

### **Finding and Registering for Classes**

The [Graduate Registration](#) section of the MICA Portal contains everything you need to successfully register for classes. In particular, the [Schedule of Courses](#) provides up-to-date information about what courses are offered, the times they are scheduled to meet, and whether they are full or still have open seats. Be sure to check the courses listed in this guide against the Schedule of Courses, as the information provided in this document may change.

### **Fulfilling Graduate Liberal Arts Requirements**

A variety of courses fulfill graduate liberal arts requirements. All Graduate Liberal Arts (GLA) courses fulfill graduate liberal arts requirements. Undergraduate courses that are at a 300-level or above and are offered by either Humanistic Studies or the History of Art, Design, and Visual Culture can also fulfill graduate liberal arts requirements. English Language Learners may earn up to 3 graduate liberal arts credits for the course GLA 5015 Writing Workshop by taking it twice (once in each of two different semesters). While GLA 5015 Writing Workshop can be taken more than twice for graduate credit, however, only 3 of those credits may count toward the graduate liberal arts requirements.

### **Registering for Undergraduate Courses**

Graduate students cannot automatically register for undergraduate courses that have a prerequisite or other enrollment restriction; rather, they must first obtain written permission from the course instructor. Students should then forward the instructor's approval (via email) to Director of Academic Advising Ken Dippong ([kdippong@mica.edu](mailto:kdippong@mica.edu)), who will process the enrollment.

### **Help Selecting and Registering for Classes**

Ken Dippong works alongside Graduate Program Directors to advise all graduate students. Students with questions about courses, degree requirements, or the registration process should email Ken ([kdippong@mica.edu](mailto:kdippong@mica.edu)) or make an appointment through his [Calendly scheduling page](#).

### **Curatorial Practice Emphasis**

The Curatorial Practice Emphasis (CPE) 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 proposals, presentation, hands-on production, community engagement, and public programming. The concentration entails 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. If you have questions about whether a course can count for the concentration, please contact José Ruiz, [jruiz01@mica.edu](mailto:jruiz01@mica.edu), who advises the Curatorial Practice Emphasis.

### **Emphasis in Intercultural Communication**

The Emphasis in Intercultural Communication (EIC) equips students with intercultural communication skills needed to navigate an increasingly diverse society and globalized world. By cultivating

communication styles and skills, students practice co-constructing meaningful dialogue in liminal spaces. Critical inquiry into intercultural communication theories and frameworks enriches and informs students' preparedness for interactions in proximate multicultural contexts. This 12- credit emphasis addresses a growing need for an expanding repertoire of communication skills as graduate identities evolve. To fulfill this emphasis, students must pass the following four graduate liberal arts courses (each 3 credits): Intercultural Discourse (GLA 5513), Culture + Criticism in the Media (GLA 5515), Cultural Analysis (GLA 5517), and Language + Identity (GLA 5519). These courses are complementary, and can be taken concurrently and in any order. For questions about course curriculum and outcomes, please contact Academic Associate Dean Jacob Rhoads ([jrhoads@mica.edu](mailto:jrhoads@mica.edu)).

### **Courses Offered through Open Studies**

Graduate students may take one credit-bearing course (up to 3 credits) through Open Studies in either a fall or spring semester. If a student in a degree program is enrolled in at least 12 credits they will not be charged additional tuition for this course. To register for an Open Studies course, email [openstudies@mica.edu](mailto:openstudies@mica.edu) and request to be registered; be sure to include your name, [MICA ID #](#), and the title of the course. For the full schedule of Open Studies courses, please log into the Student Service Center through the mica.edu portal or contact the Open Studies Registrar.

### **Additional Options**

Graduate students can take up to two graduate-level elective courses per year at partner institutions through the [Baltimore Student Exchange Program](#). Students who wish to take courses through the program should complete a [BSEP Form](#) and submit it to the Office of Enrollment Services for approval. With the permission of their Program Director, students may also receive elective credit for professional internships arranged through the [Career Development Office](#).

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## **SELECTED FALL 2024 GRADUATE LIBERAL ARTS COURSES**

The following is an abbreviated selection of courses offered in the Fall 2024 semester that fulfill the Graduate Liberal Arts requirement.

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### **Aesthetics and Critical Theory**

GLA 5504

Firmin de Brabander

3 Credits

Thursdays, 1:00 PM - 3:45 PM

This seminar introduces key theoretical texts drawn from a range of social and intellectual contexts. Participants will engage cases in art and design using critical tools and perspectives drawn from modern philosophy, psychoanalysis, accounts of modernism and postmodernism, feminism, queer theory, postcolonialism, aesthetics and politics, and the cultural formation of taste, value, and ideology. While the specific emphasis of the seminar changes periodically, this course develops critical analytic and writing skills and prepares students for pressing debates in contemporary art and design. **Graduate students only.**

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**Experimental Narrative/Creative Mixed Media**

GLA 5506

Paul Long

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

This course is designed to explore the practice and direct use of “mixed-media literature”—or writing that utilizes additional mediums to both generate and produce meaning in composing original works of poetry, fiction, and/or non-fiction. Often this means that traditional text is joined by new visual elements, additional documents, or changes in the overall design of the page. The class will investigate the rise of mixed-media communication in our daily lives. Students will explore different ways for viewing and creating mixed-media literature, including picture books, graphic novels, and other visual formats.

**Graduate students only.**

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**Contemplating Early Cinema**

GLA 5510

KJ Mohr

3 Credits

Wednesdays, 4:00 PM - 7:00 PM

This course is designed for MFA Filmmaking students and for all graduate students interested in film analysis. The course is an introduction to Pre-World War II film history, film studies and film theory & criticism. The course will survey cognitive, formal and ideology-focused theories of film in order to better comprehend the medium. Students will study the major industrial, technological, aesthetic and cultural developments in motion picture history with a special emphasis on increasing representation in front of and behind the camera and de-colonizing cinematic storytelling. **Graduate students only.**

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**Intercultural Discourse**

GLA 5513

Sukyun Lee

3 Credits

Thursdays, 9:00AM - 11:45AM

Previously titled Talking about Art, Design and Media. In Intercultural Discourse at the Intersections of Art, Design + Media, a multi-sensory theme-based interdisciplinary graduate course, you interact with guest artists, designers, scholars, and makers from the community, who come from varied cultural heritages and work in diverse disciplines. Together, everyone engages with topics such as: diversity, equity, language, identity, technology, and globalization. Upon completion of the course, you will have experienced a range of intercultural communication styles, practiced group discussion and facilitation, and developed confidence in oral communication and presentation. Recommended for English Language Learners (ELL) and all students interested in having meaningful conversations with international peers, understanding intercultural issues, or pursuing professional work in global contexts. **Graduate students only. Counts toward the Intercultural Communication Emphasis.**

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### **Culture and Criticism in the Media**

GLA 5515

Sukyun Lee

3 Credits

Thursdays, 1:00PM - 3:45PM

What is the role of the media in shaping how various cultures communicate, understand and imagine each other? Through an examination of central cognitive, behavioral and social concepts as well as contemporary communication theories, students critically analyze media case studies situated in historical perspectives, rhetorical movements and social change. Students research key components of the media messaging process such as persuasion, motivation, purpose, sender/receiver variables, visual design and propaganda efficacy. The relationship between audience and the medium is emphasized. Students explore considerations of implications for society. **Graduate students only. Counts toward the Intercultural Communication Emphasis.**

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### **Philosophy and Pedagogy of Post-Secondary Visual Arts Education**

GLA 5533

TBA

3 Credits

Thursdays, 4:00 PM - 6:45 PM

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. **Graduate students only. Required for the Certificate in the Teaching of College Art.**

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### **Finding Words: The Artist Statement and the Creative Process**

GLA 5559  
Amy Eisner  
3 Credits  
Fridays, 9:00 AM - 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. **Graduate students only.**

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**Art Worlds**

GLA 5582.01  
Jennifer Hirsh  
3 Credits  
Wednesdays, 4:00 PM - 6:45 PM

This graduate seminar investigates the construction of a purported unitary art world and the actual global and local networks of knowledge production it represents. Students will critically engage and analyze how and why works of art have traditionally been validated within museums, the art market, and academic art discourse. Students will use multi-disciplinary readings and research to interrogate genealogies of authority, material exchange, and meaning, and to arrive at new perspectives for understanding cultural production. **Graduate students only.**

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**Art Worlds**

GLA 5582.02  
Jennifer Hirsh  
3 Credits  
Thursdays, 1:00 PM - 4:00 PM

This graduate seminar investigates the construction of a purported unitary art world and the actual global and local networks of knowledge production it represents. Students will critically engage and analyze how and why works of art have traditionally been validated within museums, the art market, and academic art discourse. Students will use multi-disciplinary readings and research to interrogate genealogies of authority, material exchange, and meaning, and to arrive at new perspectives for understanding cultural production. **Graduate students only.**

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**Contemporary Art and Religion**

GLA 5700  
Jacob Rhoads  
3 Credits

Thursdays, 9:00 AM - 11:45 AM

This course introduces theoretical frameworks from the study of religion as tools for thinking about artwork that engages with religious imagery, ideas, and practices. Using a case study approach, it pairs essays on religion—by such scholars as Ahmad Greene-Hayes, Saba Mahmood, and Tomoko Masuzawa—with work by contemporary artists—such as Tania Bruguera, Shahzia Sikander, and Robert Gober. Themes explored through these pairings include embodiment, ritual, discipline, sacrifice, transgression, and belief. Students will consider not only how scholarship on religion might aid the interpretation of contemporary art, but also how works of contemporary art complicate, resist, and exceed the frameworks developed by scholars of religion. **Graduate students only.**

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### **Race, Space, and Place**

AH 5453

Jennifer Hock

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

Explores twentieth-century American architecture and urban spaces through the critical lens of “race.” This course investigates the hidden and explicit ways in which race has structured the US built environment, and discuss how to 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, students will focus on specific buildings and sites that help them 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?

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### **Data, Arts, and Society**

AH 5447

Joo Yun Lee

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

Examines artistic and critical interventions into artificial intelligence (AI), machine learning (ML), and data visualization in art, design, and digital culture. It pays special attention to the possibilities, meanings, and limits of data visualization, data art, and AI for creativity and design. Taking a significant historical inquiry at the intersection of art, science, and technology and positing creative use of AI within the history of generative art, we will undertake a critical consideration of creativity, intelligence, and emergence and a novel relation in human-machine collaboration. The course also ventures into the as yet unexplored sociopolitical and ethical dimension of AI and its cultural ramifications in our networked culture and datafied society. We will examine specific projects that investigate technological biases that categorize individuals and communities based on markers such as race, gender, sexuality, and citizenship in specific social, institutional, and cultural settings, envisioning equitable futures.

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**Queer Dress Codes**

AH 5408

Victoria Pass

3 Credits

Wednesdays, 9:00 AM - 11:45 AM

Explores the ways that fashion has been used by LGBTQ+ people throughout history as a means of expressing their identity and communicating with one another. This course will take an intersectional approach to case studies primarily in Europe, North America. Topics will include: legal restrictions around dress, fashion as a form of resistance, drag culture, queer coding in dress, the role of queer fashion designers, as well as camp aesthetics. Students will be introduced to queer theory and use it as a lens to understand fashion history.

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**The Dawn of Modernity in American Literature**

HLIT 5451

Paul Jaskunas

3 Credits

Tuesdays, 10:00 AM - 12:45 PM

This seminar surveys 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.

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**Environmental Literature**

HLIT 5442

Joseph Martin

3 Credits

Thursdays, 7:00 PM - 9:45 PM

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, Dianne Ackerman, and David Foster Wallace.