

Schedule

You may find everything you need to successfully register for courses at the [Graduate Registration page](#). There you will find the [full schedule of classes](#). Please review this Elective Guide in combination with the official schedule of courses online for specific class details and faculty updates per semester. Class offerings, instructors, days, and times may change. See the [MICA portal](#) for the most up-to-date details.

Graduate Liberal Arts Requirements

Graduate liberal arts courses fulfill graduate liberal arts requirements (i.e., seminar and lecture-based courses). 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 GLA 5015 Writing Workshop by taking the course twice, once 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, all undergraduate courses will require permission to enroll. Graduate students **will not** be able to register automatically for these courses. To enroll in these courses, complete the Graduate Registration Permission Form found at the bottom of the [Graduate Registration page](#). You will need to obtain the necessary signature(s) from course faculty, and submit this form to Enrollment Services.

Questions about Spring 2022 courses?

Contact Ken Dippingong, kdippingong@mica.edu, Director of Academic Advising. Your graduate program directors are also great resources for advising on courses. If you have any curricular questions, please contact Dr. LaShay Harvey, lharvey01@mica.edu, Interim Associate Dean of Student Learning and Research Creation. Students experiencing any issues or challenges with the registration process should work with the Office of Enrollment Services (enrollmentsservices@mica.edu) to have those resolved.

Critical Studies Emphasis (for returning/second-year students only)

The Critical Studies Emphasis (CSE) recognizes MFA and MA students who invest in history, theory, and criticism of various humanities subjects. The CSE is undergoing revision, so it is only available to rising second-year students, as they entered their degree with the CSE option. This emphasis is formed by the successful completion of (15) fifteen credits (or five, 3-credit courses) of graduate-level work in the following approved courses:

- CRST 5000 courses (now GLA)
- CWRT 5000 courses (now GLA)
- AH 5000 courses
- AH 300 and 400 courses
- ED 5533 (now GLA)

- LIT 400 courses
- MCLT 300 & 400 courses
- SSCI 300 courses
- PHIL 300 courses

If you have questions about whether a course can count for the emphasis, please contact Stacey Salazar, Vice Provost for Graduate Studies.

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 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. If you have questions about whether a course can count for the concentration, please contact José Ruiz, jruiz01@mica.edu, who advises the Curatorial Practice Emphasis.

Intercultural Communication Emphasis

The Emphasis in Intercultural Communication (EIC) equips students with the necessary intercultural communication skills anticipated to navigate an increasingly diverse society and globalized world. Through 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 four required graduate liberal arts courses (each 3 credits) listed below. Courses are complementary, can be taken concurrently and in any order. For questions about course curriculum and outcomes, please contact Sukyun Lee (sylee@mica.edu) who advises the Emphasis in Intercultural Communication.

- Intercultural Discourse (GLA 5513)
- Culture + Criticism in the Media (GLA 5515)
- Cultural Analysis (GLA 5517)
- Language + Identity (GLA 5519)

Courses Offered through Open Studies

Graduate students may take one credit-bearing course (up to 3 credits) through Open Studies in either the Fall or Spring semester. Tuition is not charged if a student is enrolled in at least 12 credits in a degree program. Registration for these 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.

Adding nuance to your Educational Experience

You are also welcome to explore graduate-level elective courses at our partner institutions 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 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 November 2021]

GRADUATE LIBERAL ARTS COURSES

An abbreviated selection of courses

DATA, ARTS & SOCIETY

AH 5447

Joo Yun Lee

3 Credits

Thursday 4:00P – 6:45P (EST)

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.

WOMEN IN THE HISTORY OF ART

AH 5472

Kimberly Anderson

3 Credits

Monday 4:00P – 6:45P (EST)

Explores the role women have played in the visual arts as artists, patrons, critics, and historians. This course is suitable for advanced undergraduate and graduate students.

THE WORLD ON SHOW: CULTURAL DISPLAY AND EXCHANGE AT INTERNATIONAL EXPOSITIONS

AH 5475

Jenny Carson

3 Credits

Thursday 1:00P – 3:45P (EST)

This course examines the world's fair phenomenon from 1851, when the first major international exposition was held in London to today. These large-scale exhibitions—which still happen around the world each year—are encyclopedic in their scope and were traditionally devised to demonstrate innovations in the fields of design, industry, arts, science, and culture. Through the fairs we explore a number of themes, including modes of display, international cultural exchange, theories around race and Western hegemony, as well as developments in fashion, graphic, and product design.

THE CRISIS OF GEOMETRIC ABSTRACTION IN THE AMERICAS

AH 5477

Monica Amor

3 Credits

Wednesday 4:00P – 6:45P (EST)

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 transfiguration's 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.

CULTURAL ANALYSIS

GLA 5517

Sukyun Lee

3 Credits

Friday 1:00A – 3:45P (EST)

The foci of this graduate seminar is threefold: 1) to familiarize students with cultural theory drawn from classical and contemporary cultural sociology theorists, 2) to apply theories learned to an empirical research project of choice, 3) to plan a research proposal emphasizing research methodology and design. Taught in an intensive reading, short lecture and workshop format, this course serves as a space for ideation and further exploration of students interested in cultural analysis. Especially for (but not limited to) students earning an Emphasis in Intercultural Communication, this course allows for synthesis with other correlating coursework in the area of intercultural communication. Drawing from key theoretical texts in cultural sociology, students build on the foundations of culture and criticism to plan and execute empirical research. The course culminates in a symposium where students present their research findings through text, multimedia and visual formats. Suited for students from interdisciplinary backgrounds, graduate-level knowledge of sociology theories or research methodology is not a prerequisite.

**satisfies EIC*

PRACTICE-BASED STUDIO

SD 5350.01 or SD 5350.02

Becky Slogeris

3 Credits

Tuesday 9:00A – 3:00P (EST)

Friday 9:00A – 3:00P (EST)

The Center for Social Design engages students in the process of problem solving and collaboration using the power of design to make a positive impact on society. Each semester, students work with a specific organization or initiative and focus on a specific objective or issue. Projects and partners change each semester. Past partners have included the Baltimore City Health Department, Baltimore City Public Schools, JHU Bloomberg School of Public Health, and Maryland Energy Administration. Past projects have focused on energy efficiency, food access, lead poisoning, HIV/AIDS, injury prevention, and health care to name a few. CSD students work alongside educators, design

professionals, nonprofit and corporate organizations to research and experiment on the ways design can support project goals.

LANGUAGE + IDENTITY

GLA 5519

Sukyun Lee

3 Credits

Friday 9:00A – 11:45A (EST)

This course introduces students to language as a cultural phenomena and how it shapes cultural identity positioning within pluralist contexts. As language is one of the most essential factors that contribute to our social identities, this course is designed for non-specialists who desire an introduction to a broad examination of language and society. Students will become more reflective by examining how the role of language and identity affect human perception, attitude and behavior in a diverse culture. Students will develop a linguistic mapping of their community(ies) of discourse both within the United States and across cultural groups represented globally. Students will have opportunities to explore and research sociolinguistic codes such as diverse ways of speaking.

**satisfies EIC*

INTERCULTURAL PRACTICES

CP 5800

Rhea Beckett

3 Credits

Wednesday 4:00P – 6:45P (EST)

Students will be introduced to a triad of cultural producers working in interdisciplinary contexts within and across cultures. A series of case studies and special guests will analyze the politics and ethics of intercultural practices and how they can engage, alter perception, and energize communities. The course will examine the tools that cultural producers, organizers, and activists are using to empower and assert new narratives.

**satisfies Curatorial Practice Emphasis*

CONTEMPORARY AESTHETICS & CRITICAL THEORY

GLA 5550

Firmin DeBrabander

3 Credits

Thursday 1:00P – 3:45P (EST)

Aesthetics and Critical Theory 1 & 2, taught in the fall and spring respectively, provide a survey of the significant philosophical and critical theories that have influenced aesthetic debates in visual art and culture. Knowledge and understanding of the various methodologies used to create and interpret works of art is emphasized. Aesthetics and Critical Theory 1 covers the early history of philosophy and aesthetic discourse since the Enlightenment, and Aesthetics and Critical Theory 2 covers applied aesthetic theory, with an emphasis on contemporary texts.

GLOBAL EXCHANGE & APPROPRIATION

GLA 5561

Victoria Pass

3 Credits

Wednesday 4:00P – 6:45P (EST)

Examines case studies in the history of cultural flows stimulated by trade, colonization, and globalization with special attention to the unique power dynamics as well as political, and social repercussions of these flows. This course will aim to develop a richer vocabulary and critical framework to understand how cultures adapt, borrow, combine, misuse, buy, and steal from each other, and how they represent, hybridize, and mimic one another in the realms of design and craft. The course will also consider ways that cultures have represented and packaged themselves for export and consumption by others.

CONTEMPLATING MODERN CINEMA

GLA 5610

Kirsten Mohr

3 Credits

Wednesday 4:00P – 7:00P (EST)

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.

WRTG WKP: ARTIST AS WRITER

GLA 5016

TBA

1.5 Credits

Thursday 9:00A – 10:30a (EST)

Writing well is helpful to designers, illustrators, curators, educators, and artists. In this course, you engage in exploratory writing in order to understand the varied functions of structure and tone. You finish this course equipped with practical tools for writing that will contribute to your success in graduate liberal arts and studio courses. Recommended for English Language Learners (ELL) and all students seeking a better understanding of academic writing conventions. This course complements Writing Workshop: Artist As Researcher.

FINDING WORDS: ARTIST STATEMENT

GLA 5559

Amy Eisner

3 Credits

Friday 9:00A – 11:45A (EST)

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.

TRUE CRIME

LIT 5410

Mikita Brottman

3 Credits

Tuesday 1:00P – 3:45P (EST)

This course focuses 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, students 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, consider how our feelings about real-life crime can help us understand how a culture defines itself by its taboos and transgressors.

**Note: this is a combined section course with both undergraduate and graduate students.*

VISUAL IDENTITY

GD 5202

Jennifer Cole Phillips

3 Credits

Thursday 5:00P – 8:00P (EST)

The best brands seamlessly reflect the essence and ethos of what and who they stand for. This portfolio-building course equips students to strategize, create, and deploy the visual and verbal language needed to mobilize a visual identity system across media. In-depth projects explore research strategies, design thinking, formstorming, dynamic identity (motion), and application systems within the practice of building brand languages. This course allows the time and attention needed to make multiple levels of detail and refinements. Preparing and documenting projects for the portfolio will also be covered.

GRADUATE STUDIO COURSES

An abbreviated selection of courses

WHO, WHAT, DATAWEAR II

GST 5570

Annet Couwenberg

3 Credits

Wednesday 8:30A – 2:00P (EST)

This research-practice based course encourages, international cross-pollination and trans-cultural investigations Future Sustainable and Innovative Materials, and how it applies to making and designing for the body. With the TU/e Wearable Senses Lab and Fashion Tech Farm, NL, and the University of Art London, College of Fashion, GB, we will

contribute to this critical dialogue about the state and future of digital and physical design. We will pull from the diverse competencies of each institution, future emerging and digital methodologies, sustainability and new innovative materials. Hands-on workshops in data collection and transmission, using environmental data and material research to inform the design of a prototype. Augmented with readings and discussions based in digital, social and cultural theories. Students exchange experiences and technical information, participate in workshops with their overseas peers, share resources, collaborate on projects, and connect through social media and other digital interfaces.

C LAB: A CERAMICS THINK TANK

CE 5500

Victoria Jang

3 Credits

Wednesday 4:00P – 10:00P (EST)

A project-based graduate/ undergraduate studio elective that asks students to explore and re-imagine the medium of ceramics and contemporary object design from a critical, interrogative approach. Students address themes of commodity, the aesthetics and craft of the factory, materiality and meaning. Students work individually and collaboratively, utilizing some new technologies (in kiln technology and digital fabrication) and in the design of tools and material approaches. This course is about problem solving with a focus on process, research documentation and prototypes as the main by-product. Students pursue a semester long experience in individual research with the ceramic material with an eye towards a wide variety of themes and outcomes. Processes and approaches to the material will focus on innovation and personal development in our approach.

GRAPHIC DESIGN/ILLUSTRATION COLLABORATIVE STUDIO

GD 5037

Rebecca Bradley & Sandra Maxa

3 Credits

Wednesday 8:30A – 2:00P (EST)

This multi-disciplinary, team-based studio course engages graduate students in visual communication projects with and for non-profit and community partners. Students take on roles as designer, illustrator, art director and project manager at different points throughout a project cycle, broadening their skills in ideation, typography, traditional and digital media, as well as creating for specific audiences. Lectures on professional practice topics including licensing, contracts and intellectual property complement the studio work.

GRAPHIC DESIGN FOR THE WEB

GD 5350

Greg Fisk + Charlie Michael

3 Credits

Tuesday 5:00P – 8:00P (EST)

This front-end-focused web design course will explore the tools, foundational principles, and conceptual frameworks required for designing contemporary websites. Through a practical lens, students will approach web design from an innovative, design-driven perspective. Most web design courses have a strong focus on coding with HTML, CSS, and JavaScript. This is not that course. Instead, methods for conceptualizing, designing, and collaborating on larger scale projects will be emphasized. Students will gain a clear understanding of how to design for the internet and the mediums required to be actionable in the design field. Web design will be framed as an important and integral part of a holistic communication design ecosystem.

GRADUATE SCREENPRINT STUDIO

GD 5360

Kimberly Bentley + Kyle Van Horn

3 Credits

Wednesday 4:00P – 10:00P (EST)

This course will explore the techniques and strengths of water-based screenprinting, using both traditional and non-traditional methods of stencil making. Students will learn the basic principles and concepts of the photo screenprinting process, using hand-drawn and digital film positives. Students will learn how to apply the methods, materials, and aesthetic character of this process to their own body of work, and/or to develop a new body of work specific to this course. This class is very hands-on and technique driven, while also encouraging exploration and experimentation within the medium. Additionally, this class will delve into the world of Risograph, another stencil-based printmaking process. Students will learn the basics of Risograph printing and file-set up and explore the unique texture and tone of the medium in at least one project. Students from all disciplines are encouraged to enroll.

GRADUATE TYPOGRAPHY

GD 5568

Shiva Nallaperumal

3 Credits

Wednesday 9:00A – 12:00P (EST)

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.

GRADUATE MOTION GRAPHICS

GD 5569

Sean Dong

3 Credits

Wednesday 5:00P – 8:00P (EST)

This course focuses on time-based design elements of space, pacing, and motion as they relate to graphic communication. Students gain a solid skill set in After Effects and the principles of motion design. Course projects incorporate storytelling, interactive applications, and branding. Students will learn to create storyboards, animatics, and style frames, and develop a professional workflow. Orienting projects around thesis work or other self-determined endeavors is encouraged.

THE ILLUSTRATED POSTER

ILP 5715

George Wylesol

3 Credits

Wednesday 8:30A – 2:00P (EST)

Though hundreds of years old, the poster remains a potent and accessible method for artists to share their work with the public. This course explores the development of illustrating images and typography for various kinds of posters: advertising, cultural, educational and political. Students will be expected to develop concepts and an individual visual language appropriate for each assignment and intended audience. A variety of techniques for mass printing production will be explored as well as the techniques used by significant poster designers.

ADVANCED PUBLICATION DESIGN

GD 5512

Shiva Nallaperumal

3 Credits

Tuesday 9:00A – 12:00P (EST)

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. A range of publication formats will be explored, such as Magazines, brochures, and booklets.

UNDERGRADUATE LIBERAL ARTS ELECTIVES

Graduate students **must** get permission from undergraduate faculty to register for courses. Graduate students should consider 300 and 400 level undergraduate courses.

ARTS OF JAPAN

AH 302

Sonja Kelley

3 Credits

Friday 9:00A – 11:45A (EST)

Overviews Japanese art from the prehistoric period to modern times. Religious art, including that of Shinto and various schools of Buddhism will be discussed. Students will also examine Japan's secular art such as paintings commissioned by the shoguns, Edo-period woodblock prints produced for a wide audience, and modern and contemporary works that circulate in today's international art market.

ART SINCE THE 1960's

AH 309

Jennifer Hylton

3 Credits

Friday 1:00P – 3:45P (EST)

Examines important developments in American and European art and criticism from the 1960s until 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.

POVERTY & HOMELESSNESS

SSCI 323 – TH.01

Mary Washington

3 Credits

Monday 9:00A – 11:45A (EST)

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.

PROBLEMS IN CONTEMPORARY ART

AH 370.01 & 370.02

Monica Amor

3 Credits

(.01) Thursday 9:00A – 11:45A (EST)

(.02) Thursday 4:00P – 6:45P (EST)

Students 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.

UNDERGRADUATE STUDIO ELECTIVES

Graduate students **must** get permission from undergraduate faculty to register for courses. Graduate students should consider 300 and 400 level undergraduate courses.

VIRTUAL TO REAL: RAPID PROTOTYPE FOR ARTISTS

AN 334

Steve Meneely

3 Credits

Tuesday 9:00A – 3:00P (EST)

Explores the expressive potential and technical underpinnings of the computer rapid prototyping processes such as 3D 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 pose-able action figures to models of utilitarian objects such as furniture or articulated sculptural forms that can be used in kinetic artworks.

SPECIAL TOPICS IN CERAMICS: CAN WE DECOLONIZE OUR AESTHETICS?

CE 399

Christopher Brown

3 Credits

Thursday 4:00P – 10:00P (EST)

The course will pursue art as a pluriversal phenomena. This is a project-based course that will engage the community in identifying systems of privilege while exploring a personal ethnicity and cultural connection to our work. Within the context and practice of figurative work, specifically self-portraiture in the ceramic medium, students will explore a range of personal, political and social issues. Considering the potential of exchange versus appropriation, and the mechanisms of systemic racism, this course will utilize making, reading, writing and dialogue in an attempt to understand how aesthetic standards are imprinted and homogenized through western lens. We will consider ceramic traditions with a global perspective. The course focuses on intermediate and advanced hand building, surfacing/glaze as well as post firing techniques with an emphasis on expressive skill building and broad media applications.

EXPERIMENTAL GARMET

FB 322

Marla Parker

3 Credits

Monday 4:00P – 10:00P (EST)

An exploration of 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.

MIXED MEDIA BOOK

GFA 305

Stephanie Garmey

3 Credits

Friday 9:00A – 3:00P (EST)

This course focuses on a variety of contemporary book forms and emphasizes the freedom to develop the content within. Structures are created by experimenting with scale from the small and intimate to the large and expressive, to the sculptural, with a look at installation. Students also create with a variety of materials, exploring the relationship between the book form and materials selected. Some areas explored include trace mono-prints, contemporary paper cutting, wet and dry media, embroidery drawing, alternative surfaces, and dipped paper encaustics for transparent books.

PRODUCT DESIGN AND PROTOTYPING

GD 307

TBA 3 Credits

Tuesday 9:00A – 3:00P (EST)

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

IMAGINATIVE REALISM

IL 307

Patrick O'Brien

3 Credits

Thursday 9:00A – 3:00P (EST)

In this course students learn how to create convincing illustrations of scenes that don't exist in the real world. Students learn to use color and light to realistically portray scenes from fantasy to the future, from historic to prehistoric. Concept artists and character designers learn to visualize their ideas and express them on page or screen. Projects 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.

LIVE ELECTRONIC MUSIC & MEDIA

IA 385

Jason Sloan

3 Credits

Tuesday 4:00P – 10:00P (EST)

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 is used to complete most class projects. Students also have access to variety of electronic music hardware including a large format modular synthesizer, sequencer, MIDI controllers and other tools. The course traces the history of 20th & 21st century electronic music through lectures, guest artists, readings and documentaries. Creative projects follow the students individual interests, while also contributing to a common live performance event at the end of the semester.

REPETITION/THE COPY/THE CLONE

IS 349

Abigail Lucien

3 Credits

Wednesday 4:00P – 10:00P (EST)

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 3D scanning and 3D printing to name a few. In this course, students will examine a myriad of 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 3D scanning.

RESEARCH METHODS FOR PAINTERS

PT 341

Lauren Adams

3 Credits

Wednesday 8:30A – 2:00P (EST)

This course is designed to introduce research as a form of artistic meaning-making, and equip students to develop ongoing research for long-term future investigation. Students will synthesize questions prompted by their research into inventive and expansive investigations in painting and mixed media, developing a portfolio of works informed by a specific body of research. Guided exercises and self-directed processes will constitute student exploration of their chosen subject matter (students do not need to have a research topic identified before the course begins). The sources for student research projects may include historical archives, special collections, oral interviews, or self-assembled collections. Students will exercise technical, conceptual, and professional skills with sensitivity and respect through exposure to a variety of discipline-specific research methodologies. Students will in site tours of libraries, archives and special collections, and increase their familiarity with the historical context for the artist as researcher.