

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 Fall 2022 courses?

Contact Ken Dippong, kdippong@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 (enrollmentservices@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 Jeffry Cudlin, judlin@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

DESIGN, THEORY AND PRACTICE

GLA 5402

Ellen Lupton + Dare Turner

3 Credits

Tuesday 1:00P – 3:45P (EST)

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 discussing, 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 intensive writings by contemporary and historic designers, critics, and theorists. This course prepares students for framing and producing an independent thesis project.

ART, LAND, AND LANDSCAPE

GLA 5533

Benjamin Olshin

3 Credits

Wednesday 4:00P – 6:45P (EST)

The landscape and our interaction with it comprise one of the most fundamental and complex of all human experiences. In this transdisciplinary seminar, we investigate how humans, as self-aware beings, strive to find meaningful relationships with the landscape around them, including theories about the Earth, concepts behind mapping, Eastern and Western painting traditions, site-specific sculpture, architecture, land art, and manipulation of the land from Easter Island to suburbia.

THE BALTIMORE COURSE: BLACKNESS AS A PORTAL

GLA 5505

Vanessa López

3 Credits

Thursday 1:00A – 3:45P (EST)

In this graduate seminar, students will engage with place-based art research paradigms as those intersect with ecological, social, cultural, and racial literacies – in order to broaden creative practice, develop reciprocal interactions with community members, and deepen connection to place. Designed for all graduate students, this course will have special appeal for those with an interest in one or more of the following: Baltimore, the built environment, global Blackness, community-engaged practices, public art, design for good, and equity as a reciprocal relationship between peoples and the places they inhabit. Each semester this course is offered, a new framework will be employed for understanding Baltimore, the world, and our experience in it. This semester is "Blackness as a Portal."

CULTURE + CRITICISM IN THE MEDIA

GLA 5515

Sukyun Lee

3 Credits

Friday 1:00A – 3:45P (EST)

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.

**Satisfies EIC*

PHILOSOPHY AND PEDAGOGY

GLA 5533

INSTRUCTOR TBA

3 Credits

Thursday 4:00P – 6:45P (EST) (Section 01)

Friday 9:00A – 11:45A (EST) (Section 02)

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.

CONTEMPLATING EARLY CINEMA

GLA 5510

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.

ARCHIVAL ACTIVISM

GLA 5810

Deyane Moses

3 Credits

Thursday 1:00P – 3:45P (EST)

In this course, students will use research methodologies to challenge institutional hegemony and entrenched narratives. Through readings, discussion, and guided research and fieldwork, the class will consider strategies for decolonizing archives and collections and facilitating critical discourse inside and outside of institutions. Students will explore the concept of counter-archives, developing alternative resources for a variety of practices—and engaging audiences with new approaches to curating public history.

**Satisfies Curatorial Practice Emphasis*

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.

ART WORLDS

GLA 5582

Jennifer Hirsh

3 Credits

Wednesday 4:00P – 6:45P (EST)

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.

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

**Satisfies Curatorial Studies Emphasis*

VERY BAD THINGS

SSCI 5437

Ruth Toulson

3 Credits

Friday 9:00A – 11:45A (EST)

What happens when a thing goes bad? What is an unruly object and how does it get that way? Can an object get out of control? Can it be disobedient? In this course in material culture we explore the recalcitrance of things, investigating the moments when objects resist our intentions or confound our expectations. At these vital junctures, things expand beyond the limits of the human imagination, shaking up our sense of the world and our place in it. This course will consider how objects unsettle the presumed docile or one-way dynamic between human actors and material things. We will explore artifacts that surprise or horrify, magical objects, and fetishes, the naughty, the broken, the lost, the painful, and the perverse. Drawing from cultural anthropology, material culture studies, and museum studies, each class focuses on a different "very bad thing": from slave brands to sex toys, from magical amulets to animated corpses.

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

***Satisfies Curatorial Practice Emphasis*

CURATORIAL PRACTICE SEMINAR I

CP 6000

Jackie Milad
3 Credits
Tuesday 4:00P – 7:45P (EST)

An introduction to the interdisciplinary curatorial field, this course provides an overview to the range of strategies that curators employ, both locally and globally, to sustain committed practices centered on community-building, experimentation, and social impact. Workshops and talks with visiting guests expand theoretical inquiry and discourse alongside readings and student-led presentations.

**Satisfies Curatorial Practice Emphasis*

DESIGN METHODOLOGIES

SD 5600
Thomas Gardner & Pickett Slater Harrington
1 Credit
Thursdays 1-3:45pm
09/01/22-09/29/22

Engage with a spectrum of ways of making and shaping work - from formalized design processes such as human-centered design, life-centered design, and participatory design to informal 'drivers,' with a focus on ethics of process, collaboration, and the commons. Open to graduate and upper-level undergraduate students from all degree programs.

SOCIAL LITERACIES

SD 5700
Thomas Gardner & Pickett Slater Harrington
1 Credit
Thursdays 1-3:45pm
10/06/22-11/03/22

With a global perspective firmly rooted in Baltimore City, develop a deeper understanding of the issues of equity, power, race and privilege to think about social problems in a structured way. Open to graduate and upper-level undergraduate students from all degree programs.

DESIGN LITERACIES

SD 5800
Thomas Gardner & Pickett Slater Harrington
1 Credit
Thursdays 1-3:45pm
11/10/22-12/15/22

Examine the work, projects and practices of designers, artists and activists to understand potential models for positive social engagement and impact - supplemented by in-class visits and discussion with local and international practitioners. Open to graduate and upper-level undergraduate students from all degree programs.

GRADUATE STUDIO COURSES

An abbreviated selection of courses

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 LETTERPRESS

GD 5677

Bob Cicero

3 Credits

Wednesday 4:00P – 10:00P (EST)

This course covers the craft of letterpress as it relates to the art of poster-making, 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.

MARKETS FOR CHILDREN

ILP 5720

TBA

3 Credits

Wednesday 8:30A – 2:00P (EST)

Making things for children is equally rewarding and fraught with responsibility. Whether it is for purposes of learning, teaching, playing, imagining, tinkering, wearing, pondering, or observing, each image or object created needs to be understood for its place in a child's universe. In this course, students will make a 5-minute presentation of their project on the first day of classes. This project will be completed through self-directed research and fully prototyped by the end of the semester. Along with completion of the project will be a written paper demonstrating an understanding of the market place for this project and a needs assessment that shows awareness of existing makers of and markets for the project. Projects may include books, blogs, apparel, educational toys, games, decor or other child related project.

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.

HISTORY OF WORLD TEXTILES

AH 324

Julie Geschwind

3 Credits

Monday 1:00P – 3:45P (EST)

Provides students with a general overview of the development of textile forms and practices in various geographies and cultures, including Africa, Asia, the early Americas, India, Pacific Islands, Southeast Asia, and Islamic cultures.

DATA, ARTS & SOCIETY

AH 447

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.

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.

ON THE SURFACE

CE 333

TBA

3 Credits

Monday 4:00P – 10:00P (EST)

Skin, glaze, pattern, decoration, ornamentation... these terms frame our experience of the surface of ceramics. The surface of ceramic art is an incredibly complex technical issue and is loaded with aesthetic, emotional, and political questions. This course will combine several trajectories to deal with both these technical and conceptual layers. From higher temperatures to room temperature, this course will introduce students to the technical issues of surface and multiple firings and will ask them to consider surface within the politics of reference, both historical and contemporary. Glaze chemistry, firing approaches, commercial surfaces as well as digital approaches to generating decoration, pattern and ornamentation are covered within the social and political history of surface in ceramics. The course uses research, writing, and studio practice in its investigation.

ANATOMY FOR ARTISTS

DR 324

Karen Warshal

3 Credits

Thursday 4:00P – 10:00P (EST)

It is often said that if you can draw the figure, you can draw anything. Studies of the nude in western art dates back to the ancient Greeks and, in more modern times, to the 1400's, the period known as the Renaissance. Drawing the nude is the ultimate exercise in learning to see line, proportion and form, and students' ability to deal with these fundamentals of drawing will be greatly enhanced in this course. Inherent in the human figure are various rhythms which are best discovered through careful study of anatomy. This course will, therefore, be twofold in purpose: Ability to handle proportion, line and form will be enhanced through a variety of short and long studies. Extended poses of several hours will be standard throughout this course. Anatomy will be covered in depth and extensively. Students will learn to see the bones and muscles as they present themselves in bony landmarks, in contours, and in modulations of tone. Students will work from models in class, and from master drawings and the plaster casts in Main for homework.

SURFACE RESIST DYEING

FB 334

Piper Shepard

3 Credits

Tuesday 10:00A – 3:30P (EST)

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

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.

BRANDING

GD 360

TBA 3 Credits

Tuesday 9:00A – 3:00P (EST)

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