make visible that doubling that is always already there, presupposed by our Cartesian language. To do this, they enter into their own specific nonsense. They have to “observe in order to see what they would see if they did not observe” (Wittgenstein). By looking at and making work that accounts for what frames the way they see, students begin to discover their own voice.
Prerequisites: FF 101 and FF 210

IS 308 Installations
3 Credits
This course focuses on the multiple histories involved in site-specific works that include architecture, media and landscape, among others. Consideration is given to aesthetic, political and poetic concerns that are part of the creation of place. Students are encouraged to explore beyond traditional art exhibition sites in order to understand how the content of work cannot be separated from its context. Model making and drawing are used as tools in
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the development of ideas and processes before full-scale work is created. Students need to be highly motivated and use their initiative in order to work in this context where focus is on creating a spatial experience rather than an individual object.

Prerequisite: FF 101

**IS 316 Baltimore Urban Farming**

3 Credits

This class will focus on the artistic, social, political and ecological issues of growing food in the city. We will start in mid-winter by preparing seeds indoors and conducting a seminar on historical and present day issues of food production. We will look at how this activity has been approached by artists historically and look at the vast amount of new work in this area. This will be a project-based class and students will be asked to respond to this information with either a single or series of projects. We will partner with 6-8 urban farms where students will have an opportunity to learn practical gardening skills and each farm’s unique strengths and challenges.

**IS 319 Public Art & Art Intervention**

3 Credits

Creative disruption of everyday life is inherent in the exploration of public art and art intervention. The creative process is affected by working outside of the privacy of one's studio in a social sphere. These issues raise inherent questions: How does the artwork address situations and issues of concern to those who experience it? Does the work encourage wide-ranging conversations and collaborations while taking risks? Is critical reflection a priority? Students have the opportunity to consider this as they develop a series of unrelated works or a body of related ones. Individual interests determine the direction and content of the work. Slide lectures, readings and class discussions complement individual investigations.

Prerequisites: FF101 and 3 Credits of 200-level 3-D coursework

**IS 320 Introduction to Digital Fabrication**

3 Credits

Digital fabrication is literally reshaping the world around us. Digital modes of designing, thinking and making are embodied in the buildings we inhabit, the clothes we wear, the artworks we experience and even the food we eat. The integration of design software, precision robotics and innovative systems of making opens up exciting new possibilities for artists and designers. It also introduces fundamental shifts in our ways of making, our economy and our society. It demands our consideration as citizens and our thoughtful use as makers. In this course students will develop proficiency in computer-aided design (CAD) working in Rhino and learn to safely and effectively use laser cutters, 3-D printers and the CNC router. Through research, discussion and practice students will learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice.

**IS 322 Collaborative Partnership**

3 Credits

Collaboration is a process of mutual transformation in which the collaborators and thus the common work are in some way changed. Most important, the creative process itself is transformed in a collaborative relationship. The focus of this course is to explore collaborative partnerships. How, why, with whom and to what end does an artist become involved in this practice? Students are encouraged to consult, involve or engage individuals or groups as a part of their creative work. In addition, studio work is augmented with readings, classroom discussions and lectures focused on how one gathers professional and technical support, the many venues of public art and the potential for community involvement.
IS 324 Masks & Headdresses
3 Credits
Masks and headdresses have the power to transform one’s character. They make a statement about the nature of change. In this course, students explore the human body as a site and springboard for questioning art, gender or politics. These issues are addressed while exploring a variety of materials and techniques. Armature and construction methods are introduced through video demonstrations and hands-on experimentation. Slide lectures provide historical, contemporary and cultural background information. Students are graded on their individual progress and in comparison with other students, as well as on their participation in weekly class discussions and critiques. Attendance counts. Supply costs vary depending upon the scope and scale of individual creations.
Prerequisite: 3 Credits of 20-level 3-D coursework

IS 326 Conversations as Muse
3 Credits
A guiding spirit or a source of inspiration, often in the form of dialogue, engages one to muse and become absorbed in self- and other-referential thought. In this studio class students work, converse and imagine with targeted audiences from areas outside the MICA community in a concerted effort to take an active, collaborative and reciprocal role in community. Students develop ideas for their projects after extensively researching possibilities and conducting self-directed outreach with a given group. Students are encouraged to work collaboratively with the understanding that their artwork will become a critical voice in the engagement with and empowerment of the public sphere. Projects may take the form of site-specific work in or around Baltimore, community collaborations, performances, tours or other types of interventions.

IS 331 Puppets & Prosthetics
3 Credits
In an attempt to explore notions of reality, metaphor and myth, students create works that subvert, enhance, extend or replace our notions of the human form. Students examine a broad range of work, from the gigantic puppets of Royal de Luxe to the work of Matthew Barney, starting with the clown nose — a simple gesture with wide-ranging cultural implications of identity. In addition to studio work, this class employs readings, films and slides to explore the use of performative objects and prosthetic devices in contemporary culture.
Prerequisite: 3 Credits of 200-level 3-D coursework

IS 333 Warped Wood
3 Credits
Students make sculptures that have been conceived to demonstrate permanent bends and controlled warps through the use of stacked lamination, heat and steam techniques. They experiment with pressing methods and determine and document the compressibility ratios and stress range of several species of lumber. Students build some equipment needed for the bending process.
Prerequisite: IS 202

IS 334 Advanced Wood: Primal Instinct
3 Credits
This course features 17th-century woodworking techniques to build sculpture of green wood. Green wood is lumber taken directly from a freshly cut log and is softer and much more pliable than commercially available dried wood. The goal of the course is to expand the possibilities of sculpture making by the direct manipulation of raw material. This study focuses on the primal reality of this raw material and the use of hand tools as a fundamental expressive force for realizing sculptural idea. Basic skills and an understanding of traditional woodworking concepts are developed by first learning to split, shape and join green wood. This process allows students to work much more quickly and spontaneously than possible with dried lumber. Students make some tools and equipment necessary for the process of green woodworking.
Prerequisite: IS 202
IS 335 Robotic Arts: Motion & Motors
3 Credits
This class will focus on digital kinetics and smart motor control for robotic art. Using the Arduino microcontroller, students will learn how to use servo motors, stepper motors, reversible dc motors, solenoids and ac motors. In addition to motor control, programming the Arduino and the use of sensors will be covered. Students will produce a final project. Studio work will be supplemented by lecture/presentations, video, critiques and readings.
Prerequisite: IA 277, Permission of Department Chair or Graduate Standing

IS 345 Sound Installation Art
3 Credits
Sound Installation Art is a studio introduction to the sonic possibilities of a 3-D space while also considering sound as an independent sculptural medium. The course will address the use of sound in a variety of media including photography, drawing, video, performance and sculptural materials. Concepts of interactivity, site-specific sound art, net-worked sound installation and kinetic sound sculpture will also be covered.
Prerequisite: IA 202 or IA 230

IS 346 Grow the Future
3 Credits
“The best way to predict the future is to invent it.” Nearly a half-century since this motto inspired inventors of the personal computer, perhaps the best way to predict the future now is to grow it. Advances in biotechnology are outpacing digital technology as new knowledge and tools open astonishing possibilities. Artists have a vital role to play here. To grow a better future we must first understand emerging technologies and their contexts, imagine possibilities, speculate on their unfolding and then test our ideas. Through interdisciplinary collaboration, we combine biotech research, speculative thinking and creative application to explore how we might grow the future. This class participates in the Biodesign Challenge, a competition of top art, design and research institutions from around the world. The BDC inspires students to imagine innovative applications of emerging biotechnologies. Through informed and creative thinking, small groups of students in this class will research, design and prototype such a project.
Prerequisite: SS 286

IS 349 Repetition, The Copy, The Clone
3 Credits
The culture of the copy has existed since antiquity. A fascination with the reproduction of a likeness has spurred numerous inventions from casting methods, to the camera and printing press, to 3-D scanning and 3-D printing to name a few. In this course, students will examine myriad social implications of reproduction and replication including originality, mass culture consumerism and the authority of the object. Students will be introduced to a variety of processes of mimetic reproduction including traditional mold-making techniques, digital printing and 3-D scanning.
Prerequisite: IS 200 or Post-Baccalaureate student standing.

IS 355 Water Works
3 Credits
Water is everywhere before it is somewhere. This studio will address water — the physical substance, the subject of local and global politics and the substance celebrated and ritualized in everyday practice across many cultures. Water’s connections to East Baltimore will be the aesthetic, social and environmental subject of our inquiry. A portion of this course will be situated in East Baltimore, utilizing the resources at MICA PLACE. The course begins with team workshops and individual research. Final projects may be sculptural, design-based or social-driven objects, spaces or events. Students in ENV # and IS 310 will research issues and actors, map their findings, geography and ideas; and envision individual or group projects that address water in community, ecology and culture. Collaborations are encouraged.
Prerequisites: FF 101 and either CE 200/201, FB 200, IS 200, IS 282 or IS 202
IS 360 The Object of Networks
3 Credits
From everyday exchanges on Facebook to ambiguous fears of Al-Qaeda, we live in an era shaped by networks. This course addresses the “object of networks” in two separate, but related, senses. We consider the purpose of networks and examine how they function. We explore the social, political and technological implications of different network structures. In the second sense of the title, this course examines the object as it exists and functions within networks. We explore how objects in networks create us as subjects and shape our world. This class is academically rigorous, but as a studio course, we also apply and advance these ideas through making objects. To challenge this notion of the object, nontraditional media and artistic approaches are explored and supported.
Prerequisite: FF 101

IS 365 Exploited Trade, Expanded Practice
3 Credits
Using wood as a primary medium this course features skill building and material knowledge. Sculptural idea and conceptual rigor will be generated and informed largely through direct involvement with objects, materials and ways of making. Through an emphasis on the ways in which material relationships and fabrication methods can inform the content of the work. Though grounded in traditional craft, more varied and experimental or irrational relationships will be sought to determine unexpected narratives. Students will be encouraged to find or invent new ways of working or fastening materials and objects. Students will be challenged to discover appropriate means for making any particular expressive arrangement. The safe and proper use of wood shop tools will be a primary feature of this class. Students will increase creative freedom by an expanded knowledge of materials and greater proficiency in the use of hand tools and some power tools.
Prerequisite: IS 202

IS 367 Tables & Chairs
3 Credits
This class is an advanced study of wood working and furniture design. This course features four areas of study. Students will make a small dovetailed box to contain precious objects, a table by traditional means and a chair with the option for using a CNC router to produce chair parts. Scale drawing and model making will be an integral component of our process. Students will be responsible for providing their own lumber, materials and some tools.
Prerequisite: IS 202

IS 368 Time-Based Art
3 Credits
Art takes time to be made and may, as well, rely on timing to be exhibited. Often the most enigmatic artworks become imbued with meaning over long periods of time — hopefully not to be forgotten. A work may cause one to relive a past event or to experience a premonition of the future. A work may make one aware of time passing at a particular speed or feel that time has been standing still for centuries. This course will vary in its emphasis each semester, focusing on sound, performance or process.
Prerequisite: 3 Credits of 200-level 3-D coursework

IS 368A Time-Based Art: Kinetics
3 Credits
This course focuses on sculpture that moves mechanically. Students build objects that move themselves or move by human power. Existing machines will be salvaged, recombined and re-contextualized. Electric motors and control circuitry will be used. Classical movements such as gears, pulleys,cams, ramps, spiral drives, etc., will be discussed. Performance, installation and interactivity are options for the presentation of moving artworks. Visual impact, physical movement, ergonomics, sound and safety are criteria for student projects.
Prerequisite: 3 Credits of 200-level 3-D coursework
IS 370 Publishing as Form  
3 Credits  
From Guttenberg’s invention of movable type in the 15th century to the American government’s development of the Internet in the 20th century, publishing— or making ideas public and disseminated across cultures— has played a leading role in the progression of civilization. We will look critically and formally at publishing as a medium for the production of art. From books and blogs to posters and flyers to performances and exhibitions, we will examine significant works from the Age of Enlightenment to the media we consumed right before we entered the classroom. We will visit art book fairs, publishers, print shops, industrial printing presses, libraries, performance and exhibition spaces. We will make our own publications; InDesign will be taught; basic bookbinding will be demonstrated; we will make gifs, videos and texts and put them online; and we will publicly perform something. The course will culminate with the production of a collective project that exists in print, online and in real life.  
Prerequisite: FF 210

IS 372 Intermediate/Advanced Figure Sculpture  
3 Credits  
This course is a direct continuation in the development of figurative modeling using all applied principles from both Intro. to Figure and Figurative Reflections classes. Advanced students will be encouraged and instructed to model a life-size figure over the entire semester. Options for intermediate students will focus on two-, three- and four-week lessons of portrait and half-life-size figure studies.  
Prerequisite: IS 272

IS 374 Expanded Format Sculpture  
3 Credits  
This course allows students to develop work that engages in the temporal, spatial and contextual parameters of sculpture. Expanding on traditional sculptural practices and embracing new techniques and media, this class builds upon traditional foundations to evolve each student’s independent work into contemporary site-specific and site-responsive work.  
Prerequisites: FF101 and one 200-level 3-D course or Post-Bac Student standing

IS 378 Performance, Action, Event  
3 Credits  
This course locates itself at the intersection of performance and the visual arts, where the boundary between gesture, action and object is often indistinguishable. Performance emphasizes the body as material and medium, extending the formal boundaries of visual art into time, space and movement. Performance also relies on the performer/audience relationship. Through a combination of survey, workshops and projects, students follow the trail of performance art in an effort to develop a visual vocabulary that engages both artist and spectator in the active creation of a work of art.  
Prerequisite: 3 Credits of 200-level 3-D coursework

IS 380 Bastardizing Machines: A Romance  
3 Credits  
“We should not use our intelligent machines to return to nature (we would not be able to retrieve it anyway, since it was never there); on the contrary, we should make our machines go wild. To some, such technoromanticism might seem preposterous; for me, it is nothing less than an absolute necessity. My only question is: Can we and will we, ever be Romantic enough? Will we ever be able to restore the feelings and care we had for things? If the machines of modernism were meant to cleanse and purify, our machines will bastardize and hybridize.” — Lars Spuybroek, The Sympathy of Things. In this course we develop strategies of relation, liberation and creation suited for life on a planet circumscribed by and interwoven with computing machines. We will bastardize machines and create machines that bastardize.
We will rejoice in the dubious offspring of the digital and physical. We will hack machines, learn to whisper commands, roam as nomads across all borders, fold the pre-modern into today, write poetry in code and dance through Cartesian coordinates.

**IS 384 Expanded Format II**

3 Credits

By working from either a research-based practice or by deepening a material investigation, this course will allow students to evolve their own independent work. Expanding on traditional sculptural practices students will embrace new techniques, media and the performative aspects of making “sculpture” to develop unpredictable perspectives on the temporal, spatial and contextual parameters of sculpture. This course will also utilize site specificity and site responsiveness as generators for subverting preconceived ideas of how sculpture can function.

**Prerequisite:** IS 320

**IS 399 Special Project in Sculpture**

3 Credits

Variations of this course will engage students and faculty in focused project work based upon partnerships and/or topical research in conjunction with studio output.

**IS 410 Junior/Senior Studio**

3 Credits

Each semester, one or more visiting artists of recognition is invited to the MICA campus to work with a small group of seniors in their final semester of study. Students work with the artist(s) via studio critiques and informal discussions both individually and as a group. This course is intended to offer juniors and seniors contact with independent artists, to exchange views and opinions, as well as the opportunity to further their familiarity with the issues and strategies facing artists today.

*Juniors and Seniors only*

**IS 424 Unravel the Code**

3 Credits

“Unravel the Code” draws upon traditional crafts to explore emerging technologies of making. We pair weaving with digital algorithms origami with parametric laser cutting and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts. These inform students’ research-based projects that become the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal they keep online. The course concludes with a public presentation of these projects. This course is combined with a graduate section and the two are taught together as one class that encourages interdisciplinary collaboration. Ryan Hoover and Annet Couwenberg are co-teachers, supported by a cast of technical experts from the fields of engineering, programming and beyond. Students in Unravel the Code are encouraged to enroll in International Collaboration, an optional travel course centered on a week-long trip to the Netherlands to work with collaborators in digital crafts, engage in Dutch Design Week and experience a culture where art, technology and design readily merge.

**Prerequisite:** IS 320

**IS 425 Concrete Culture**

3 Credits

The urban environment is a complex blend of structures: physical, political, economic and cultural to name a few. The city’s smells, sounds, textures and shapes; its development and decay; its architecture, surfaces and interfaces; its spaces, places and non-places; its economies and racial divisions all compose a complex text that is read through cultural/historical context, personal experience and materiality. Readings, films, lectures and discussions will augment students’ inquiries into the ways in which the urban fabric becomes...
site, inspiration and material for individual studio projects that may traverse many genres from site-specific to object-based works. Students will learn technical proficiency in the three major methods of working with concrete but will also be encouraged to use alternative materials and methods in producing work in the urban context including examining the methods of the media and consumerist strategies in the urban environment.

**Prerequisite: IS 200 or Post-Bac or Graduate student standing.**

**IS 435 Urban Resilience**

*3 Credits*

“Public space is always political and strategic.” -Krzysztof Wodiczko

Increasingly humanity and especially urban dwellers, are being called upon to forestall and recover from disruptions to built, social and natural systems. Urban resilience, the ability of a city to withstand crisis, is predicated upon adaptability, diversity and self-organization. Increasingly, the arts are looked to as the creative force through which a city can respond, reshape and create the transformation of space to place rooted in possibility, imagination, critique and change. In this course, students will explore the ways in which an art practice within an urban context enters the discourse of the city and possibly changes that discourse. Through studio projects, students will explore creating works in the context of Baltimore City that might respond to or address urban issues such as race relations, shifting economic forces, livability, privilege, power, education, sustainability, poverty, urban planning, architecture, history and access—to name just a few. Methodologies of contextual practice will be explored which might include, urban intervention, new genres in public art, street art, relational aesthetics, social practice, institutional critique, culture hacking and tactical urbanism. Students will produce temporary experimental works throughout the semester, as well as a final fully-realized work within Baltimore City. Students will also examine the art historical precedence of these practices and the theoretical contexts through lectures and readings.

**Prerequisite: FF 101**

**IS 440 Reality TV**

*3 Credits*

Reality is in a constant state of contention. Plato maintained that man lived in a world of shadows unable to see the mechanizations from which they emanated. Contemporary theorist Jean Baudrillard has proposed that reality is in a phase of displacement where it is constantly being reconstituted by simulations of what is real. In either case, our concept of reality is in part shaped through media. In this course we will focus on reality (and it’s contrapositive: fantasy, fiction and dreams) and how this has been explored in the traditions of documentary, video art, reality television and the web. We will examine the construction and phenomena of reality, identity and desire in the 21st century specifically related to time-based media such as video, sound and the internet. Through readings, lectures, films and discussion students will explore the methods of mass media as well as a critique of the media in the development of studio works. Historical and theoretical contexts will be examined including (but not limited to) the Situationists; pioneers in video work; and the advent of digital and web technologies. Emphasis will be placed on video installation, video and digital sculpture and web-based works. Introductory instruction in Final Cut Pro and Flash will be included as well as utilizing/exploring web-based media such as YouTube, blogs and so forth.

**Prerequisite: IS 200 or IS 266**

**IS 450 Co-Lab**

*3 Credits*

Co-Lab is an experimental class bringing students and faculty together around a common research project. The course is informed by other research-based classes at MICA, but parallels structures found more commonly in university scientific research labs. The primary direction of the research is determined by the faculty leading the course and varies each semester. Though this differs from the sort of autonomy typically afforded to students in a studio course, students are empowered as collaborators on a larger research project. Elements of the research are assigned to students individually or in small groups, aligned
with the project goals and the students’ particular interests. Students work closely with the faculty leader to build a foundational understanding of the research area, determine research objectives, execute research, document process, integrate findings and apply this new knowledge. Though closely supported by the faculty leader, students are expected to exercise agency, informed decision making and a personal commitment to the collaborative research project.

Prerequisites: IS 320 and SS 415

**IS 451 Material Libraries**

3 Credits

This course encourages students to collect and develop a library of physical materials, sound, video or other forms of documentation. Expanding on the idea of an artist’s palette, a material library focuses on organized objects, parts, samples, documentation and concepts. The class will consider structures such as archives, libraries, catalogs and palettes as ways to more thoroughly develop the students’ artistic research. The semester will begin with lectures, visiting artists and field trips that present a variety of different types of categorizations. Students will individually or collectively develop their own material libraries leading up to an end-of-semester exhibition. For the final project students will resource their collections to create a visual, spatial or multimedia project that applies their research in strategic and innovative ways.

*This course is not open to first-year students.*

**IS 455 Ritual, Reliquaries & Shrines**

3 Credits

Reliquaries form a bond between heaven and earth, linking humankind to ritual and devotional practices. Historically, artists used earthly materials to reconstruct the heavenly power of sacred objects, as well as tombs, shrines and places of worship. Relationships toward art and holiness will be explored as a means to understand art objects, which were fashioned in direct response to human needs, beliefs and values. Students will develop ideas for their artwork after researching shrines and relics, both historical and contemporary. Work may be 2-D or 3-D, site-specific, community based, a performance, pilgrimage or other form of art intervention. One may consider working collaboratively or alone.

Prerequisite: 3 Credits of 200-level 3-D coursework

**IS 498 Senior Independent**

6 Credits

Students will develop a coherent body of work completed during the senior year for final presentation to a jury selected from the sculptural studies faculty. Periodic critiques to discuss progress, content and process are conducted by faculty and invited critics.

Prerequisite: SS 300

**IS 499 Senior Independent II**

6 Credits

This course is a continuation of IS 498 leading to the final senior show. Periodic critiques.

Prerequisite: SS 300

**SS 286 Introduction to Biofabrication**

3 Credits

In the thousands of years since humans left the stone age, we have developed an astounding collection of skills and technologies for fabrication. Nature, however, has employed billions of years of R&D to develop far more sophisticated means of making things. Biofabrication is the combination of these technologies. In this course, we will learn about natural growth systems and explore ways of making, not just from, but with nature. Through visiting scientists, visiting artists, readings and hands-on experimentation, students will gain a scientific understanding of fundamental principles of biological materials. We will use a variety of organisms, such as bacteria and fungi. We will combine these with different biotechnologies, like genetic
modification and fabrication processes. This will allow us to create objects in a range of materials such as biocement, microbial cellulose nanofibers, fluorescent proteins or mycelium-based composites. These complex technological practices will be driven by artistic sensibilities and put into action through material exploration and studio projects.

Prerequisite: FF 210

SS 300 Junior Seminar
3 Credits
This seminar for juniors working in IS, FiB, CE will create an environment of dialogue, interaction and collaboration where they develop distinct aesthetic positions while investigating their individual themes and the media, forms, structures, processes and procedures used. Students will critically interact with their artworks, documenting thematic aspects through still photos, video clips, etc., along with corresponding interactive writings. Next they'll collate correlated information, such as other artists’ artworks plus anything else that contextualizes and elaborates on individual themes. Then they'll arrange it all within a distinct construct typifying their personal visual verbal journey. The idea is to create a place where you, your artworks, correlative situations and interactive writings can imaginatively coexist in constant renewal, continuously generating new thoughts and new possibilities for new ways of working with your themes. Weekly in-class teacher and student presentations will be housed at a student website using PmWiki with its collaborative authoring function providing us with an extensive collection of readings, writings and critiquing representative of the aesthetic diversity of the class.

Juniors and Seniors only

SS 415 Digital Fabrication Studio Research: Architecture
3 Credits
Digital Fabrication Studio Research is an advanced course in digital fabrication that explores specific topics through project-based research. Workshops, lectures, online learning modules and other programming establish the background and supporting skills required for the theme of that semester’s class. With this foundation, students pursue research regarding the development of new digital fabrication processes (hardware/software/materials) or creative applications of existing technologies. Projects will often be advanced through interdisciplinary collaborative teams and students will work across departments at MICA and often with others outside of the school. Learning and implementing effective methodologies, protocols and tools for collaborative research will be a significant aspect of the course. Students will develop and maintain a process portfolio that will serve as an effective support for “publishing” this research, which may take a variety of forms. Themes for the class will vary each semester and will include topics such as 3-D printer development, experimental robotic fabrication, parametric weaving, material exploration and development, biomimetics, biofabrication, algorithmic fabrication, experimental 3-D input methods or open research.

Prerequisite: IS 320 or AD 351 or permission of instructor.

PT 150 Painting I
3 Credits
This course presents the fundamental principles and techniques of painting. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing and analyzing surface qualities. Integration of drawing and design concepts is emphasized as students investigate color-value connections, articulation of form, composition and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes and cityscapes, to self-portraits and the figure.
PT 200 Painting II
3 Credits
This course consolidates concepts and methods from PT 150 and leads students to expanded perceptual awareness. Projects may include still life, landscape and the figure, as well as abstract and conceptual concerns to enhance each student’s formal and personal development. There is ongoing concern with painting materials and techniques.
Prerequisite: PT 150 or FF 175

PT 205 Painting & Drawing: A Dialogue
3 Credits
The threshold between drawing and painting is a dynamic and fertile ground for exploration and for discovering new possibilities within the two disciplines. This course aims to encourage that exploration and to facilitate a dialogue between contemporary drawing and painting. Process, figure/ground, line, edge, value, color and the history of these two related though distinct specialties will be comprehensively investigated in the course and extended by way of in-class and home assignments.
Prerequisite: PT 200 or FF 175

PT 213 Material as Metaphor
3 Credits
The physical and metaphoric dimensions of materials are examined in this class. The process of how artists interact with materials can be parallel to the experience of thinking. This class is for students who are linked to materials and are process-oriented in the way they work. The use of traditional two-dimensional materials, natural materials in their raw and processed states, as well as found and collected materials is explored as students develop independent projects.
Prerequisite: PT 200 or FF 175

PT 229 Head to Head
3 Credits
The class will explore some of the possibilities in painting the portrait. In class we will be working from models each week, building skills that are important to understanding the portrait. Starting with a focus on the head to half portraits, then full portraits and finally portraits in interiors. Slide lectures will be given on painters working with the portrait past and present throughout the semester.
Prerequisite: PT 200 or FF 175

PT 230 Abstraction & Mixed Media
3 Credits
This course offers an opportunity to pursue individual concerns, to interrelate drawing and painting approaches, to experiment with a wide variety of media. Emphasis is on individual development. Time in class is spent on critiques, sometimes ranging into the philosophical, sometimes becoming technological, in which the class participates in a lively fashion. There is no final authority and diverse or contradictory opinions are encouraged.
Prerequisite: PT 200 or FF 175

PT 233 Working From Life – Untraditional
3 Credits
Working with, but moving beyond traditional practices of “rendering,” this course will explore what it means to work from life. “Observation” will be considered a direct experiential practice that taps all the senses. Students will question and challenge their ideas about their artistic practice (materials, physical dimensions and environment) and actively engage in cooperative dialogues and art production with and alongside their peers. Classes will be conducted in the studio and in the field.
Prerequisite: PT 200 or FF 175
PT 235 Painting Over the Lines
3 Credits
This course provides a venue in which students investigate notions of painting that challenge its boundaries and question its method and materials. Working independently, students are encouraged to develop personal direction and to experiment with novel approaches to problem solving. Scheduled slide talks address such topics as conceptual painting, kinetic painting, sculptural painting, electronic painting, performance painting, process painting, etc. There are regularly scheduled individual and group critiques.
Prerequisite: PT 200 or FF 175

PT 236 Automatic Triggers
3 Credits
This course emphasizes experimentation with automatic processes and responses as stimulus for painting. The intuitive connection to peripheral, marginal and compulsive “triggers” reveals surprising directions for painting and initiates a dialogue surrounding intention, accident, form and content. Personal research and investigation of contemporary/historical contexts lead to an independent series.

PT 239 Deluxe Redux: Pattern & Decoration
3 Credits
Painting/decoration, art/design, high/low: This course addresses the relationship between painting and ornamentation. Investigating painting as both an illusionistic window and a manipulated object/surface, students will make works that challenge the binarities of fine art and decoration. Through slides and discussion, we will trace the various threads of an expansive history that includes cave painting, tomb painting, the Arts and Crafts movement of the 19th century and the Pattern and Decoration movement in the 20th century. Sourcing from these entangled histories, we will look closely at how contemporary artists are collapsing together historically distinct methods. Individually-directed student projects will develop both two- and three-dimensional approaches to building surface and form, including digital methods and the relationship between the hand and the machine, exploring the value and meaning of artistic labor. Throughout the course, students are encouraged to expand the concept of what constitutes a painting through multi-discipline investigation, what alternative surfaces for painting exist and how painting language can be applied to large-scale and installation work.
Prerequisite: PT 200 or FF 175

PT 246 Keystroke/Brushstroke
3 Credits
Digital technologies offer new techniques and specialized concepts for today’s painters. This course focuses on developing practical technical skills in multiple computer software programs (Photoshop, Illustrator) and hardware (tablets) to enhance and evolve 2-D and 3-D solutions to traditional painting concerns, as well as for professional development. Assignments emphasize skills such as visual problem-solving, sketching/rendering and color while exploring the digital possibilities to execute the artwork, along with discussion about the conceptual frameworks of digital media and painting. Crossing software and mixing media are encouraged.
Prerequisite: PT 200 or FF 175

PT 248 Figure & Ground
3 Credits
This studio class is designed for the student with an abiding interest in representational drawing and painting. Within a wide range of possibilities, the course addresses both historical and contemporary approaches to narrative figure painting. Specific approaches include old master, alla prima, direct observation, pure invention, issues of color and pattern, photo referencing, mixed media, digital imagery and many others. Over the course of the semester, each student produces two major figurative paintings and at least five smaller works.
Prerequisite: PT 200 or FF 175
**PT 250 Sophomore Painting**

*3 Credits*

Students are encouraged to develop their own representational or abstract painting direction. A significant feature of this class is the opportunity for individual student advisement. Slide presentations and occasional group critiques accompany regularly scheduled individual critiques.

*Prerequisite: PT 200 or FF 175; Painting Majors and Concentrators only*

**PT 252 Around Flat: Painting in 2-D & 3-D**

*3 Credits*

This course reflects the protean nature of painting today. No longer essentially 2-D (if it ever was), painting takes on different forms and mergers with various media and disciplines. In particular, we will explore the ways in which painting and sculpture can coalesce, integrating installation strategies and conceptualist practices along the way. A cross-disciplinary dialogue with performance, dance, photography and other media will be explored as well. This is a studio course that focuses on students’ individual interests; assignments will be given in open and broad terms so that students can develop their own body of work. Students can expect to work in hybrid practices that may not involve paint but exhibit an interest in material, surface and process. Group critique, group readings and discussion will also be an important component of the course.

*Prerequisite: PT 200 or FF 175*

**PT 253 The Figure**

*3 Credits*

This studio course deals with the nude. Students paint directly from live models each week. Paintings range from one to three days in length and a minimum of 4 hours outside work is required each week. The lecture part of the class involves both critiques of work done in and out of class. Lectures are designed to put the work into an historical and contemporary perspective. The slide talks include particular painters and issues concerning the figure. The class may view films on Frank Auerbach, Antonio Lopez Garcia and Lucian Freud.

*Prerequisites: PT 200/FF 175 and DR 252*

**PT 256 Landscape & Interior**

*3 Credits*

This combination studio/lecture course takes a naturalistic approach to the landscape and interior. The course moves between issues of drawing and painting throughout the semester. The first ten weeks focus on landscape, the last four weeks on interior. Most of the landscape work is done at two beautiful properties fifteen minutes north of the city, as well as other sites. The interiors, at various sites around the city. Slide lectures focus on particular painters and issues involved with the landscape and interior, including painters and schools ranging from the 16th century to the present. Part of class time is also devoted to critiques of student work. Attendance to all classes is mandatory and 6 to 8 hours of outside work are required each week. Transportation to and from sites is provided in school vans.

*Prerequisites: PT 200/FF 175 and DR 252*

**PT 265 Painting on the Brink**

*3 Credits*

Creating on the brink of one’s expression yields complex possibilities that reveal deep connections of content and medium often through accidents or failures. An artist’s voice can be tied deeply to refined skill, historically-embedded processes or experimental ‘avant-garde’ approaches. Painting is a vital act with specific unrelenting qualities that can be acknowledged through pushing thresholds and ideas about value. We will investigate the role of the artist and examine stylistic developments throughout the history of art and human existence, often tying catastrophe to invention. If painting is on the brink of extinction, the artist’s role is to express on the brink of our knowledge, re-actualizing our oldest form of communication. This course will develop a professional studio rigor and surface an artistic voice.

*Prerequisite: PT 200 or FF 175*
PT 270 Personal Interiors
3 Credits
This course is about painting (from) one's inner world, painting what attracts us as individuals and holds our interest. In our collected objects and in the postcards and reproductions with which we surround ourselves, we see certain threads of meaning. We see this in the books we read, the music we listen to, the films we watch, those things that we continually look at in paintings when we go to museums. We choose the items that we have in our studios and, in turn, they define us as artists. They play a key role in our painting. We will work on finding this direction, this interest, this passion that for each one of us is different. We will paint in class and we will discuss these ideas within individual and group critiques.
Prerequisite: PT 200 or FF 175

PT 274 Community Based Murals
3 Credits
Students actively participate in a variety of community-based mural projects that involve close collaboration with community residents and organizations, public schools and/or senior citizen centers. During the semester, students design and execute — upon approval by the community host — interior murals for a community program site. Additionally, students submit proposals for a site-specific, large-scale outdoor mural for a community in Baltimore (to be executed during the May minimester Murals class). The range of topics discussed includes the history of murals and the genesis and development of the community mural movement, technical aspects of mural making and strategies for working with diverse communities. Mural materials are provided.
Prerequisite: PT 150 or FF 175

PT 275 Site Painting II
3 Credits
In this three-week course sponsored by Community Arts Partnerships (CAP) and the Mayor’s Advisory Committee on Art and Culture (MACAC), students train in the technique of mural painting while assisting in the execution of a permanent, site-specific outdoor mural. The mural, to be designed by a MICA student (as part of the sited painting course offered in the spring catalog), is to be located in the Druid Hill corridor. In addition to gaining experience and technical information, mural assistants doing exterior painting are eligible for a stipend from MACAC for community service. The intent of this program is to bond artists and community through collaboration on a project. Transportation and mural materials will be supplied.
Prerequisites: FF 199 and PT 150

PT 277 Collective Explorations in 2-D
3 Credits
In this course we will develop our ideas in a range of formats, experimenting and collaborating, as well as working alone. Projects will likely include: A printmaking project in which both Ahuja and students produce posters for a fictional event or to commemorate a moment now passed; A bookmaking project in which we use the format of an artist’s book or folio to each create a visual sequence and a painting project in which we collectively build surfaces and then individually develop them into finished paintings.
Prerequisites: PT 150 or FF 175

PT 280 Color Abstraction
3 Credits
Various approaches to the phenomenon of color have played an important role in the development of abstract painting in this century. From the earliest experiments in abstraction to the most recent developments, painters have freed color and form from the object and the figure in order to explore openly potential meanings inherent in pure color expression. In this course, we investigate the nature of abstraction and its relation to color theory. Students are encouraged — through structured and free problems, readings, slide presentations and museum/gallery visits — to develop their own personal approach to abstract painting.
There is discussion of color theories of Kandinsky, Itten, Hoffman and Albers. Form issues are emphasized, including alternative painting methods, surface qualities and effective composition.

Prerequisite: PT200 or FF175 or Post-Baccalaureate student standing

**PT 282 Theme & Variation: The Figure**  
3 Credits  
Throughout time, artists have explored themes in their work through various personal filters. The deeply human context behind such imagery makes these images universal and timeless. It is also incredibly educational to see how artists have developed their personal visions over a range of themes and processes. Students in this course will use personal history and art history as catalysts for imagery in their work. A “stream of consciousness” attitude will be used to gear the development of the imagery to see how a theme can develop in predictable as well as unexpected ways when one or multiple aspects of the visual equation is altered. The idea of working in a “series” alongside individual works will also be encouraged.

Prerequisite: PT 200 or FF 175

**PT 289 Coloration of Asian Painting**  
3 Credits  
This course introduces the traditions and techniques of the Northern School of Asian Painting, which is characterized by rich colorization effects achieved through the application of many thin layers of natural materials. Students experience and understand how to apply the principles of brushwork, ink and coloration to painting on rice paper and silk and make pigments from natural materials, such as animal skin glue, egg, natural mineral powder and pigment. By adding glue, egg, natural powder and pigment in sequences or regularly to a painting, the pigment becomes multi-layered with the superimposition of the colors. Although the colors infiltrate deeply into the paper or silk surface, the surface remains clear and translucent. This method allows the artists to apply and achieve interesting coloring to include all sorts of colors with rich colorization effects.

Prerequisite: PT 200 or FF 175

**PT 290 Digital Painting**  
3 Credits  
This course explores the possibilities of creating original images through a combination of imaging programs, such as Adobe Photoshop, with painting. The course is both highly creative and technical and will encourage innovation in work employing vocabulary of both the manual and digital artist. Students modify their handmade work (including photographs) by scanning, adjusting and preparing for printouts on canvas, paper or other supports. The resulting digital prints are then painted by hand until the desired effects are achieved. Using their own unique markmaking in conjunction with sophisticated digital technique, students build a bridge between traditional and contemporary media. This course is designed for students with a background in fine arts and a basic knowledge of imaging software.

Prerequisite: PT 200 or FF 175

**PT 295 Mastering Painting**  
3 Credits  
This class will focus on the study of Old Master techniques. We will define and put to use the concepts of Glazing, Scumbling, Imprimatura, Grisaille, the Rule of “Fat Over Lean.” We will work primarily from the still life and figure and may produce a copy in a local museum. We will explore 3 styles of traditional painting techniques in an effort to deepen our understanding of the qualities of painting at its highest level.

Prerequisite: PT200 or FF 175 or Post-Baccalaureate student standing
PT 300 Painting: Personal Directions  
3 Credits  
This course is geared to intermediate/advanced-level students who have a sense of commitment to painting and seek a personal direction that fulfills their identity as painters. Focusing on developing each student's artistic identity, this course has no in-class studio experiences; rather, it focuses on group and individual critiques. Work is done outside of class. There are no restrictions on medium, form or subject (abstract or representational).  
Prerequisite: PT 200 or FF 175

PT 307 Call & Response  
3 Credits  
The term Call and Response corresponds to a pattern in human communication or a type of musical phrasing or structure. In this manner, information is imparted via some medium, from sender to receiver. The receiver then decodes the message and gives the sender a feedback. All forms of communication require a sender, a message and a receiver. Using this structure, the class will explore painting as a language, a form of communication with which to engage in a larger worldly dialogue.  
Prerequisite: PT 200 or FF 175

PT 310 Storytelling & Mythmaking  
3 Credits  
Storytelling is a human instinct as old as language itself and one could say the same of painting. This course takes a contemporary approach to “the painter as storyteller” or painting as evidence of story. Addresses the idea of visual narratives with and without character-subjects and the idea of the abstract narrative. Explores the notions of invented personal mythology, existing archetypal mythology and the role of ritual. Students primarily paint independently while group and individual critiques are held during class. Class time is also devoted to looking at the work of contemporary and historical narrative painters; investigating the relationship between painting and writing, spoken word and performance; and discussing folklore (the old and the need for new), the movement of lore through cultures and the role of theatrics in painting.  
Prerequisite: PT 200 or FF 175

PT 311 Pushing Color  
3 Credits  
Through discussions and slide lectures, this course explores how artists use color in contemporary figurative and abstract painting across a wide spectrum of styles and methods. In studio work made for this class, students discover how color—the most challenging of the visual elements—can be an exhilarating, sensuous, creative and expressive force in painting.  
Prerequisite: PT 200 or FF 175 or Post-Baccalaureate student standing

PT 320 StudioMixx  
3 Credits  
This multi-discipline studio is specifically designed for students interested in working, energetically, with a wide range of ideas, materials, approaches and content. The sharing and fusing of global cultural experiences will inform the course and set the tone for what we learn. This course will encourage developing work across all media and methodologies, including installation, performance, collaboration and bricolage and making work outside the institution’s environs, with an emphasis on the role of the audience, will be addressed and supported. Along with scheduled presentations of their own work and research, students will have an opportunity to take the lead role in sharing their interests with the class as a whole. All documentation of ideas, research and works of art developed in the class by both individual and the collective will represent a resource that will be made available to succeeding StudioMixx classes.  
Prerequisite: PT 150 or FF 175
PT 325 Obsessions
3 Credits
Is artmaking a socially condoned obsession? Laced throughout the art world, obsession parades: Morandi’s vessels, Agnes Martin’s grids, Paul Noble’s invented other-worlds, Vija Celmins’ waves and webs, Henry Darger’s 15,145-page illustrated manuscript or James Hampton’s Throne of the Third Heaven of the Nations’ Millenium General Assembly — artists and projects conceived with no “off” button. And aren’t we grateful, as we are the beneficiaries? This course will address the artist’s incessant pursuit of an idea, subject, motif or material. Class time will be devoted to painting together and both group and individual discussions and critiques. Home assignments will lead to students’ individually proposed series.
Prerequisite: PT 200 or FF 175

PT 340 Painters Painting Today
3 Credits
Why continue to make paintings? In this course — part seminar, part studio — we will consider why paintings continue to matter many years after critics have advised artists to “pull the plug” on the medium. By regarding the works and pondering the words of many contemporary painters, we hope to arrive at a better philosophical understanding of why the enterprise of painting continues to play a significant role in artmaking in the 21st century — a time when more creative choices exist for the painter than at any other era in history. The work students make for the course will underscore how painting is still a vital medium for artistic exploration and human expression.
Prerequisite: PT 200 or FF 175

PT 343 Material, Technique & Conservation
3 Credits
This course fuses technical art history and studio painting. Students explore materials and techniques used in painting from the 13th century to the present, including egg tempera with gilding, specific applications of oil and various synthetic media. Students prepare surfaces and make paint and media using historic materials and methods to create original compositions. Individual projects may include encaustic or fresco. Studio safety and proper handling of materials are discussed, as well as documentation, matting and framing of artwork. Many topics covered are applicable to disciplines other than painting.
Prerequisite: PT 200 or FF 175

PT 345 Alchemy of Image-Making
3 Credits
“Painting is alchemy. Its materials are worked without knowledge of their properties, by blind experiment, by the feel of the paint and by the look of colored slurries on the palette.” — James Elkins, What Painting Is. What happens when a painting is made from observation, reproduced digitally, altered in Photoshop, printed, then used as a source image for a three-dimensional painting? In this course students will explore an alchemical approach to painting by actively integrating traditional techniques with alternative means of creating images (photography, digital imaging, three-dimensional construction, etc.) in an attempt to invigorate their individual working methods. Through a combination of controlled “blind” experiments and intensive critical analysis, students will decipher how perceptions of images can be altered through material manipulation.
Prerequisite: PT 200 or FF 175 or Post-Baccalaureate student standing

PT 350 Junior Independent Painting
3 – 6 Credits
This course helps the student gain insight into his/her personal process and direction as an artist. Students work independently, receiving scheduled critiques from the coordinator and invited faculty. Faculty and fellow students conduct mid-term reviews. At the end of the term a jury made up of elected faculty, a visiting artist and the coordinator will hear the individual student’s presentation on his/her term’s work and provide an in-depth response and interaction.
Prerequisite: PT 200 or FF 175; Painting majors only
PT 365 Hanguk
3 Credits

“In all of us there is a hunger, marrow-deep, to know our heritage — to know who we are and where we have come from. Without this enriching knowledge, there is a hollow yearning. No matter what our attainments in life, there is still a vacuum, an emptiness and the most disquieting loneliness.” Alex Haley’s All things Korean, past and present, will be explored as a source of inspirational. Korea’s history, traditional arts and craft, as well as contemporary Korean artists, music, films and popular culture will be introduced. The Korean Diaspora, the conflict between South and North Korea and the North Korean human rights crisis will be discussed. By finding the link to your Korean heritage, questions of cultural identity, new interpretations of traditional forms and contemporary Korea, in view of a global context will be discussed. Students will first start with research, then will work out ideas in drawing and painting. As projects develop, students will be encouraged to find the medium that best conveys their ideas. Final project will be open to all genres of art.
Prerequisite: PT 150 or FF 175

PT 370 Portrait Painting
3 Credits

This class will focus on the portrait. The approach is observational. The center of the course is an ability to represent the portrait as it appears without interpretation or distortion. The importance of drawing as it relates to this type of painting is central. Understanding proportions and angles as it relates to this approach. Students are taught about tonal relationships through limited palette paintings, which lead to the introduction of color. Technical issues concerning paints, types of painting surfaces are demonstrated. There will be models every week. During the semester lectures are given on painters who have worked and are now working with the portrait.
Prerequisites: PT 200/FF 175 and DR 252

PT 372 Personal Narrative
3 Credits

This course asks students to explore their personal history as the subject for multimedia works. It requires a high level of ability to work independently and to generate concepts. There are frequent critiques.
Prerequisites: PT 200/FF 175 and DR 252

PT 375 Figure & Contemporary Painting
3 Credits

This Course is designed to engage students who incorporate the figure into their work. Through using the figure as subject and narrative device, students will gain a strong understanding of formal issues and conceptual strategies related to painting the figure. Students will have the option to paint from the model, references and their imaginations. Students will become familiar with a broad selection of contemporary painters and their varied approaches to painting the figure. Students will create a series of paintings in which the figure plays a significant role. There will be slide lectures, demonstrations and individual critiques throughout the semester.
Prerequisites: PT 200/FF 175 and DR 252

PT 408 Contemporary Concepts in Painting
3 Credits

This class is made up of a two-hour seminar and a three-hour critique session. Various texts addressing historical and contemporary issues in art and culture will be studied and discussed in class. Lectures, films and presentations will also serve as points of departure for discussion and debate. In addition to readings and critiques, the course concerns itself with formal and conceptual issues and skills and emphsizes written and verbal competencies.
Prerequisites: PT 200 or FF 175 and Junior level or higher.
PT/DR 258 Height x Width
6 Credits
Can you imagine The Arnolfini Wedding and Las Meninas switching sizes? How about a scene from the Brancacci chapel and a Persian Miniature? In this course, we will learn how the physical size and relative proportion of parts in a painted whole are as crucial as the painted surface. The work done in class will involve a renegotiation of painted space, which will be continuously challenged by moving from body size and larger works to hand-held sizes and ideas of miniature. The studio work will constitute half the day, while the second half will be used for critiques and slides. At least two trips to museums in New York and Philadelphia will also be part of the course. A love for the complexity of seeing and an openness to exploration are the primary requirements of this course.
Prerequisites: PT 200/FF 175 and DR 252

PT/DR 372 Painterly Representations
3 Credits
This course is an introduction to the language and tradition of narrative figurative composition. Students work from drawings of the figure that they then translate into compositions that manipulate space using foreshortening, perspective and combinations of indoor and outdoor space. Students are introduced to historic narrative tradition of Piero della Francesca through Tintoretto to Thomas Hart Benton. Students are encouraged to create their own narrative themes.
Prerequisites: PT 200/FF 175 and DR 252 or Post-Bac student

PH 232 Black & White Film Photo I
3 Credits
This studio course introduces the fundamentals of photographic practice. Emphasis is placed on the exposure, development of black-and-white film and the silver print as well as the aesthetics of photographic vision. The format includes class demonstrations, lab work, field assignments and critiques.

PH 262 Digital Photography I
3 Credits
This course is an introductory level course that explores the conceptual and practical principles of digital photography through lectures, readings, hands-on assignments and field trips. Discussion topics focus on camera operation, file formats, the impact of digital technology on contemporary photographic practice, as well as the aesthetic and ethical issues surrounding it. Adobe Lightroom, Photoshop and other software applications are used to explore creative and experimental possibilities for processing and manipulating photographs. Studio work emphasizes printed, still imagery, but students are encouraged to devise new uses for their digital materials. Introduction to input and output peripherals will include digital cameras, scanners and printers.

PH 325 Photo Journalism
3 Credits
This course is an introduction to photojournalism—visual reporting. Through weekly assignments and critiques, students will explore the role of photography and journalism. Additionally the course will focus on the photographer as a reporter and recorder of specific events and society in general. Students will complete weekly assignments designed to refine technical and reporting skills as well as two longer self-generated documentary projects that require intimate understanding of the subject matter though research, writing and photo-editing abilities. Students will also learn about the profession of photojournalism and editorial photography.
Prerequisite: PH 262
PH 332 Black & White Film Photo II
3 Credits
This course offers a refinement of black-and-white film photography techniques and visual skills through lectures, assignments, darkroom work and critiques. Students should bring samples of work to the first class.
Prerequisite: PH 232

PH 335 Studio Lighting
3 Credits
This class explores controlled lighting for still photography in the studio. Students use continuous light sources, electronic studio flash equipment and natural light to photograph, from small to large studio set ups, macro photography and models on background paper, sweeps and locations.
Prerequisites: PH 232, PH 262, and PH 332

PH 336 Large Format Photography
3 Credits
This studio class explores the long tradition of the view camera in photography. The course emphasizes fundamental techniques of 4 x 5" and 8 x 10" cameras as they apply to landscape, architectural and portrait photography. Students learn to print from large-format negatives in the darkroom and digital labs. Cameras are provided.
Prerequisites: PH 232, PH 262, and PH 332

PH 340 Landscape Photography
3 Credits
This course will focus on Nature/nature, rural/agrarian, industrial, urban and suburban landscapes with emphasis on how they can be interpreted photographically as genre, fact, the sublime, symbol, pure form, culture and propaganda. There will be assignments, field trips and critiques. Students can work in film or digital photography.
Prerequisite: PH 232 or PH 262

PH 341 Night Photography
1.5 Credits
Whether a photographer is exploring an artistic vision or creating imagery for commercial purposes, photographing at night can be both poetically inspiring and technically challenging. This course will provide a survey of the technical, conceptual and pragmatic skills necessary to successfully make high-quality photographs in low-light environments. Topics covered will include proper light exposure, necessary and helpful equipment, reading ambient light, hand-held lighting, mixing light sources and proper planning and safety. In addition to technical skills, students will explore the history and conceptual implications of photographing at night, through readings, lectures and visiting artists. Students are welcome to work with any combination of digital or film cameras, as long as they have manual exposure controls available.
Prerequisite: PH 232 or PH 262

PH 342 Deconstructing the Photograph
1.5 Credits
How do we derive meaning from images? As artists, how can we ensure that our intended meanings are understood by our audiences? These are fundamental and difficult questions for almost all visual artists and their viewers. In the realm of photography, where subject matter usually includes real things, the conversation gets more complicated, as objects can simply be themselves or can symbolize an infinite array of other meanings. In this seven-week course, students will develop and hone their skills and instincts in "reading" their surroundings; not only imagery, but sound, speech, gesture, humor, relationships and everything else that informs our understanding of the world. This increased attention to nuance and salience will then be applied to photographs as they are made and interpreted.
by class members. Particular attention will be paid to the effects of cropping, focus, motion blur, color cast and other photographic phenomena upon the reading of images. Choosing appropriate and productive strategies for critique will be a cornerstone of all discussions. Students from all majors are encouraged to enroll. There is no technical prerequisite for the course, but each student should have a working knowledge of her/his camera. Undergraduates at the Sophomore level or higher only or by permission.

PH 343 Environmentally Concerned Photo
3 Credits
This course is a photographic examination of how the landscape has been altered by human incursion and the forces of nature. The course includes readings, research techniques, presentation forms, as well as group and individual projects. Students may work in black and white, color film or digitally. Students produce a portfolio of personal work.
Prerequisite: PH 232 or PH 262

PH 345 Contemporary Directions in Photography
3 Credits
This seminar course familiarizes students with concepts, aesthetic trends and practice in contemporary fine arts photography. The first half of the course examines photography from the mid-1950s to the present, using slide lectures, readings, presentations and field work to think about important practitioners of the medium. The second half of the course includes discussion of critical topics in contemporary photography organized around themes such as memory, surveillance, text and image and participatory culture. Students are expected to respond critically in both written and visual formats to the artwork discussed in class and to propose and execute a self-directed final project.
Prerequisites: PH 232 and PH 262

PH 346 Socially Engaged Photography
3 Credits
This course emphasizes the use of photography as a communication tool for the visual investigation of the human experience. Through the use of the camera, students develop the skills to be effective storytellers as a means of understanding people in relation to each other, to their environments and to society. Course discussions address the development of a personal and conscientious style, photographic honesty, the elements of editing and the possibility to generate empathy and/or social change. Guest lectures and occasional field trips to view documentary exhibitions allow for additional exploration within the field. Each student will participate in a community outreach project.
Prerequisite: PH 232 or PH 262

PH 350 Mining the Archive
3 Credits
While photographing disappearing Paris, Eugène Atget referred to himself not as a photographer, but as an archivist. The photograph holds an entangled relationship with collecting and from the 1960s onwards the artist-as-archivist phenomenon has accelerated. The creation and mining of institutional and personal collections of images, documents and objects have fueled the creativity of artists such as Boltanski, Calle, Richter, Warhol and Wilson. Advanced level photo students will explore local archives and museums to create work inspired by their holdings. Through their personal vision students will be encouraged to interpret, re-invent, define and examine the meaning of collecting.
Prerequisites: PH 232 and PH 262

PH 354 Photographic Book
3 Credits
This course is an artist’s book class that uses photographic imagery as its primary source. The photographic book extends the photographic series into time and space. Assignments focus on book structures and book binding, image sequencing and page design.
Prerequisite: PH 232 or PH 262
PH 355 The Body in Photography
3 Credits
From photography’s inception to the present moment, the body has captivated, repelled and engaged us. From the rarified to the sensual, the erotic to the embattled, the body in photography continues to intrigue. This course is designed to keep the human form at its center, with all openness to explore the many tributaries that flow from this subject. Students are encouraged to think broadly about the figure and to consider how the long tradition of photographing the nude has shifted in the 21st century. Students respond to specific assignments, readings and exhibitions. The latter part of the semester consists of a self-initiated project and the production of a portfolio of work based on a personal interpretation of issues surrounding the human figure in photography.
Prerequisites: PH 232, PH 262, and PH 332

PH 363 Digital Photography II
3 Credits
This seminar is critical for the use of digital tools in artistic practice, building on skills and ideas learned in Digital Photography I. Work focuses on production and high-quality output of still imagery. Specific topics are derived from readings, discussion and critiques and will emphasize narrative forms, such as sequencing, artist books, print-on-demand books and/or interactive web presentations. Students complete a series of thematic assignments, leading to a written proposal for a substantial, self-directed final project.
Prerequisite: PH 262

PH 371 Professional Strategies in Photography
3 Credits
This seminar course explores pre- and post-graduation strategies and professional skills for photographers. Discussions will include setting goals, time management, ethics, web presence, social media skills, grants and fellowships, artist residencies, networking and conferences, applying to internships and jobs, portfolio review events and exhibiting in galleries, museums and alternative spaces. We will discuss freelance business skills, such as quoting jobs, negotiating, copyright, licensing, pricing structures, invoicing and tax responsibilities. The course includes lectures, practical exercises, packet-building, guest speakers, field trips and attendance at Career Development workshops. In addition to other coursework, each student will complete a branded website and submit applications for external opportunities. It is advised to schedule this course during Junior year.
Photo Majors and Concentrators only

PH 373 Constructing the Frame
3 Credits
This course will explore the possibilities of representing the sculptural photographically and the photographic sculpturally. The photograph, which purports to extend reality to a fixed 2-D position, can distort, complicate and tease constructed materials and environments to great effect. Similarly, the photograph can quickly become considered as a 3-D object with the ease of folding a printed image in half. First through a series of assignments aimed at establishing a toolbox for these possibilities, followed by a guided long-form project, students will be encouraged to think about their artistic process as engaged with these nebulous and broadening practices. The studio component of this course will be complemented by theoretical readings and engaged conversations about contemporary practitioners working at the intersection of sculpture and photography, such as Liz Deschenes, Brendan Fowler, Heidi Norton, Lucas Blalock, Jessica Eaton and Charles Ray.
Prerequisite: PH 345
PH 375 Narrative Strategies  
3 Credits  
It is said that a photograph wears the aspect of fact but says nothing. This ambiguity has not prevented photographs from being used to construct visual stories such as the classic picture essay. This course explores how editing and sequencing create relationships between images. The role of text and the use of allegory in contemporary photographic practice are also considered.  
Prerequisites: PH 232 and PH 262

PH 377 Creativity & Intuition  
3 Credits  
Proust said “The real voyage of discovery consists not in seeking new landscapes but in having new eyes.” We are taught our whole lives to think things through, be in control and act with reason rather than intuition, but that approach limits our vision to see just what we expect, not what is actually in front of us. This course is about finding new ways to see rather than searching for a new subject, emphasizing the camera as a tool to intuitively explore our vision and the world around us. Through assignments, exercises, readings and discussions, the students will explore the idea of seeing with new eyes. By encouraging process over product and intuition over reason, students will develop a more intuitive visual approach to photography.  
Prerequisites: PH 232, PH 262, and PH 332

PH 382 Color Photography  
3 Credits  
This course emphasizes both the technical and aesthetic possibilities of color negative film photography. Theory, history and contemporary directions of color photography are explored. Students produce a portfolio of color prints.  
Pre: PH 332

PH 385 Image & Context  
3 Credits  
The use of a lens structures vision in a particular way. What does it mean to peep, stare or survey a subject? The first part of the class deals with the ramifications of lens-based vision, the second half considers context. Whether the image is viewed on a wall or as part of an installation, in a book or on a computer screen, issues such as size, editing and arrangement are important. Students may choose to work with video or digital technology as well as film photography.  
Prerequisite: PH 232 or PH 262

PH 386 Alternative Processes in Photography  
3 Credits  
This is an experimental course which introduces students to historical techniques to augment their contemporary vision. Assignments in darkroom and digital negative making, cyanotype, van dyke and pin hole photography lead the student to a broader understanding of the possibilities of photography.  
Prerequisites: PH 232 and PH 332

PH 390 Junior Photography Seminar  
3 Credits  
Under the direction of the faculty member, each student formulates and pursues a body of personal photographic work. Investigation of contemporary photographic theory and professional practices is a key part of the seminar. This course is open to junior photography majors only and may be taken in the fall or spring semester.  
Prerequisites: PH 232, PH 332, PH 262 and PH 345 or AH 332
PH 394 Palladium Printing
3 Credits
Palladium printing is a 19th-century photographic process that yields an archival print with a long and rich tonal range. In this class, students will use large-format negatives and an ultraviolet light source to produce a final image of pure palladium. We will focus on making the appropriate negative, the subtleties of hand-coated emulsion and the importance of paper choice. Since this is a contact process, knowledge of large format will enhance your experience, although we will cover enlarging techniques for 35mm negatives as well. 
Prerequisites: PH 232, PH 332 and PH 386

PH 405 Still/Moving
3 Credits
Technology is transforming the way lens-based art is created and consumed. This seminar course serves as an introduction to the creation and appreciation of moving images for students with a still photography background. Through lectures, reading assignments and individual research presentations, students will examine the complex relationship between still photography and the moving image. In-class demonstrations will be given on the capture and editing of both digital video and still photography. Students will also be required to conceptualize and execute visual media, culminating in a final project. Through looking critically at the shared history, creative goals and technologically-driven future of these seemingly disparate media, we will open a discourse on their shared future.
Prerequisite: PH 345

PH 425 Conceptual Art & Photography
3 Credits
The influence of conceptual art and artists from the late 1960s and 1970s resonates throughout contemporary photographic practice. The class will look at some of these artists and their projects and follow the threads through to the present time. A sequence of thematic explorations will examine different aspects of what it means to work conceptually. As Sol LeWitt famously said: “Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
Prerequisites: PH 232 and PH 262

PH 430 Fine Art of Digital Printing
3 Credits
The course explores advanced technique of digital printing. Students work on individual digital photo projects, researching the best papers, inks or other materials. Beyond the software settings and the hardware controls for making good prints, the students learn about color management and how to effectively use it for making the exact image that they envision.
Prerequisites: PH 262 and PH 363

PH 490 Senior Thesis Project
3 Credits
This is the first half of a two-semester series of studio class which is required of all photography majors. In addition to creating a major thesis project, students write an accompanying proposal and artist’s statement. Students will research avenues of professional practice. Students will meet with visiting artists and critics in preparation for final critique with an external reviewer and senior thesis coordinators. It is advisable to schedule this for Fall and Spring semesters of the senior year. 
Prerequisite: PH 390; Senior-level photography majors only

PH 491 Senior Thesis Project II
3 Credits
This is the second half of a two-semester series of studio class which is required of all photography majors. In addition to creating a major thesis project, students write an accompanying proposal and artist’s statement. Students will research avenues of
PRINTMAKING

PR 200 Print Media: Traditional Media
3 Credits
This course introduces the methodologies and concepts of traditional printmaking processes. These processes include intaglio, relief, letterpress and monotype. It exposes students to an overview of the tools, methods and materials for making printed artworks with particular focus on how manual printing and traditional techniques relate to contemporary concepts and individual art practice. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional printshop environment.

PR 201 Print Media: Photo & Digital
3 Credits
This course introduces the methodologies and concepts of printmaking techniques that utilize photo-based processes and digital applications. These processes include screenprint, photo-etching, photo-lithography and digital printing. It exposes students to an overview of the tools, methods and materials for making prints with particular focus on how photo-processes and digital applications expand technical and conceptual possibilities. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional printshop environment.

PR 205 Chapbooks & Broadsides
3 Credits
Letterpress: Chapbooks and Broadsides is an introduction to letterpress printing through the use of poetic language. This course will review the basic concepts of letterpress printing and history. Students will edition a series of unique broadsides and chapbooks working with basic hand typesetting, using metal type, wood type and finally the composition of polymer plates for letterpress printing. Field trips are scheduled to library collections, as well as archetypical readings of chapbooks to develop poetic craft. Using these resources students will begin with experimental writing exercises, placement of text and image for broadside composition and use of negative space and semiotic hypertext as a way to introduce the fundamentals of letterpress printing. After broadsides and chapbooks are complete, students will be required to submit work to upcoming call for entries. Class format consists of lectures, writing, workshops, demonstrations and dedicated class time to print and complete projects.

PR 212 Relief Printing
3 Credits
Relief printing can be simple, direct and inexpensive, resulting in images as bold as German Expressionism or as delicate as Japanese woodcuts. With this method, ink is transferred to paper from the surface of linoleum cuts, woodcuts or found objects. The use of press is optional. Large- and small-scale prints are produced. Black-and-white work is emphasized, but at least one project requires color.
Prerequisites: FF 100 and FF 198, Sophomore level or higher

PR 213 Print Survey: Intaglio/Relief
3 Credits
This course is a concentrated overview of intaglio and relief printing for sophomores, juniors and seniors. Working primarily in etching and relief, students will gain comprehensive skills in both processes. Some examples of intaglio methods include etching, aquatint, drypoint,
engraving and mezzotint. Relief processes will include multiple registration of complex linoleum and woodcut plates.

PR 214 Intaglio Printmaking
3 Credits
Designed as a comprehensive course which looks at techniques of plate-making and intaglio printing, students will learn to prepare and render the surface of a metal plate. Students explore the development of their own ideas in this medium from both technical and personal points of view. Processes covered are drypoint, line etching, hard and soft ground, rosin aquatint, spit bite and multiple-plate color printing.
Prerequisites: FF 100 and FF 198, Sophomore level or higher

PR 216 Lithography
3 Credits
This course covers through demonstrations and lectures the major design and basic technical processes of image making in lithography, traditional and contemporary. The primary goal is the production of fine lithographic images. Beyond technique there is art. Focus is on fundamentals of drawing and design principles, as well as a concern for ideas and personal artistic growth. Technically, this course addresses registration of multi-color images, edition printing, presentation, curating and the vocabulary used in a print studio setting.
Prerequisites: FF 100 and FF 198, Sophomore level or higher

PR 217 Monoprint
3 Credits
This course will cover a broad range of concepts, methods and materials related to the practice of monoprinting. A monoprint is a term used to describe a unique printed image created with the use of one or more repeatable, manipulated matrixes. The matrixes may include prints made from metal, wood, stone, plexiglass and transfer/copier processes. Concepts and methods related to stamping, stenciling, mixed-media, color printing, multiple-layer printing and print curation will be addressed. The class will look at artists working in print as image, book, installation and moving picture, surveying historical concepts to contemporary trends.
Prerequisites: FF 100 and FF 198, Sophomore level or higher

PR 218 Screenprinting
3 Credits
This course explores the different possibilities of water-based screenprinting in a professional print shop atmosphere. Students can gain a solid working knowledge of screenprinting, employing both traditional and contemporary methods of stencil making, film preparation and printing methods on various papers, as well as alternative surfaces and materials. Techniques such as digital film outputting, mixing gradations with ink, multi-color registration and four-color process printing are demonstrated and employed. Through independent projects, demonstrations and critiques, students are encouraged to create a cohesive body of work and utilize the medium for their own individual artistic needs.
Prerequisites: FF 100 and FF 198, Sophomore level or higher

PR 222 Illustrative Print
3 Credits
A good storyteller must exaggerate and simplify events to make the point clear and memorable. A good print often does the same visually. Working from poems, stories or news articles, students create a series of images that communicate themes or ideas while developing their own style and learning the basics of relief printing. This relatively direct and simple print medium involves cutting into linoleum, plastic or wood blocks, which are then printed by hand or press, generally in black and white. On a field trip to the Baltimore Museum of Art, students see examples of prints from Düren to Blake and from Daumier to Coe, which inform and present messages important to the artist and the times.
Prerequisite: FF 100 and FF 198; open to students at the sophomore level and higher.
PR 225 Painterly Printmaking  
3 Credits  
This class explores a painterly approach to print-based image making through working with a range of quickly translated, low-process and loose drawing and painterly printmaking techniques. Painterly mark making occurs through plate/matrix development and color application to these surfaces before printing on an appropriate press. Multiple color solutions of images will be developed that can stand in support of and lend clarity and direction to the work you are doing with painting, drawing, sculpture and painterly approaches expressive of any major. The history of the relationship between painting and printmaking will be investigated as well various artists, both historical and contemporary, that employ painterly expression within the print medium. Demonstrations of a variety of print media and techniques are introduced for you to choose from to build painterly content through your own theme-related body of print-based work. The choice of media demonstrations will change depending on individual faculty teaching this class and scheduling studio needs of the Printmaking Department.

PR 226 Collagraph  
3 Credits  
This course is for students who want to learn the basics of color printing. A collagraph plate may employ acrylic media, collage techniques and linear engraving on plastic. Each plate is designed to carry a separate color (or colors). When printed, the information on the plates overlaps to produce a richly multi-colored image. Both relief and intaglio inking methods are used to print the plates using oil-based inks and in etching press. Students develop a folio theme of their choosing. Color is emphasized as an expressive and compositional element.
Suggested for printmaking majors in their sophomore year and concentrators wishing to work in relief and color.

PR 235 Globe Poster Remix  
3 Credits  
In this artist-intensive, students will traverse the history of the show card print — as defined by the iconic Globe Poster Printing Corp., best known for its eye-popping, content-rich designs of music posters — and push it forward to contemporary practice. The course is taught by Bob Cicero, former owner of Globe Poster and master printer in letterpress and screenprinting and will feature a collaborative project with a visiting artist. In 2011, MICA acquired many of Globe’s assets — extensive wood type, photo and illustration cuts, hand-carved lettering and sketches and posters. Using these materials, students will learn the crafts of letterpress printing and screenprinting through the lens of the vintage show card print, from setting wood type to rainbow rolls to hand-cut blocks and rubyliths. Students will design and print a number of posters, first learning the style of Globe and then building on that foundation to make their own mark on the art of poster-making. The guest artist will work with Bob Cicero and students in this course to set the scope of the work and develop a limited edition print.

PR 248 Letterpress  
3 Credits  
This introductory course explores the current use of traditional letterpress production and is ideal for the artist, writer, poet or designer who seeks to produce combinations of word with images in a professional, fine arts, limited-edition format. The relationship between word and image may be pursued through fine arts prints, folios and books printed with Dolphin Press and Print’s Vandercook letterpress. Hand-set lead type and polymer plates can be printed to produce ‘zines, artist books, cards and broadsides. Students are introduced to setting type, running the Vandercook letterpress, pilot presses and proofing press.
PR 294 Papermaking & Book Structure
3 Credits
This course will focus on the historical beginnings of the codex and handmade paper. Readings will be given weekly along with bench work demonstrations of both structural binding and hand papermaking. The textbook for this course is Papermaking: The History and Technique of an Ancient Craft and the coursework will include readings from The Archeology of Medieval Bookbinding. Focusing on both Eastern and Western tradition in papermaking and bookbinding, this course familiarizes students with the practicality of the materials, tools and techniques used in both processes. Students develop an understanding of basic elements for constructing books.
Undergraduates only

PR 312 Advanced Relief Printing
3 Credits
This advanced relief course will primarily focus on color and multiple plate registration. At this level students will adapt a wider and more complex variety of relief printing techniques. Focus will include registration, reduction printing, introduction to unique substrates for printing and viscosity inking.

PR 316 Advanced Lithography
3 Credits
This course expands upon previous investigations in the lithographic medium. This includes stone, aluminum ball grain plate and positive working photo plate lithography. Advanced printing, curatorial and collaborative techniques will be explored. You will learn the proper procedural aspects to making lithographic prints in a safe shop environment as well as gain a historical and contemporary understanding of the media through slides, books and originals. Emphasis will be placed on individual ideas and content in relation to the unique characteristics of the medium. Class time will include demonstrations, lectures, individual and group discussions/critique and personal work development.
Prerequisite: PR 216

PR 318 Advanced Screenprinting
3 Credits
This class explores the latest techniques of screenprinting using water-based inks. Traditional methods of stencil making with hand drawing and painterly techniques will also be covered. The photo emulsion process will be used to transfer images to screens. Printing from digital images will be emphasized. Students will learn how to properly develop and prepare digital art for production as a fine arts limited edition print. Students are encouraged to undertake individual projects that connect directly to their areas of interest. The combination of traditional and digital techniques can be utilized in unique and effective ways.
Prerequisite: PR 218, GD 422 or GD 5360

PR 335 Print & Technology
3 Credits
This course examines the various ways technology has expanded conceptual and procedural possibilities for making prints. New print media, digital applications, photographic processes, alternate presentation formats and the resources of the art tech center and digital fabrication lab will be fully explored and utilized in the creation of artworks. Students will perform a series of procedure-based assignments throughout the semester that culminates in an independent project. Students will engage in reading and writing and discussion specific to technological developments in printmaking, the integration of digital works flows with traditional techniques and interdisciplinary thinking.
Prerequisites: PR 200 or PR 201 and one 200-level printmaking course
PR 336 Artists Books & Papermaking
3 Credits
Artists' book collaborations permit the artist/author to fully explore a subject, providing an opportunity for a depth of expression that is difficult to achieve in other ways. In this Dolphin Press studio class, students will publish an editioned book using letterpress, papermaking and printing technologies available at Dolphin Press and the Printmaking Department. By exploring the many possibilities for juxtaposing text and image on the plane of the page and through the sequence of pages within the book form, students will create narrative inter-media works. The class will visit the Decker Library artists' book collection as well as review examples from the collection of the instructor. After completing this course, students will understand the market, publication and distribution of the book. This is an advanced book course. For those students who do not have letterpress experience it is recommended that they enroll in a letterpress course the same semester.
Prerequisites: Two of PR 200, PR 340, PR 354, or PH 354.

PR 340 History of Paper Structure
3 Credits
This course is open to students who are focusing on book arts as a concentration and are interested in the history, conservation and artistic applications of paper, including the historic and contemporary practice of hand papermaking. Understanding plant structure and chemistry is essential in understanding the development of paper historically. The primary focus of this course is the technical application and production of pulp fiber for paper as well as production of handmade paper for various applications. Held in the newly renovated paper lab the class will also meet in a classroom for lectures.
Undergraduates at the Sophomore level or higher only or by permission.

PR 342 Letterpress/Book
3 Credits
This course is open to students who are interested in woodcuts and linoleum printing and broadsides. Large editions in several colors are possible when printing on the Vandercook proofing press. This course explores the history of the relief print and its use for political posters; for dissemination of information on botany, medicine and agriculture; and for the publication of poetry and literature illustrations. With the advent of moveable type, the relief print was in demand for illustrating books. A field trip is scheduled to the Baltimore Museum of Art's print collection.

PR 345 Paper, Book & Press
3 Credits
This course will cover in depth the use of paper in all aspects of print and press publications. The beginning of this course will focus on the development of handmade paper as an art form. Working in a professional paper mill, students will have the opportunity to make paper. This paper can then be used as a substrate for print projects, including press editions. Students will develop ideas using the combination of printmaking techniques and the Vandercook press. The concept of books as an art form and the publication of artist/author books will be represented. Examples of artists working currently in this format will be reviewed.

PR 350 Dolphin Press Collaborative
3 Credits
Creating prints is commonly a collaborative effort among artists, printers, publishers and project organizers. This course brings the history of Dolphin Press and the professional activity of print creation into the classroom and engages students in the full extent of this collaborative process. The course is centered around the creation of a print project(s) designed by a visiting artist in concert with the course instructor and students. Students will explore the relationship between printer and artist, develop printing skills in a variety of media,
engage in problem-solving activity associated with both technical execution and conceptual development, as well as learn about the collaborative workshop environment. Students will also work collaboratively with their classmates on the completion of a personal print project. **Prerequisites:** PR 200 or PR 201 and one 200-level printmaking course

**PR 354 Artists’ Books**
3 Credits
This introduction course to artists’ books will cover the basics of simple book structures, the relationship of text and image, papermaking, digital file set-up and offset printing. The course will take a field trip to a library institution to view historic chapbooks as well as read current poetry chapbooks to develop poetic craft. Using these resources the course will investigate writing exercises and visual components, placement of text and image, use of negative space and semiotic hypertext as a way to introduce artist book structures. Students will be required to purchase a blank notebook to take notes as well as participate in workshopping projects throughout the semester. Students will learn papermaking to create covers for their artist books. Students will learn file preparation using Adobe programs to prepare for offset printing. Once artist books are complete, students will be required to submit work to upcoming call for entries.

**PR 360 Bookbinding Sewing Foundation**
3 Credits
Designed to advance foundation knowledge in sewing book structure, this course is recommended for students who are interested in book conservation and museum studies regarding the book. Bench work in sewing structures from basic to complex sets a solid foundation for traditional binding. Working through double raised bands — all variations of long stitch, chain stitch and combinations, students will be producing models of listed structures along with covers and board attachments.

**PR 370 Advanced Printmaking**
3 Credits
This course is designed for printmaking majors and students who have taken at least three courses (9 credits) and are ready for substantial independent work. Each student is expected to complete one or two independently developed projects that form a body of work related in content by the end of the semester. Light instruction and regular, individual in-depth consultation with the instructor are the norm. Short group meetings are held every other week. Entry into the class requires permission of the instructor and is based on printmaking experience as well as a willingness to participate in a class environment while setting one’s own goals. Professional execution and presentation are integral to achieving success in this course. Depending on instructor, photo processes, color techniques or other alternative processes will be demonstrated.
**Prerequisite:** 9 Credits of Printmaking

**PR 376 Printmaking Seminar**
3 Credits
This course is designed for qualified printmaking majors and non-majors with an interest in an advanced study of the printmaking medium. Through a blend of both studio and seminar activity, each student is expected to complete a body of work related in content by the end of the semester. Students have use of the entire print studio facilities. Readings and critical theory specific to print media, instruction and regular, individual, in-depth consultation with the instructor are the norm. Students are expected to critically evaluate and discuss their work in print formats that can include book, 2-D and 3-D print work. Students make in-class presentations, work from selected readings for discussions and evaluation of work.
**Prerequisites:** 6 Credits of Printmaking
PR 400 Printmaking Senior Thesis I  
6 Credits  
This course provides the framework for students to complete a coherent body of work based on personal concepts. Students are provided shared personal studios in the Dolphin Building and full print studio access in order to develop their independent work. Critiques from course faculty and visiting artists will be held periodically throughout the semester as well as a formal review with a guest critic. The course also has a significant professional practice component. Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation and career networking. *Senior-level printmaking majors only*  

PR 401 Printmaking Senior Thesis II  
6 Credits  
This course provides the framework for students to complete a coherent body of work based on personal concepts. Students are provided shared personal studios in the Dolphin Building and full print studio access in order to develop their independent work. Critiques from course faculty and visiting artists will be held periodically throughout the semester as well as a formal review with a guest critic. The course also has a significant professional practice component. Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation and career networking. This course will culminate with an exhibition in which students will present their final thesis work. *Senior-level printmaking majors only*  

PR 405 Professional Practice  
3 Credits  
This course helps prepare Printmaking Majors in their pursuit of post-graduation professional practice opportunities. Through both in-person meetings and online interaction the class will utilize discussion, lectures and demonstrations to cover a range of professional development topics, including statement and grant writing, artwork documentation, creating a web presence, pricing work, professional networking and development of a presentation portfolio. Various career pathways will be explored through interaction with established professionals and alumni.  
*Junior- and senior-level printmaking majors only*  

EX 405 Exhibition Development Seminar  
3 Credits  
In this final semester of a two-semester seminar students will install the spring exhibition previously planned by the class in fall semester. Additionally, students will implement all educational, community outreach and public programs.  
**Prerequisite:** Fall — Exhibition Development Seminar, Part I (AH 405)  
**Note:** EX 405 is a studio elective in your major.  

INT 402 Internship  
1.5-6 Credits  
Internships are required for Photography and Video and Film Arts majors and Curatorial Studies concentrators. However, many departments recommend internships. To complete an internship for credit through the Career Development Office, students must submit a learning contract by the add/drop deadline for the semester he/she is receiving credit. The Career Development Office does not place students in internships; however, they can assist in securing an internship. Please contact the Career Development Office for more information. Students must submit a learning contract. See the Career Development Office for more information.
PD 350 Business Intelligence
3 Credits
Understanding the fundamentals of good business practice is essential for all creative people, whether you are embarking on a freelance career, producing items for retail marketing, working as a creative employee or selling your fine art in the world of galleries and collectors. In this course, students will explore current trends and practices in the creative economy and how to develop and apply business knowledge to creative endeavors. Students will learn about various types of professional practices; models for production and operation; business development and networking; financial responsibilities; legal and ethical considerations; as well as how to protect their creative capital. Topics such as goal setting, budgeting, operations, marketing, taxes, contracts and intellectual property will be discussed. Over the course of the semester, students will develop fundamental knowledge and skills that will help them apply sound business practices to their own creative work.

PD 351 Entrepreneurship for Creatives
3 Credits
In this course, students will learn to approach social and market-based problems with an entrepreneurial mindset. Through research, they will identify areas ripe for innovation and learn strategic approaches for developing and marketing creative projects, products and services. Topics covered will include core entrepreneurial thinking; appropriate business models; research and marketing; and options for financing. Students wishing to investigate new or existing ideas using entrepreneurial thinking are encouraged to take this course. Taking Business Intelligence (PD 350) prior to this course is recommended, but not required.

PD 455 Professional Practice for Visual Artists
3 Credits
This course focuses on career preparation and development for visual artists. It presents a wide variety of professional tools and business skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, statements and proposals; exhibitions in galleries, museums and alternative spaces; self-initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships, jobs and graduate schools; and locating helpful resources. The course includes and requires weekly lectures, practical exercises, guest speakers, field trips, studio visits and attendance at Career Development Workshops.
Art Education Program/
Five-Year, Dual-Degree

The B.F.A./M.A.T. is a five-year dual-degree program designed to help students make the transition from artist to artist-teacher, one who can construct opportunities for others to make art and engage with it in meaningful ways.

The B.F.A./M.A.T. program, housed in the Center for Art Education, is a Maryland State Approved Program for art teacher certification in grades pre-K–12. All students take national teacher exams (Praxis exams) as part of the program; passing scores, as set by the state of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states, which allows for easy transfer of certification. Students with specific destinations in mind should check to see what requirements from other states they might need to consider. In addition to studio, art education, art history/criticism and internship courses, six credits in the teaching of reading are integrated into the program.

CURRICULUM

The program is designed to have a high level of interaction with peers as well as students in preschool through grade 12. Introductory courses set the stage for thinking about the role of art education in the schools and in the development of children and adolescents. Subsequent coursework focuses on the development of teaching strategies and professional knowledge and skills. Two internships precede full-time student teaching in pre-K–12 settings. Professional knowledge, dispositions, behaviors and skills build over time as students move from observing and assisting to micro-teaching in teams, gradually assuming the full role of the teacher.

In addition to art education coursework, a graduate-level studio thesis exhibition is required. During the final phase of the program students complete job applications, develop interviewing skills and assemble professional portfolios. The culminating event of the program is the Student Teacher Showcase, where accomplishments are evaluated by a visiting critic and presented to peers, family and friends.

Planning ahead is a major key to successfully combining a studio major, academic requirements, art education courses and any areas of interest, such as technology or art history, into a five-year time sequence. The B.F.A./M.A.T. program can work with any undergraduate major, although it works best with those that provide some flexibility in choosing electives. Because courses are sequenced and offered in designated semesters, the program usually takes transfer students longer to complete.

THE FIFTH-YEAR MASTERS OF ART IN TEACHING GRADUATE PROGRAM

During the student’s final semester of the B.F.A. program, she/he will make a formal application to the graduate level of the program. At the end of Internship I during senior year, students have a final review that serves as their interview for graduate school. Provisional acceptance is not final until the M.A.T. faculty decides to admit the student to the graduate level of the program.
Entrance requirements to the M.A.T. graduate program for B.F.A./M.A.T. students are as follows:

- Completed undergraduate degree in studio art from MICA
- Minimum of 30 credits in studio and 9 credits in art history/criticism
- Minimum 3.0 G.P.A and a B or better in all required art education courses taken in the undergraduate program
- Overall passing score on the Praxis I Teacher Examination
- Personal statement
- Portfolio of studio work
- Personal interview with undergraduate chair and/or faculty
- Criminal background check: B.F.A./M.A.T. students must pass a criminal background check prior to the beginning of their fifth year, before they can take ED 5309 Teaching Internship II.

Each semester graduate students have a departmental review with the Art Education faculty. This review is used to evaluate and advise students on their progress. Students given a satisfactory rating by faculty may continue with their program of study. If progress is not satisfactory, faculty has the right to deny the student’s continuation in the program and subsequent enrollment in art education courses.

The art education coursework for the M.A.T. graduate program begins in the fall. A program plan developed with the graduate director of Art Education sets forth the sequence of courses for each student. A minimum of 35 credits is required for the degree. Many art education courses involve travel to sites in the schools and local museums and student teaching involves daily travel to school placements, many within neighboring counties.

Students are responsible for their own transportation to and from these off-campus sites and graduate students should make arrangements to have use of a car during the fifth year of the program.

TEACHING INTERNSHIP

During ED 5309 Teaching Internship II, taken in the fall semester, students apply for placement as a student teacher for the following spring. A conference held with department faculty at the conclusion of Teaching Internship II is used to review the student’s progress. Students demonstrating a level of readiness for student teaching are recommended for placement; those who do not may be given the opportunity to continue in the internship until such time as they are ready, or may be denied continuation in the program and completion of the degree. The last semester of the program consists of full-time student teaching. Each student completes two seven-week placements, one at the elementary level and one in a middle or high school setting. MICA provides supervision and progress in teaching is guided and evaluated by the cooperating teachers in the schools and by the college supervisor. Should withdrawal from student teaching be necessary, the program’s policy includes a contract for outlining an intervention plan and criteria for resumption or dismissal.

GRADUATION REQUIREMENTS

Completion of program and award of the degree require successful completion of all course requirements and student teaching (B or better), plus passing scores on all required Praxis exams. The faculty will deny continuation for students who do not meet the minimum academic requirement for continuing in the program, or who do not demonstrate the knowledge, disposition, behavior and performance consistent with program goals and requirements.
DEGREE PLAN

All students must meet with the Undergraduate Coordinator for advising each semester.

### Requirements for the B.F.A./M.A.T.: Freshman or Sophomore Year (Fall or Spring)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Intro to Teaching Art in Schools</td>
<td>ED 5202</td>
<td>3</td>
</tr>
<tr>
<td>Art and Human Development</td>
<td>ED 5200</td>
<td>3</td>
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</tbody>
</table>

After Sophomore year, students must apply and be granted access to continue on the MA in Teaching Undergraduate program in order to take the following courses in Junior and Senior years.

### Requirements for the B.F.A./M.A.T.: Junior Year (Spring)

<table>
<thead>
<tr>
<th>Course Title</th>
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<tbody>
<tr>
<td>Critical Response to Art, Pre-K</td>
<td>ED 5305</td>
<td>3</td>
</tr>
<tr>
<td>Strategies for Teaching Art, Pre-K–12</td>
<td>ED 5306</td>
<td>3</td>
</tr>
</tbody>
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### Requirements for the B.F.A./M.A.T.: Senior Year (Spring)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Intro to Special Education</td>
<td>ED 5307</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Internship I, Field</td>
<td>ED 5308</td>
<td>2</td>
</tr>
<tr>
<td>Teaching Internship 1, Seminar</td>
<td>ED 5308 S</td>
<td>1</td>
</tr>
</tbody>
</table>

### Requirements for the B.F.A./M.A.T.: 5th Year (Fall)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Thinking in Media, Pre-K–12</td>
<td>ED 5304</td>
<td>3</td>
</tr>
<tr>
<td>Foundations of Education</td>
<td>ED 5206</td>
<td>3</td>
</tr>
<tr>
<td>Educational Theory: Teaching and Learning in the Arts</td>
<td>ED 5310</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Internship II, Field</td>
<td>ED 5309</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Internship II, Seminar</td>
<td>ED 5309 S</td>
<td>3</td>
</tr>
<tr>
<td>M.A.T. Graduate Seminar</td>
<td>ED 5510</td>
<td>1</td>
</tr>
<tr>
<td>M.A.T. Studio Thesis I</td>
<td>FA 5590</td>
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</table>

### Requirements for the B.F.A./M.A.T.: 5th Year (Spring)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Teaching Internship III – Student Teaching</td>
<td>ED 5520</td>
<td>12</td>
</tr>
<tr>
<td>Pro Seminar</td>
<td>ED 5521</td>
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<tr>
<td>M.A.T. Studio Thesis II</td>
<td>FA 5590</td>
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</table>

Total Credits for the M.A. in Teaching: 53

MILESTONES FOR THE M.A.T. PROGRAM

- **G.P.A:** All graduate coursework must be completed with a B or better, which assumes a 3.0 or better GPA each semester.
- **Praxis Core:** M.A.T. students must pass Praxis Core by the beginning of their first semester.
- **Note:** Completion of Praxis Core is not a requirement to submit an application to the program.
- **Praxis II:** M.A.T. students must pass the Praxis II exams (Art Content and Art Theory and Criticism) by the end of their first semester.
- **Criminal Background Check:** M.A.T. students must pass the criminal background check by the end of their first year in the program.
- **Award of M.A.T. Degree:** All coursework must be completed and passing scores on the required Praxis exams must be submitted prior to award of the degree.
Fifth-Year, Graduate Capstone Programs
The Master in Professional Studies (M.P.S.) in the Business of Art and Design provides a comprehensive, highly concentrated education in business management specifically for artists, designers and related professions. Fundamental to the work of these creative professionals is the production of creative goods and services—yet until now there has been no business degree specifically focused on their unique needs. This innovative Master’s program meets this need with a curriculum that is designed to give students the knowledge and skills necessary to start, sustain, or grow an art- or design-related business, or to be a dynamic creative manager working with or within a business. Through a combination of online instruction and brief residencies at MICA, students gain a grounding in the key functional areas of business management, including accounting, finance, marketing and more.

Students in this fast-paced and highly concentrated 14-month, online program will:

- Earn 30 credits through a combination of online instruction and MICA-based residencies (four-day long extended weekends at the beginning, midpoint and end of the program);
- Benefit from a program specifically designed for creative professionals and a curriculum that emphasizes the practical business knowledge needed to start, sustain and/or grow an art- or design-based business;
- Focus on one of two potential paths—one for the designer/manager, the other for the creative artist/entrepreneur;
- Receive instruction in finance and accounting, study legal issues—including copyrights, trademarks and intellectual property—and learn strategic marketing skills to move their business plan from theory to the marketplace;
- Obtain a grounding in business ethics, leadership and public speaking skills and business writing—all elements for long-term professional success;
- Define their business goals, assess their strengths and, when applicable, develop a business plan.
Requirements for the Master’s in Business of Art and Design

Residencies

<table>
<thead>
<tr>
<th>Course title</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Residency I</td>
<td>MBAD 5901</td>
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<tr>
<td>Residency II</td>
<td>MBAD 5902</td>
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</tr>
<tr>
<td>Residency III</td>
<td>MBAD 5903</td>
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Intensives

<table>
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<tr>
<th>Course title</th>
<th>Course #</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Business Basics</td>
<td>MBAD 5100</td>
<td>2</td>
</tr>
<tr>
<td>Thesis and Reflection</td>
<td>MBAD 5600</td>
<td>2</td>
</tr>
</tbody>
</table>

Sessions

Each 8-week session is comprised of two 2-credit classes. Each course is a mixture of both asynchronous and synchronous learning.

<table>
<thead>
<tr>
<th>Course title</th>
<th>Course #</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Business Management</td>
<td>MBAD 5101</td>
<td>2</td>
</tr>
<tr>
<td>Business Writing (Media, PR, proposals, grants)</td>
<td>MBAD 5102</td>
<td>2</td>
</tr>
<tr>
<td>Human Resources</td>
<td>MBAD 5201</td>
<td>2</td>
</tr>
<tr>
<td>Taxes</td>
<td>MBAD 5202</td>
<td>2</td>
</tr>
<tr>
<td>Marketing</td>
<td>MBAD 5301</td>
<td>2</td>
</tr>
<tr>
<td>Intellectual Property</td>
<td>MBAD 5302</td>
<td>2</td>
</tr>
<tr>
<td>Social Media Marketing</td>
<td>MBAD 5401</td>
<td>2</td>
</tr>
<tr>
<td>Contracts and Negotiations</td>
<td>MBAD 5402</td>
<td>2</td>
</tr>
<tr>
<td>Business Ethics</td>
<td>MBAD 5501</td>
<td>2</td>
</tr>
<tr>
<td>Finance</td>
<td>MBAD 5502</td>
<td>2</td>
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<tr>
<td>Leadership</td>
<td>MBAD 5601</td>
<td>2</td>
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<tr>
<td>Thesis Development</td>
<td>MBAD 5602</td>
<td>3</td>
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</tbody>
</table>
Students in the Master of Professional Studies in Information Visualization (MPS InViz) create powerful, data-driven visual narratives. Students learn design and storytelling concepts and approaches; develop unique analytical applications; and explore user interface design strategies to visually reach their audiences. By graduation, students have strong creative and analytical methodologies to visualize data and information and a diverse portfolio of work to launch their career in visualization.

The MPS is a cohort-based program focused on an applied field of study where all coursework is directly related to the topic area. Completed in just 15 months, it allows students to study full time while maintaining their current work-life balance.

**Residencies**

Three unique residencies enable students to work together on MICA’s campus, allowing them to build a network of colleagues while learning the most current ideas and best practices. Residencies are designed to discuss emerging ideas in visualization, learn project management practices and strategies and develop skills in applications and programming. All MPS program residencies take place on campus simultaneously, making for rich experiences, dynamic exchanges between faculty and students, cross-cohort and interdisciplinary collaborations and a community of business-minded creatives. These activities feed MICA’s growing channels of career development and internship opportunities.

**Program Resources**

The MICA e-Learning environment is a flexible and adaptive platform that integrates Google tools including Gmail, Drive and Google+ so students can conveniently access content. Each faculty member holds a weekly live class delivered through Adobe Connect web-conferencing software, whereby students can discuss topics with faculty and classmates. Lectures are recorded so students can revisit them at any time. Students also have access to MICA’s web-based resources such as Adobe Creative Suite, Lynda.com, MyMICA, Decker Library and Media Resources Center and Business Source Premier, the industry’s most used business research database.

**Who Should Apply**

This program appeals to professionals from a wide variety of fields, including communications, analysis and design, who want to reach their audiences using creative and engaging visual solutions. Students should have a strong interest in design and analysis, be able to adapt to new technology platforms and a willingness to commit to an intensive learning experience.
## Requirements for the Master’s in Information Visualization

<table>
<thead>
<tr>
<th>Session</th>
<th>Course</th>
<th>Course #</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residency 1</td>
<td>Residency 1</td>
<td>MVIS 5001</td>
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<tr>
<td>Intensive 1</td>
<td>Design Bootcamp</td>
<td>MVIS 5103</td>
<td>1.5</td>
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<td></td>
<td>Statistics Bootcamp</td>
<td>MVIS 5104</td>
<td>1.5</td>
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<td></td>
<td>Contexts of Information Visualization</td>
<td>MVIS 5202</td>
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<tr>
<td>Session 1</td>
<td>Visual Storytelling</td>
<td>MVIS 5101</td>
<td>4</td>
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<tr>
<td>Session 2</td>
<td>Research, Analysis and Statistical Applications for Visualization</td>
<td>MVIS 5301</td>
<td>3</td>
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<tr>
<td>Session 3</td>
<td>Information Design</td>
<td>MVIS 5601</td>
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<tr>
<td>Residency 2</td>
<td>Residency 2</td>
<td>MVIS 5002</td>
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<tr>
<td>Session 4</td>
<td>Visual Cognition and Perception</td>
<td>MVIS 5201</td>
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<td></td>
<td>Visual Analytics</td>
<td>MVIS 5401</td>
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<td>Session 5</td>
<td>Information Visualization Applications</td>
<td>MVIS 5701</td>
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<td>Intensive 2</td>
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<td>MVIS 5003</td>
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<tr>
<td><strong>Total Program Credits</strong></td>
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</table>
UX DESIGN (ONLINE/LOW-RESIDENCY)

Students in the Master of Professional Studies in UX Design (MPS UXD) master fundamental principles of interface design, project management, prototyping and usability as applied to industries from gaming to healthcare and education to defense. Industry partners bring real-world projects to the classroom and advise students on networking, best practices and the dynamic nature of the profession. Graduates leave with a portfolio full of compelling and novel, next generation user experiences ready to support their professional aspirations.

The MPS is a cohort-based program focused on an applied field of study where all coursework is directly related to the topic area. Completed in just 15 months, it allows students to study full time while maintaining their current work-life balance.

**Residencies**

Three unique residencies enable students to work together on MICA’s campus, allowing them to build a network of colleagues while learning the most current ideas and best practices. Residencies are designed to discuss emerging ideas in visualization, learn project management practices and strategies and develop skills in applications and programming. All MPS program residencies take place on campus simultaneously, making for rich experiences, dynamic exchanges between faculty and students, cross-cohort and interdisciplinary collaborations and a community of business-minded creatives. These activities feed MICA’s growing channels of career development and internship opportunities.

**Program Resources**

The MICA e-Learning environment is a flexible and adaptive platform that integrates Google tools including Gmail, Drive and Google+ so students can conveniently access content. Each faculty member holds a weekly live class delivered through Adobe Connect web-conferencing software, whereby students can discuss topics with faculty and classmates. Lectures are recorded so students can revisit them at any time. Students also have access to MICA’s web-based resources such as Adobe Creative Suite, Lynda.com, MyMICA, Decker Library and Media Resources Center and Business Source Premier, the industry’s most used business research database.

**CURRICULUM**

<table>
<thead>
<tr>
<th>Session</th>
<th>Course</th>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Residency 1</td>
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<tr>
<td>Session 1</td>
<td>Foundations of UX Design</td>
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<td>Session 2</td>
<td>Technology Intensive</td>
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<td>Session 3</td>
<td>Human-Machine Interaction and Usability</td>
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<td>Session 4</td>
<td>Prototyping</td>
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<td>Session 5</td>
<td>UX Business Basics</td>
<td>MUXD 5104</td>
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<td>Session 6</td>
<td>UX Design Lab I: Users</td>
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<td>Session 7</td>
<td>UX Design Lab II: Utility</td>
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<td>Residency 2</td>
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<td>Session 8</td>
<td>UX Design Lab III: The Industry Challenge</td>
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<td>Session 9</td>
<td>Thesis and Reflection</td>
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<td><strong>Total Program Credits</strong></td>
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</table>
MICA’s M.A. in Social Design (MASD) program is a 1-year, interdisciplinary graduate program that explores the designer’s role and responsibility in society, challenges conventional ways of thinking, facilitates new institutional collaborations, utilizes design and the design process to bring about social change and strives to create contexts in which ideas can be sustained.

The program offers a human-centered, experiential, creative and optimistic approach to understanding and addressing the challenges facing society. The program delivers its content through a variety of curricular- and project-based learning opportunities in conjunction with visiting faculty and scholars from different disciplines and backgrounds. Students are challenged to understand the social, cultural, political and economic factors surrounding social issues and are encouraged to work towards tangible solutions in collaboration with other institutions, organizations and community members. Students with various backgrounds and interests emerge from the program with the relevant and individualized skills needed to affect social challenges, while benefitting from MICA’s supportive, connected, collaborative and community-based environment.

The M.A. in Social Design program delivers its content with a team of full-time faculty and a variety of visiting faculty from different disciplines and backgrounds. It is broken down as follows:

**Social Design Seminar** studies, discusses and debates the designer’s role and responsibility in society, specifically the belief that social change can happen through design. It takes the form of discussions, readings, workshops, presentations and critiques and will provide students with tools, skills and the overall awareness to address various aspects of social design and innovation.

**Social Design Studio** immerses students into applied projects focused on relationship building, research and outreach as well as exposure to and understanding of partner organizations and challenges facing the community and society in general. This hands-on course provides students with practical, collaborative, project-based opportunities and experiences outside the institution.

**Elective Courses** in either studio or liberal arts allow students to explore additional subject matter and content that will contribute to their work in the program. Students can choose courses from dozens of graduate or undergraduate courses offered through MICA. Areas of interest may include courses in graphic design, environmental design, interactive-design, studio, theory, history, anthropology, sociology or public health.
Students in this 1-year, 30-credit, interdisciplinary graduate program will:
• Have the opportunity to participate in sponsored projects through our Practice-based Studios, focused on engaging students and outside partners in socially conscious projects using design and design thinking to translate ideas into tangible outcomes with the goal of making a positive impact on society;
• Have the opportunity to pursue professional, paid, part-time "mini-fellowships" (typically 8 hours per week for 16 weeks) during the year with a variety of institutions to put newly-acquired social design skills into practice in real professional contexts;
• Experience a flexible curriculum and personal structure that emphasizes learning by doing, working to solve social issues, not just study them;
• Learn to identify and engage partners with the assets needed to solve community issues, ultimately working collaboratively with an interdisciplinary group of students, visiting faculty, community leaders, educators, entrepreneurs, public health officials and renowned designers;
• Identify problems and propose solutions through extensive research, learning subject matter in the process and developing the ability to confidently defend ideas;
• Develop deeper skill sets, beyond the visual and aesthetic, that can be applied to multiple career options in the fields of design, social sciences and more.

Facilities and resources available to students in the MASD program include:
• Access to acclaimed faculty and advisors, as well as institutions—including the Johns Hopkins Bloomberg School of Public Health and the University of Maryland—that have long-standing collaborative relationships with the College;
• Open studio, critique areas, classrooms and flexible project and exhibition space that enables year-round engagement, research and design-related programming;
• The full array of facilities and technical resources on MICA’s main campus, including the ArtTech Center, MICA Print Lab and Decker Library and Media Resources Collection, among the country’s best art and design libraries.

Requirements for the MA in Social Design

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Credits</th>
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<td>Social Design Studio II</td>
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<tr>
<td>Open Elective</td>
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<td>6</td>
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</tbody>
</table>

**Social Design (MA) Total Credits**  
30
Special Opportunities
MICA's M.A. in Social Design (MASD) is uniquely positioned within the Center for Social Design, an interdisciplinary Center dedicated to demonstrating the value of design in addressing complex social problems and to preparing the next generation of creative change makers.

The Center expands upon MICA's pioneering work in social design since 2007, bringing together our four key social design initiatives: our MASD graduate program, our award-winning practice-based studios, our fellowship programs and our multi-year impact initiatives.

Students enrolled in the MASD graduate program have the opportunity to be exposed to and participate in a variety of initiatives within the Center with community partners working across diverse contexts, disciplines and themes. Our work is driven by a deep commitment to social justice and equity and to increasing designers’ awareness of the systemic power dynamics, policies and structures that enable social inequities and injustice to persist. The Center aims to develop this deeper “social literacy” and awareness among designers, to challenge them to acknowledge their own privilege and their role and responsibility in society and to develop the skills to contribute to positive social change.

**RECENT PARTNERS INCLUDE:**

**Climate Change & Environment**
- Biomimicry for Social Innovation
- Civic Works — Baltimore Energy Challenge

**Public Health**
- Behavioral Health System Baltimore
- emocha Mobile Health
- Johns Hopkins Bloomberg School of Public Health
- Johns Hopkins School of Nursing
- Johns Hopkins Systems Institute — Clinical Trials System Project

**Social Enterprise/Workforce Development**
- Johns Hopkins Social Innovation Lab (SIL)
- Made in Baltimore
- YouthWorks — Mayor’s Office of Employment Development

**Community Design**
- Impact Hub Baltimore
- Neighborhood Design Center (NDC)
COMMUNITY ARTS PARTNERSHIPS

MICA's Community Arts Partnerships offers expanded Internship opportunities to undergraduate and graduate students who have interests in community service learning through the fine and applied arts and who are seeking greater responsibility and leadership through fine arts venues.

CAP Internships are designed to enrich and deepen students’ experiences during their academic experience and offer possible entries into exciting new professional arenas. Participating MICA students are able to experience the dynamics of communities while sharing their artistic talents.

Through the CAP program, students can learn alongside experienced professionals in a wide range of community situations, work with Baltimore community arts and non-profit organizations and develop leadership skills while learning about a community organization, how it functions and the role it plays in Baltimore. CAP participants earn either 3 or 1.5 course credits or a small financial stipend if funds are available.

OPEN STUDIES

MICA offers courses and workshops in graphic design, mobile advertising and design, software tools such as the Adobe Creative Suite and introductory business classes exclusively for professionals seeking high-level continuing education taught by accomplished designers, creative directors and businesspeople.

A wide range of fine arts and design courses includes classes and workshops in drawing, painting, photography, graphic design and Web design.

To learn more, visit www.mica.edu/openstudies

Baltimore Student Exchange Program

The Baltimore Student Exchange Program (BSEP) is a great opportunity for students to take classes at other Baltimore region higher education institutions without incurring additional tuition charges. Students are allowed to take one course per semester (Fall & Spring only) at a participating institution for credit. This is an Undergraduate program; participation by Graduate students is limited to the schools with which an agreement has been adapted to include this population. Further, some schools have limited program/divisional participation. Please see all notations designating limitations of participation.

The program is not the same as the international or national exchange student program. Students wanting to take courses at other institutions nationally and/or abroad as an exchange student should contact the Office of International Affairs.

Participating Institutions in BSEP:

CCBC        Peabody Institute of Johns Hopkins University
Coppin State University  Stevenson University
Goucher College               Towson University (TU)
Johns Hopkins University (JHU)*†  University of Baltimore (UB)*
Loyola College       University of Maryland, Baltimore County
Morgan State University       (UMBC)
Notre Dame of Maryland University

* These are the only institutions which accept Graduate level students as part of the exchange.
† Only the Krieger School of Arts and Sciences and Whiting School of Engineering at the Homewood Campus (Main Campus) courses are eligible for BSEP.
GUIDELINES FOR PARTICIPATION

There are certain stipulations placed on institutions and students participating in the program that cannot be altered. A complete version of the contract agreed upon by all participating institutions can be found at Baltimore College Town. These rules are meant to make the process efficient and manageable for both the host and home institutions.

Some of the stipulations include:

- Students must be at a sophomore level or higher.
- Graduate students must take graduate level courses to participate unless permission is received in advance from their program director/advisor to take an undergraduate level course. And only at designated participating schools.
- Undergraduates may need permission to enroll in a graduate level course; students will be notified if that is the case.
- Independent study courses, private lessons and continuing education courses are not applicable to participation.
- Students must be enrolled full time, meaning a student must maintain 12 MICA credits on their schedule to be eligible.
- Students are expected to take the course for grade unless the grading scheme is otherwise noted on the course at the host school (i.e. the course is only listed or offered as Pass/Fail).
- Students must meet the prerequisites for the course (or equivalent experience) and/or must take any placement tests required to enroll in the course (e.g., if an audition or a portfolio review is required, the interested student must abide by such conditions and submit work/requested documentation to the appropriate party).
- Students must follow all academic policies and deadlines of the host institution (i.e., Add/Drop dates, exams, grade appeals, etc.)

The primary means of communication occur between the home and host registrar’s office; students are asked to direct all inquiries to their home institution’s representative. All paperwork must be submitted to and approved by the BSEP Coordinator, Associate Registrar or Registrar at both institutions before a student is admitted into a course. Additional signatures may be required from advisors, faculty members and/or Department Chairpersons in instances where the prior transfer credit approval is needed or a course is closed and permission is needed to overload the course beyond its current capacity.

BSEP PROCESS FOR MICA STUDENTS

MICA students who wish to take a course at one of the participating institutions should first browse the respective institution’s website for information, upcoming semester schedules and course descriptions. If pre-tests are required to enroll in a course, the student should contact the appropriate individual listed to schedule a testing session. All students must complete a BSEP form and submit it to the Associate Registrar for approval. The form will then be forwarded to the institution at which the student wants to take a course for credit. Students will be notified prior to the start of the semester (the start date of the host school) as to whether or not they were enrolled in the course they requested. Students who have submitted a form are encouraged to be patient as final response can take up to 2 months (particularly over summer break). Certain schools can only register a visiting student after the incoming class has been registered or during a specific time period in their registration process and then upon a space availability basis.

Please Note: Submission of a form does not guarantee participation as space is often limited at host schools.
WHAT TYPES OF COURSES DO MICA STUDENTS REQUEST?

MICA students often wish to take courses that are not typically offered by our institution such as foreign languages, hard sciences (biology, chemistry, physics, etc.), business courses, mathematics, certain history courses, physical education, certain literature courses or social sciences. Additionally, students may find that other institutions offer degrees and courses which are similar to those offered at MICA; however, these courses may be taught from a different perspective and offer a unique learning experience which supplements the students’ discipline training at MICA. These types of supplemental instruction have included museum studies courses, film courses, document preservation courses, video game design courses and engineering courses.

AICAD EXCHANGE

MICA participates in the exchange program of the Association of Independent Colleges of Art and Design (AICAD), which provides MICA students the opportunity to study for one semester at one of the participating art and design institutions throughout the United States and Canada.

<table>
<thead>
<tr>
<th>Institutions</th>
<th>A list of AICAD member institutions with links is available on AICAD’s website. Most AICAD member institutions participate in the exchange program. NOTE: Member institutions that do not participate in the exchange program are Art Center College of Design, California Institute of the Arts, Cornish College of the Arts, Parsons the New School for Design, Pennsylvania College of Art &amp; Design, Pratt Institute and School of Visual Arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester Dates</td>
<td>Available in fall and spring. Semester dates vary by institution, but most are similar to MICA’s.</td>
</tr>
<tr>
<td>Application Deadlines</td>
<td>September 15 (for spring), March 1 (for fall)</td>
</tr>
<tr>
<td>Subjects</td>
<td>Vary by institution. More than 30 affiliated arts institutions in the U.S. and Canada participate in the AICAD domestic exchange program.</td>
</tr>
<tr>
<td>Housing</td>
<td>Availability and assistance vary by institution.</td>
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</table>

SEMESTER STUDY ABROAD

First things first. Interested students must attend a required group advising session. During advising you will learn the differences among MICA’s study abroad programs, find out how and when to apply and have the opportunity to ask any questions you may have. We suggest looking at some programs before you come (you can check out Choosing a Program for this) so that you can clarify any questions that come up during your program search.

CAN ANYONE GO?

Students studying abroad through MICA must meet the following eligibility requirements:

- Junior standing during the semester abroad. Exceptions may be considered in some circumstances, please contact International Education to inquire.
- Minimum cumulative 3.0 G.P.A.
- Good financial standing with MICA.
- Attendance at a required group advising session. Group advising sessions will run most Wednesdays from 2:30 – 3:30 p.m. Check International Education Events page for the location and further schedule details.
MICA SUMMER TRAVEL INTENSIVES

MICA administers the most expansive offerings for international and off-campus study of any U.S. art college, open to undergraduate and graduate students and life-long learners at least 18 years of age who have completed at least one year of college study. Serious students travel with MICA faculty to places of great aesthetic and historical resonance and to centers of contemporary art and design to earn undergraduate- or graduate-level college credit, enhance their art-making and connect with art and other artists through MICA’s Summer and Winter Travel Intensives.

For more information, or to inquire about scholarships, contact MICA Open Studies at openstudies@mica.edu or 410-225-2219.

Recent Destinations
Appalachian Trail
South Korea
South Africa
London, England
Paris, France
Umbria, Italy

INTERNSHIPS

The Joseph Meyerhoff Center for Career Development can help you identify appropriate opportunities in art and design fields. Students may receive 3 credits for a structured and approved internship and gain up to 6 credits toward graduation. To seek credit for an experience, students must register their internship prior to their start date. Details on securing and registering an internship can be found at mica.edu.