

GRADUATE ELECTIVES GUIDE

Schedule

Log in to your Student Service Center through the mica.edu portal for the full schedule of classes. Please review this document in combination with the official schedule of classes online for specific class details and faculty updates per semester. Class offerings, instructors, days, and times can change. See the MICA portal for the most up-to-date details. *Class Offerings in grey may be full.*

Graduate Liberal Arts Requirements

Graduate liberal arts courses fulfill graduate liberal arts requirements. Undergraduate courses offered through the art history and humanistic studies departments (at the 300 to 400 level only) can also fulfill graduate liberal arts requirements. English Language Learners may earn up to 3 graduate liberal art credits for the course CWRT 5015 Writing Workshop (formerly Writing About Art and Design and Graduate Academic Writing Workshop) by taking the course in two semesters. This course can be taken more than twice for graduate course credit, but only up to 3 credits for graduate liberal arts credit.

Prerequisites

A number of courses require prerequisites to enroll. In particular, undergraduate courses with prerequisites or enrollment restrictions require permission to enroll. Graduate students will not be able to register automatically for these courses. To enroll in these courses, complete an Enrollment Permission Form and return this form to Enrollment Services on the second floor of MICA's Bunting Center, 1401 West Mount Royal Avenue. Enrollment forms are available on MICA's website:

www.mica.edu/Academic_Services_and_Libraries/Enrollment_and_Advising/All_Enrollment/Advising_Forms.html

Here is the web address of the specific form:

https://www.mica.edu/Documents/EnrollmentandAdvising/Registration_Permission_Form.pdf

Questions?

Contact Erin Jakowski (ejakowski@mica.edu), Associate Dean of Graduate Studies & Graduate Student Advisor. Your graduate program directors are also great resources for advising questions.

Critical Studies Concentration

The Critical Studies Concentration (CSC) allows MFA and MA students to earn a mark of distinction demonstrating their dedication to the history, theory, and criticism of various humanities subjects. The concentration is formed by the successful completion of (15) fifteen credits (or five, 3-credit courses) of graduate-level work in approved courses in History (A), Theory (B) and Criticism/Practice (C). In the list of courses that follows, you will see courses marked **CSC - A**, **CSC - B**, and **CSC - C**. If you have questions about if a course can count for the concentration, please contact Jennie Hirsh, jhirsh@mica.edu, who advises the Critical Studies Concentration.

Curatorial Practice Concentration

The Curatorial Practice Concentration (CPC) allows graduate students whose schedules permit it, to earn a mark of distinction demonstrating their dedication to curatorial practice as a critical, collaborative, and creative pursuit that relies on writing, research, fieldwork, teamwork, design, public proposal, presentation, hands-on production, community engagement, and public programming. The concentration is formed through the successful completion of (12) twelve credits (or four, 3-credit courses) of graduate-level work in approved courses and documentation of a final project or project related to coursework. In the list of courses that follows, you will see courses marked **CPC**. If you have questions about if a course can count for the concentration, please contact José Ruiz, jruiz01@mica.edu, who advises the Curatorial Practice Concentration.

Courses Offered through Open Studies

Graduate students may take one credit-bearing course (up to 3 credits) through Open Studies in Fall or Spring semesters only. Tuition is not charged if a student is enrolled in at least 12 credits in a degree program. Registration for courses should be done in person at 1229 West Mount Royal Avenue or by contacting the Open Studies registrar

directly (410) 225-2219, openstudies@mica.edu. Please log into your Student Service Center through the mica.edu portal for the full schedule of Open Studies courses or contact Open Studies.

Expanding your Educational Experience

You are also welcome to explore graduate-level elective courses at our partner institutions (Krieger School of Arts and Sciences and Whiting School of Engineering at the Homewood Campus (Main Campus) at Johns Hopkins University and University of Baltimore) through the Baltimore Student Exchange Program. Graduate students can take two courses per academic year. Forms for the Baltimore Student Exchange program are available online (under All Enrollment/Advising Forms on the Enrollment & Advising page on the MICA website) and through Enrollment Services. Professional internships may also be substituted for elective credit with permission from your program director and through the processes of the Career Development Office.

[Updated April 2018]

LIBERAL ARTS COURSES

A selection of courses in alphabetical order

Advanced Creative Writing: Literary Fiction

CWRT 403

Paul Jaskunas

Credits 3

Thursdays, 4:00 - 6:45 pm

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.

Students in this workshop-style seminar will write and revise a substantial work of fiction (in the neighborhood of 20 pages or more). Students will also research and study influential story collections and short novels, literary criticism, and commentary on the art of fiction. Our reading may include works that overlap with such popular genres as science fiction and fantasy, and will include literature from the early twentieth century to the present. As we write and read together, we will examine the various criteria commonly exercised in evaluating fiction. What standards of excellence seem to apply to certain works? When and why might we want to adjust those standards? And what do our expectations and demands as readers of fiction tell us about ourselves and society? In pursuing this line of inquiry, we will also consider how fiction has evolved from the innovations of the modernist era, through postmodernism, into the contemporary moment.

CSC - C

Africans in the New World

LIT 5437

Chezia Thompson

Credits 3

Thursdays, 4:00 - 6:45 pm

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.

Archive/Gallery/Museum Practice

AH 395

Jennifer Hirsh

Credits 3

Thursdays, 9:00 - 11:45 am

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.

CSC - C

CPC

Aspects of Contemporary Art

AH 5412/AH 412

Joan Watson

Wednesdays, 4:00 - 6:45 pm

Credits 3

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 using a wiki website. 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. AH 412 depicts contemporary art as an investigation into the nature of art, the metaphoric process, and the crucial involvement of the audience. Emphasis is on co-operative interactivity – creative collaboration as the catalyst for each student to construct an end-of-semester “curatorial exposition” representing significant issues in contemporary art. The course procedure aligns conceptually and practically with radical thinking in accordance with the work of Walter Benjamin, André Malraux, Harald Szeemann, Lucy Lippard, Harold Bloom, Dave Hickey, Susan Sontag, Azar Nafisi, Gilles Deleuze, and Roland Barthes along with many other cultural critics/artists who have encouraged the individualization of our history of art to enhance the future of art.

CSC - A

Crisis Century I

CRT 5524

Timothy Druckrey

Credits 3

Wednesdays, 11:00 am - 1:45 pm

As the millennium turned, the frenzy to re-evaluate the 20th century reached fever pitch. Apocalyptic, celebratory, sobering – the descriptions covered the gamut. From the point of view of the arts, the 20th century has been one of crisis aesthetics beginning with the explosive works of Cubism, Fauvism, Futurism, and ending with post-deconstruction, post-post-modernism and even celebrations of “bad art” (as hailed recently in the New York Times). Yet, a serious look at the various cultures of the century demonstrates that creativity, science, and technology are linked in an ongoing battle over representation and expression. This course focuses on the “permanent revolution” in the arts of the century in a multidisciplinary way, attempting to provide a framework for understanding both the destructive framework and the imaginative potential that emerged from some of the most rapacious and revealing works ever produced. As such it looks at the intertwined links between art, music, photography, and cinema in the light of literature, philosophy, and critical theory.

CSC - A

Critical Seminar I

ILP 5500

Tuesdays, 1:00 - 3:45 pm

The Critical Seminars will gather first-year MFA students together each week to discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts,

and the dearth critical theory concerning illustration practice. Course requirements include but are not limited to writing on critical, historic or theoretical issues, extensive research, analysis, and curation, with occasional field trips and presentations by each student.

Design Theory and Practice

CRT 5402

Ellen Lupton

Sukyun Weaver

Credits 3

Tuesdays, 1:00 - 3:45 pm

Students build their knowledge of design discourse and professional design methodologies through a mix of readings, writings, lectures, and discussions. Students deepen their vocabulary for evaluating and observing a broad range of design practices, including typography, branding, experience design, service design, information design, social design, and design for sustainability. Students are required to respond each week to writings by contemporary and historic designers, critics, and theorists. This course prepares students for framing and producing an independent thesis project.

CSC - B

Exhibition Development Seminar

AH 405

Jeffrey Cudlin

Credits 3

Thursdays, 1:00 - 6:45 pm

For this two-semester course, students will participate in the research, planning, and production of a major exhibition. Students in this year's class will research the history of anarchism and links between the tactics of revolutionary social movements and the work of politically engaged artists. We will focus on prefiguration—the temporary creation of a much-desired future world in the present tense, in microcosm. Students will collaborate as curators, designers, and educators, and make all of the major decisions regarding the show. In the Fall semester (Part I: AH405), students will develop a detailed proposal for a show to be installed in the Spring (Part II: EX405). Enrollment in both semesters is required. Open to undergrad and graduate students in all majors by permission of the instructor only. Requirement: Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major).

CSC - C

CPC

Finding Words: The Artist Statement and the Creative Process

CWRT 5559

Amy Eisner

Credits 3

Fridays, 9:00 - 11:45 am

Rediscover creative writing and find its connection to your work as a visual artist or a designer. This course will get you writing regularly, provide opportunities for reflection, inspiration, and interaction, help you develop an artist's statement, and build the confidence, awareness, and skills you need to write from a place of truth and strength. We will read widely and take inspiration for our writing experiments from a variety of forms in poetry and prose. Our aim will be to develop an agility with language that allows us to say what we really mean. We will read artists, designers, musicians, scientists, and others who have written memorably about their work.

CSC - C

Gender in Film

MCLT 5412

Soheila Ghaussy

Credits 3

Fridays, 1:00 - 3:45 pm

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.

CSC - A

Graduate Writing

CWRT 5017

Multiple Sections

Credits 3

Fridays, 9:00 - 11:45 am

The purpose of this advanced course is to equip graduate students in all disciplines with the tools to write clearly and persuasively in a variety of forms relevant to their work and practice. The class will demystify the writing process and teach students the skills necessary to begin to prepare for a nuanced and sophisticated thesis. Short writing assignments (such as encyclopedia/catalogue entries, reviews, reading responses, position papers, letters of inquiry, etc.) and a longer final assignment (such as short research paper, a feature article, full grant/exhibition proposal etc.) will encourage students to explore form, content, and methodological approaches appropriate to the genre of writing in their disciplines. Over the semester, students will develop a portfolio of ten to fifteen pages of polished writing. Students will develop writing techniques in proofreading, revising, editing, quoting, citing, proper word choice, syntax, grammatical structure, etc.

Writing Workshop

CWRT 5015

Multiple Sections: Sukyun Weaver

Credits 1.5

Mondays, 4:00 - 5:30 pm or

Fridays, 1:00 - 2:30 pm (Sukyun Weaver) or

Fridays, 3:15 - 4:45 pm

This writing workshop is designed for graduate-level students who would like instruction in English that will contribute to their success in graduate liberal arts and studio courses and professional contexts. This course will be especially beneficial for English Language Learners (ELL). Students will focus on all aspects of language development but particularly composition, grammar, and reading comprehension.

Graduate Survey Contemporary Art/Design/Theory

AH 5582

Jennifer Hirsh

Credits 3

Wednesdays, 4:30 - 6:15 pm and

Thursdays, 4:00 - 5:00 pm or

Thursdays, 5:00 - 6:00 pm

This graduate-level survey provides an overview of fundamental themes in art, design, and critical theory from the postwar period to the present. It aims to introduce students to artistic and design movements across the globe as well as critical readings drawn from a range of disciplines. As such, the course generates a rich set of methodological strategies and interpretive practices that equip students with the historical and theoretical tools necessary to advance in subsequent elective courses in art and design history and theory.

CSC - A

History of Africana Art

AH 360

Raél Salley

Credits 3

Wednesdays, 9:00 - 11:45 am

History of Africana Art 1 is the first of a non-linear, two-part survey of the work of Africana artists from diverse situations, locations and generations. Overall, the course expands beyond the History of African American art by offering an introduction to major issues in art, art history and visual culture 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. Artworks are considered as actively making individuals, communities and societies.

History of Photography

AH 332

Kyle Stine

Credits 3

Thursdays, 4:00 - 6:45 pm

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.

CSC - A

Illustration History

AH 5502

Credits 3

Mondays, 4:00 - 6:45 pm

This advanced course explores the history of illustration within global, technological, social and cultural contexts and will provide an overview of both historic and contemporary illustration and their intersections with other art forms. The course encourages students to invest in illustrative practices from various global contexts. The course structure will be a combination of lecture, discussion and research resulting in written responses.

Modern/Contemporary Chinese Art

AH 5429/AH 429

Sonja Kelley

Credits 3

Thursdays, 4:00 pm - 6:45 pm

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 acclimated 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.

CSC - A

Modernity in American Literature

LIT 5451

Paul Jaskunas

Credits 3

Thursdays, 4:00 pm - 6:45 pm

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. The reading list will likely include fiction by Herman Melville, Mark Twain, Kate Chopin, and Henry James. We will also sample recent works of intellectual history and writings by thinkers such as Ralph Waldo Emerson, William James, Elizabeth Cady Stanton, and W.E.B. Dubois.

Philosophy and Pedagogy

ED 5533

Multiple Sections: Stacey Salazar, Hannah Brancato

Credits 3

Wednesdays, 9:00 - 11:45 am or

Thursdays, 4:00 - 6:45 pm

Seminar in the College Teaching of Art. What are the artistic behaviors of contemporary artists? How do today's young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This seminar course is designed to provide graduate students who wish to become teachers and leaders in the field of post-secondary visual arts education a better understanding of the open questions that exist within contemporary studio art education. It is highly recommended that seminar participants engage in a Graduate Teaching Internship in the Foundation program simultaneously with taking this course so that the intersections of theory and practice might be more richly explored. This course is divided into six integrated parts, each of which will contain opportunities to conduct action research based on the teaching internship experience, conversations with guest faculty, selected readings from a bibliography, and components for the Professional Teaching Portfolio. This integrated design will allow graduate students to become familiar with a variety of contextual factors that are woven into the learning of art at the college level, including artist-teacher narratives, postmodern theory, adolescent and adult development, creativity theory, and pedagogical paradigms. These explorations will provide a background for students to reflect on-and look critically at-their own experiences as practicing artists, students of studio art, teaching interns in undergraduate courses. This course is highly recommended for those undertaking Graduate Teaching Internships. The course satisfies one requirement of the Certificate Program in the College Teaching of Art.

Propaganda and Thought Control

HIST 5410

John Barry

Credits 3

Thursdays, 7:00 - 9:45 pm

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."

Reading Literature for Artistic Inspiration

CRT 5580

John Peacock

Credits 3

Wednesdays, 7:00 - 9:45 pm

In seminars, studio visits, and online discussion forums, students will reflect on how and why particular works of literature might inspire developments in their own art and design practice. Final papers will be about how your reading of literature has affected and been affected by your creative production and studio practice during the semester. John Peacock's section is suggested for English Language Learners (ELL).

CSC - A**Talking about Art and Design**

CWRT 5513

Sukyun Weaver

Credits 3

Thursdays, 4:00 - 6:45 pm

This course develops the language skills and communication skills to improve performance in fine art and design contexts such as critical thinking, critiques and presentations. Upon completion of the course, students will communicate effectively in a style appropriate to their future professions, improving and extending their vocabulary and sophistication of expression. This course is suggested for English Language Learners (ELL) but open to all graduate students.

True Crime

LIT 5410

Mikita Brottman

Credits 3

Mondays, 9:00 - 11:45 am

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.

Writing in the Humanities & Arts

HMST 340

Kristen Messer

Credits 3

Wednesdays, 4:00 - 6:45 pm

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.

STUDIO COURSES

A selection of courses in alphabetical order

Advanced Cinematography and Lighting

FILM 5550

Nate Clapp

Credits 3

Fridays, 9:00 am - 1:00 pm

The Director of Photography has instrumental role in crafting the final look of a film. In the course, the four creative roles of the cinematography department – Camera Operator, Gaffer, Key Grip, and Dolly Grip are examined in-depth. Through a series of screenings, discussions and workshops, the students learn many of the dynamics between these roles. In class, students will mount detailed and intricately lighted shots. Students will work with the Arri Amira, a professional motion picture camera. Camera topics include camera settings & trouble shooting, on-set data management, ALEXA color science, working with LogC, look management, and dailies creation.

Advanced Publication Design

GD 5512

Lindsay Ballant

Credits 3

Tuesdays, 4:00 - 8:00 pm

In this portfolio-oriented course, graduate students will work on publication design projects involving complex typographic systems, hierarchies, formats, and sequences. The course will encourage students to expand and demonstrate their typographic vocabularies.

CPC

Background/Foreground

PH 5605

Lynn Silverman

Credits 3

Fridays, 9:00 am - 12:00 pm

This studio course serves as an introduction to working with the lens-based medium of photography. The course will focus on the processes of analog photography including the manual operation of cameras, exposing and developing negatives, and making prints on gelatin silver paper. The course provides an opportunity to experience the transformation of the three-dimensional world to a two-dimensional surface through the manipulation of light. Through advanced lectures, demonstrations, dark room lab time, critiques, readings, and discussions, we will also explore the influence of genre, the implications of the practice of the medium, and discern its impact on other artistic practices.

Cinema History for Filmmakers

FILM 340

Allen Moore

Credits 3

Mondays, 10:00 am - 2:00 pm

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, Alodavar, Antonioni, Bergman, Campion, Godard, Jones, Kurosawa, Ramsay, Varda and Von Trier.

Concrete Culture

IS 425

Sarah Doherty

Credits 3

Fridays, 9:00 am - 3:00 pm

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, and specifically Baltimore City, becomes site, inspiration and material for individual 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.

Expanded Design

GD 535

Amanda Agricola

Credits 3

Thursdays, 4:00 pm - 7:00 pm

This hands-on course introduces students to a variety of topics related to expanded design, prototyping and interactivity through tutorials, collaborative experimentation and guided studio time. The course will survey design-centric techniques to utilize 3d software, coding with Processing, physical computing with Arduino and time-based media for web. Students will learn how to prepare files for digital fabrication and prototyping. The course will enhance students' understanding of design processes as tools for experimentation, collaboration and reaching new audiences. Students will come out of this class with projects and skills that help to bridge the digital screen based world with physical design objects. Guest lectures and readings will provide a cultural and technical framework projects. This course is open to novices and to those seeking to expand their practice.

Grad Remix: Dolphin Press

ILP 5728

Eva Wylie

Credits 3

Wednesdays 4:00 - 10 pm

This version of Grad Remix combines 1/2 graduate students and 1/2 undergraduate printmaking students in a course that will involve production of an edition with a noted contemporary artist through Dolphin Press & Print, student collaborative projects and independent work utilizing printmaking facilities. The material focus of the Dolphin Press edition is production of a limited edition book using screen printing and risography.

Graduate Letterpress

GD 5677

Bob Cicero

Credits 3

Wednesdays, 8:30 am - 2:00 pm

This course, taught by Bob Cicero, former owner of Globe Poster, covers the craft of letterpress as it relates to the art of poster-making. Cicero discusses 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. 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 craft of letterpress printing, from setting type to locking up forms to printing on the Vandercook proof presses in the studio.

Graduate Motion Graphics

GD 5569

Jason Gottlieb

Credits 3

Wednesdays, 4:00 - 8:00 pm

This course focuses on time-based design elements of space, pacing and motion as they relate to graphic communication. Students gain a solid foundation in After Effects and the principles of motion design.

Projects are grounded in iterative development of storyboards and rough cuts that inform the production of short (10–30 second) videos. Students will learn to collect, combine, and composite original visual and audio materials and to access “creative commons” materials. Projects include an abstract music video, a proof-of-concept for an interactive app or installation, and a third creative project. Throughout the course, hands-on demos enable students to experiment with diverse tools and techniques. Students are encouraged to focus projects around their thesis work or other self-determined endeavors. A LAPTOP IS REQUIRED FOR THIS COURSE.

Curatorial Practice Graduate Seminar I

CP 6000.01

José Ruiz

Credits 3

Tuesdays, 4:00 - 7:45 pm

Both first and second year curatorial practice students participate in this seminar. This studio course will serve as a laboratory to investigate the process and working methods of exhibition creation, the role and responsibilities of curators, and examine curatorial practice as an artistic, social, and critical pursuit.

Workshops and talks with visiting artists, curators and critics will provide critical dialogue, feedback, and encourage exploration and group discussion. Periodic field trips to D.C.- Baltimore-Philadelphia- New York cultural corridor will give students the critical context to analyze both theoretical and historical issues relevant to their practice. Enrollment will be by permission of instructor for students who are studying in programs other than the Curatorial Practice MFA.

CPC**Graduate Typeface Design**

GD 5335

Dai Foldes

Credits 3

Fridays, 9:00 am - 12:00 pm

This course focuses on type design through a series of workshops, assignments and lectures. The course will expose students to professional working methods, lettering techniques, typeface design principles, and typography. Graphic Design MFA and MA students only.

Graduate Typography

GD5568

Jennifer Cole Phillips

Credits 3

Thursdays, 9:00 am - 12:00 pm

This course serves as a deep immersion into advanced typographic practice. Typographic syntax and refinement will underscore more complex investigations of information hierarchy, grid systems, typographic voice, compositional strategy, and typography across media. Through a structured series of short exercises and sustained projects, students will increase their facility and confidence as typographers. Graphic Design MFA students only.

Interactive Media and Publication I

GD 5350

Nick Rigby

Credits 3

Tuesdays, 5:00 pm - 8:00 pm

The ink on interactive publications never dries. Interactive designs have multiple dimensions, such as interaction, motion, and time, that can be used to enhance user experience. This graduate-level studio course explores modern online and on-screen design, production, and publishing practices. Students will learn the basics of how to design and build websites using HTML, CSS and JavaScript. Students will also be exposed to the electronic publishing process, standards, and techniques. This class will cover the essential materials needed to either create or direct web (and other on-screen) experiences. This beginner level class is ideal for students who haven't had a lot of web design and production experience.

Interdisciplinary Collaboration

GD 399

Dare Turner

Abraham Burickson

Thursdays 4:00 - 10:00 pm

Credits 3

Interdisciplinary collaboration, when rigorously practiced, can be transformative for both the individuals involved and the fields in which they work. In this course, students will collaborate across disciplines in the creation of a single interdisciplinary, time-based artwork that is built on the armature of Shakespeare's Hamlet. Our work will demand innovation while exploring the intersections between art forms, and the processes of development, notation, and critique. We will review interdisciplinary collaborative artworks from the last century and then move beyond discipline-specific studies toward phenomenal and affective investigations of how such collaborations work. We will employ common collaborative lenses (such as text + image, or acting + object) and more conceptual lenses (such as rhythm, color, emotion, magic). The final project will be a public presentation that may include graphic design, acting, music, installation, text, fashion design and more. Students in any course of study are encouraged to participate. Class will end at 6:45pm approximately half the semester.

Introduction to Teaching Art in the Schools

ED 5202

Vanessa Lopez, Donna Basik

Mondays, 9:00 am - 12:00 pm

Wednesdays, 9:00 am - 12:00 pm

This seminar takes the student into the classrooms of elementary and secondary schools in the Greater Baltimore area. Students look at the art of teaching in observing, critiquing, and evaluating the educational environment, the act of teaching, and the relationship between instruction and learning. Travel to school sites required.

Multi-Media Event I: Experimental Fashion

FB 438

Christina Day

Credits 3

Fridays, 9:00 am - 3:00 pm

Multi Media 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. Multi-Media 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.

Practice-Based Studios

SD 5350

Multiple Sections: Becky Slogeris

Credits 3

Tuesdays, 9:00 am - 3:00 pm or

Fridays, 9:00 am - 3:00 pm

What would your creative practice look like if you took it out of the studio and into the world?

Practice-Based Studios welcome MICA students of all disciplines to work on a social challenge in Baltimore City in partnership with a community organization. In this immersive, semester-long studio course, you will learn and practice the fundamentals of human-centered design, a collaborative process that uses methods like one-on-one interviews, user workshops, and rapid prototyping to ensure that your designs reflect the needs, behaviors, and preferences of your users. Whether you're a graphic designer, a sculptor, or a filmmaker, you can use human-centered design to ensure your work is created with, not just for, communities. From designing a food truck that brings fresh produce to urban food deserts to reimagining the HIV testing process to reduce stigma, this course tackles issues that matter. Students work as a single interdisciplinary project team with a community partner for the entire semester, so you will gain deep experience in an issue impacting Baltimore. The course's topic and community partner will be announced in the beginning of the semester; past partners have included Baltimore City Health Department, Baltimore City Public Schools, and Johns Hopkins Bloomberg School of Public Health. A Practice-Based Studio might be the right fit for you if you want to engage more deeply with Baltimore City, are excited to work in a team-based environment with students from around MICA, and are open to exploring complex systems with patience, empathy, and optimism. To enroll in this course, or ask any questions, email Becky Slogeris, faculty lead (bslogeris@mica.edu).

Reality TV

IS 440

Credits 3

Tuesdays, 4:00 - 10:00 pm

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 mediums 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.

Rinehart Practicum I

SC 5580

Credits 3

Mondays, 7:00 pm - 10:00 pm

The Practicum provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice. Students from programs other than the Rinehart School of Sculpture M.F.A. may enroll with permission from the instructor or program director Jann Rosen-Queralt, jrosenqu@mica.edu.

Time Based Art: Kinetics

IS 368A

Neil Feather

Credits 3

Thursdays, 4:00 - 10:00 pm

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.

Unravel the Code

FB 5425

Annet Couwenberg

Credits 3

Wednesdays, 4:00 - 10:00 pm

"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 student's 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 at Open Works. 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.

Travel: Unravel the Code

FB 5425TR

Annet Couwenberg

Credits 3

Travel component of the course FB 425/5425 - Unravel the Code. Registration for FB 425/5425 required. This class will travel from Oct 16-Oct 22 to The Netherlands to visit the [Dutch Design Week 2018](#), the graduate show of the [Design Academy Eindhoven](#) and to work collaboratively with students at [Willem de Kooning Academie](#), in Rotterdam, present and exhibit your work. Gain a greater appreciation and understanding of the digital craft and electronics in an international setting. Collaborate, communicate and work in teams and negotiate in a cross-cultural environment.

User Experience & Interface I

GD 5570

Andres Zapata

Credits 3

Wednesdays, 8:30 am - 12:00 pm

This class will prepare students to design interfaces that work and generate positive experiences. UX & Interface Design I examines the space where computers, people and design intersect, with an emphasis on supporting effective communication between designers and their audience. Fundamental principles and practices of human-computer interaction, including human capabilities, interface technology, design methods, and evaluation techniques will be covered. Students will complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation.

You + Professional Development

PD 5570

Credits 1

Multiple Sections, Descriptions follow

The Professional Practice series provides hands-on professional development preparation for graduate-level artists, designers, creative professionals. Each module offers an in-depth exploration of a core professional topic and provides opportunities for applied work in the topic.

You + Improvisation as Public Speaking for art and design contexts

PD 5570.01

Kathryn Carlsen

Credits 1

Thursdays, 4:00 - 6:45 pm, August 30 - September 27

Improvisation provides students with an accessible and engaging platform on which to practice the skills of effective communication. Each student will learn to respond and react confidently in settings where there is a speaker-to-audience dynamic. Each class session will focus on a theme with an objective to relate public speaking and play to their art or design practice.

You + Grant Writing

PD 5570.02

Erin Treacy

Credits 1

Wednesdays, 4:00 pm - 6:45 pm, August 27 - September 26

In the Writing Effective Grants modules, students will not only learn about the different types of funding opportunities available to them as artists and designers, but will develop actual proposals for well-matched opportunities.

You + Art + Design + Justice

PD 5570.03

Sheila Gaskins

Credits 1

Thursdays, 4:00 - 6:45 pm, October 4 - November 1

Students will use art, design, poetry, music, and theatre games to: talk openly about current events, politics, and race relations; define social justice words, terms, and phrases; and reflect on their own personal "truths."

You + Digital Output/Web Presence ONLINE

PD 5570.04

Kristen Anchor

Credits 1

August 27 - September 26

In the Digital Output module, students will be guided through the process of using time based mediums and other creative digital techniques to both document and tweak aspects of their existing professional practice in order to propel their professional practice into new realms.