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 with 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 2021 courses?
Contact LaShay Harvey, lharvey01@mica.edu, Interim Associate Dean of Student Learning and Research Creation. Your graduate program directors are also great resources for advising on courses. 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 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
- Language + Identity
- Culture + Criticism in the Media
- Cultural Analysis

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.

Expanding 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 April 2021]

GRADUATE LIBERAL ARTS COURSES
An abbreviated selection of courses

WRTG WKP: ARTIST AS RESEARCHER
GLA 5015
Elizabeth Leik
1.5 Credits
Friday 1:00P – 2:30P (EST)

Research is essential for designers, illustrators, curators, educators, and artists. Discover inquiry-based writing through several short assignments and one sustained project. You conclude this course with a portfolio of written work 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 research writing conventions. This course complements Writing Workshop: Artist As Writer.

GRADUATE WRITING: CURATING IDEAS
GLA 5017
Abraham Burickson
3 Credits
Thursday 9:00A – 11:45A (EST)

Writing clearly and persuasively is important for aspiring designers, illustrators, curators, educators, and artists. Like a curator choosing from among many possible artworks, a writer selects the most suitable form from many options, in order to thoughtfully argue a point or passionately tell a story. This course demystifies the writing process by engaging you with critical reading, peer dialogue, and diverse approaches to writing. Students gain confidence in yourself as a writer as you discover that building an argument is central to quality academic writing. Recommended for graduate students familiar with academic writing conventions, who wish to better express themselves using words.
ART, LAND AND LANDSCAPE
GLA 5505
Benjamin Olshin
3 Credits
Wednesday 4:00P – 6:45P

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.

EXPERIMENTAL NARRATIVE/CREATIVE MIXED MEDIA
GLA 5506
Paul Long
3 Credits
Thursday 4:00P – 6:45P (EST)

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.

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.

INTERCULTURAL DISCOURSE
GLA 5513
Sukyun Lee 3
Credits
Friday 9:00A – 11:45a (EST)
Course Description

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.

* satisfies EIC

CULTURE AND CRITICISM
GLA 5515
Sukyun Lee 3
Credits
Friday 1:00P – 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

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
TBA
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.

ARCHIVAL ACTIVISM
GLA 5810
TBA
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.

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.

ENVIRONMENTAL LITERATURE
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.

THE DAWN OF MODERNITY IN AMERICAN LITERATURE
LIT 5451
Paul Jaskunas 3
Credits
Wednesday 4:00P – 6:45P (EST)

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 includes fiction by Herman Melville, Mark Twain, Kate Chopin, and Henry James. 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.

STUDIO COURSES
An abbreviated selection of courses

GRAPHIC DESIGN FOR THE WEB
GD 5350
Gregory Fisk
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 TYPEFACE DESIGN
GD 5535
TBA
3 Credits
Friday 9:00A – 12:00P (EST)

Focuses on type design through a series of workshops, assignments and lectures. The course exposes students to professional working methods, lettering techniques, typeface design principles, and typography.

GRADUATE TYPOGRAPHY
GD 5568
Jennifer Cole Phillips 3
Credits
Thursday 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.
USER EXPERIENCE & INTERFACE I  
GD 5570  
Andres Zapata  
3 Credits  
Monday 5:00P – 8:00P (EST)

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.

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.

GRAD REMIX: //creating/the.gif  
ILP 5728  
Kiran Joan  
3 Credits  
Wednesday 4:00P – 10:00P (EST)

In the class students learn to create looping short animations, web .gifs for social media platforms and other applications. Students execute and export .gifs, manage their .gif/video portfolios, analyze and hone their personal processes, and research new solutions for future platforms.

UNRAVEL THE CODE (COURSE)  
FB 5425  
Annet Couwenberg  
3 Credits  
Wednesday 4:00P – 10:00P (EST)

Draws upon traditional crafts to explore emerging technologies of making; pairing 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 which inform the student's research-based projects as the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal kept online. The course concludes with a public presentation of these projects. 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.

UNRAVEL THE CODE (TRAVEL)  
FB 5425TR.01  
Annet Couwenberg  
3 Credits  
October 2021

Travel component of the course FB 425/5425 - Unravel the Code. Registration for FB 425/5425 required.

WHO, WHAT, DATAWEAR
This research-based course encourages cross-pollination and transcultural discussions in future sustainable and innovative materials, and how those apply to design for the body. With international partners such as the University of Art London, College of Fashion, and the TU/e Wearable Senses Lab and Fashion Tech Farm, we will contribute to the critical dialogue about digital and physical design for the body. We will pull from the diverse competencies of each institution, as well as future emerging and digital methodologies, sustainability, new innovative materials, 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. In addition, students will visit their overseas counterparts, leading a collaborative roundtable seminar at the Dutch Design Week.

YOU+ PROFESSIONAL PRACTICE
PD 5570
Erin Treacy
1 Credit
Thursday 4:00P – 6:45P (EST)

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

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.

THE NATURE OF THE BOOK
LIT 307
Alan Orr
3 Credits
Wednesday 9:00A – 11:45A (EST)

This course examines the recent literature concerning the emergence of print culture since the introduction of moveable print to Western Europe in the 15th century. Particular themes and issues explored will include the relationship of the new media of the printed book to the existing media of orality and manuscript, the social, economic, and political circumstances under which books were produced and consumed, and the evolving nature of reading practices. Authors studied will include Elizabeth Eisenstein, Adrian Johns, Anthony Grafton, Roger Chartier, Ann Blair, D. F. Mackenzie, Ken Macmillan, Carla Ginzburg, and William Sherman.

PHILOSOPHY OF RELIGION
PHIL 340
Arpan Roy
3 Credits
Friday 1:00P – 3:45P (EST)

Religion is a universal feature of human civilization, and a central motivating factor in much that humans do, how they live, and organize their lives. This course seeks to understand religion as a motivating force, and offer students the opportunity to evaluate it as such. This entails analyzing ideas, arguments and concepts central to religion, or at least many or most religions: the nature of the
divine, the afterlife, virtue, the soul, and the like. Other issues of interest to be the interaction of philosophy and theology, the nature of religious language and practice, and the problem of evil. Naturally, a prime consideration in any philosophy of religion class will be the very existence of god, however, consider the prospect of a secular age, and whether humans may be able to live without religion.

**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.

**2D CHARACTER ANIMATION**

AN 363  
Laurence Arcadias  
3 Credits  
Tuesday 9:00A – 3:00P (EST)

Introduces students to the process of creating effective animated characters. Students learn to articulate a character’s persona and embody that persona in appropriate movements and gestures by producing a series of short animations that explore a character’s temperament, behavior, expression, timing, balance, mood, and attitude. Students also experiment with acting techniques that will help them create memorable animations that engage and excite audiences.

**MATERIALS AND FABRICATION**

AD 351  
Christopher Brown 3  
Credits  
Thursday 4:00P – 10:00P (EST)

Explores the world of materials and the processes utilized in transforming them. It will address both traditional building materials and systems as well as new materials, technologies and emerging digital fabrication potentials. Students will engage in hands on building projects as well as research projects. Students will also gain a familiarity with the equipment and processes in MICA’s digital fabrication (dFab) studio facilities.

**ANATOMY FOR ARTISTS**

DR 324  
Karen Warshel 3  
Credits  
Thursday 4:00P – 10:00P (EST)

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

**FASHIONING CULTURE/READRESSING CLOTHING**

FB 316  
Valeska Populoh 3  
Credits  
Tuesday 9:00A – 3:00P (EST)

Fashion and clothing can be called material zeitgeists of culture. This course addresses the influences, affinities, and relationships of fashion, the visual arts and culture. Issues covered in this studio/seminar are contemporary fashion’s relationship with the high and low divide in art and popular culture, the power of connection and communication through clothing, ethical questions surrounding fashion and production, and ubiquitous venue of clothing as an artistic endeavor. In addition, this course explores questions of the historical significance of cloth, clothing and culture for the discourse of fashion. This course is structured around student’s experimentation with and development of a multifaceted research and creative practice that supports their artistic concerns. Readings, discussions and research enhance the student’s skills in interpreting and articulating their understanding of art, fashion, clothing and culture.

**EXPERIMENTAL COMIX**

IL 312
Comics have been growing as an artistic form of expression since their inception about 150 years ago. Currently, some unexpected mediums and formats are used in the creation of sequential art. These include non-traditional materials such as: painting, collage, fumetti, digital art, etc... and art styles influenced by Expressionism, Symbolism and Pop Art and others. The methods of distribution also have expanded: from zines and self-published comics, to artist books, to web comics. This course addresses the expanding and multimedia world of comics through assignments and lectures. Students gain a broad appreciation of the state of the medium.

IMMERSIVE/INTERACTIVE STUDIO
IA 340
Daniel Grantham
3 Credits
Wednesday 8:30A – 2:00P (EST)

This course is an integrated studio for students with different perspectives and practices centered around immersion, interactivity and engagement. Both digital (VR/AR, electronics, apps) and analog practitioners (low tech/no tech) are welcome, as are Sound Artists and performers interested in immersion and interactivity. The focus and challenge will be to bridge gaps, create dialog, and devise hybrid methods to produce compelling and critical experiences for both participants and audience members. While technologies for class use will be provided and supported it is highly recommended that class members interested in using technology have had previous experiences working in more technical areas of interaction and immersion so that they may use the class to connect with others and explore experiential issues beyond technical mastery. Each student will make, present, and document two projects throughout the semester in the media of their choosing. Historical, critical and technical content provided via lecture, demo, research and critique.

CONVERSATIONS AS MUSE
IS 326
Abigail Deville
3 Credits
Friday 9:00A – 3:00P (EST)

A guiding spirit or a source of inspiration, often in the form of dialogue, engages one to muse and become absorbed in self- and other-referential thought. In this studio class students work, converse, and imagine with targeted audiences from areas outside the immediate MICA community in a concerted effort to take an active, collaborative, and reciprocal role in community engagement. Students develop ideas for their proposed projects after extensively researching possibilities and conducting self-directed outreach with a given group. Recent projects have worked with the Men’s Center in East Baltimore, the Water Treatment Plant in Baltimore, and Baltimore Act Up. Students are encouraged to work collaboratively with the understanding that their artwork will become a critical voice in the engagement with and empowerment of the public sphere. Projects may take the form of site-specific work in or around the City of Baltimore, community collaborations, performances, tours, or other types of interventions.

STUDIO LIGHTING
PH 335
Jay Gould
3 Credits
Thursday 4:00P – 10:00P (EST)

Explores controlled lighting for still photography in the studio. Students use continuous light sources, electronic studio flash equipment, and natural light to photograph, from small to large studio set ups, macro photography, and models on background paper, sweeps, and locations.