

MARYLAND
INSTITUTE
COLLEGE
OF ART

M | I | C | A

**Academic Catalog
2018 - 19**

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Undergraduate Academic Programs

Undergraduate Academic Programs

UNDERGRADUATE CURRICULUM OVERVIEW

HOW TO USE THE SECTIONS THAT FOLLOW

This overview of the MICA undergraduate curriculum is divided into sections that outline first the core requirements shared by all students (first-year experience core requirements and liberal arts core requirements) and then the specific requirements for undergraduate majors, humanistic studies minors and studio concentrations. Because courses offered by any undergraduate department may be used to fulfill a number of different requirements depending upon a student's degree plan (for that department's major, for example, or for majors, concentrations, or minors administered by other departments), all course descriptions are grouped together at the end of this chapter. The course list is organized alphabetically by department.

REQUIREMENTS FOR THE BACHELOR OF FINE ARTS (B.F.A.)

MICA's curriculum combines intensive studio coursework with rigorous liberal arts beginning in the first-year experience year. Students pursuing the bachelor of fine arts complete a common set of first-year experience requirements, as well as requirements for a major in one of the discipline areas listed below. In addition to the major, students have the option of using elective studio credit to pursue a studio concentration or of increasing the number of liberal arts credits taken to pursue a minor in art history or in humanistic studies.

Students also have the opportunity to develop a four-year program that fully integrates a B.F.A. in a studio discipline with a major in Humanistic Studies. See page 16 for more information.

REQUIREMENTS FOR THE B.F.A.—ALL MAJORS

	Total Credits
24	First-year Core Studio Requirements
15	Liberal Arts Core Requirements—Art History
27	Liberal Arts Core Requirements—Humanistic Studies
54	Required Credits in the Major
120/126	Total Credits Required for the B.F.A.

See the sections that follow for course requirements for individual programs, including first-year, liberal arts, majors, minors and concentrations.

MAJORS

- Animation
- Architectural Design
- Art History, Theory and Criticism
- Ceramics
- Drawing
- Fiber
- Film and Video
- Game Design
- General Fine Arts
- Graphic Design
- Illustration
- Interactive Arts
- Interdisciplinary Sculpture
- Painting
- Photography
- Printmaking
- Product Design

MAJORS WITH HUMANISTIC STUDIES INTEGRATED DEGREE PLAN

- Animation and Humanistic Studies
- Architectural Design and Humanistic Studies
-
- Ceramics and Humanistic Studies
- Drawing and Humanistic Studies
- Fiber and Humanistic Studies
- Film and Video and Humanistic Studies
-
- General Fine Arts and Humanistic Studies
- Graphic Design and Humanistic Studies
- Illustration and Humanistic Studies
- Interactive Arts and Humanistic Studies
- Interdisciplinary Sculpture and Humanistic Studies
- Painting and Humanistic Studies
- Photography and Humanistic Studies
- Printmaking and Humanistic Studies
-

ART EDUCATION PROGRAM

B.F.A. and Master of Arts in Teaching (B.F.A./M.A.T.)

CAPSTONE PROGRAMS

- | | |
|------------------------------------|----------------------|
| Business of Art & Design (M.P.S.) | Social Design (M.A.) |
| Critical Studies (M.A.) | UX Design (M.P.S.) |
| Information Visualization (M.P.S.) | |

LIBERAL ARTS MINORS

- | | |
|-----------------|----------------------|
| Art History | Creative Writing |
| Critical Theory | Culture and Politics |
| Gender Studies | Literary Studies |

STUDIO CONCENTRATIONS

- | | |
|----------------------|----------------------------------|
| Animation | Illustration |
| Architectural Design | Interactive Arts |
| Book Arts | Painting |
| Ceramics | Photography |
| Curatorial Studies | Printmaking |
| Experimental Fashion | Sequential Art |
| Film and Video | Sound Art |
| Filmmaking | Sustainability & Social Practice |
| Games Arts | Theater |
| Graphic Design | |

FIRST YEAR EXPERIENCE CORE REQUIREMENTS

MICA's First Year Experience has been crafted to provide a rigorous, integrated curriculum that reflects the diversity of our people and our learning pathways. Students are challenged by courses that share a philosophy of learning through making-thinking-exploring-reflecting and honor the needs of individuals to define their relationship to the world as artists and designers. The program assists students as they consider their major options, providing a breadth of experiences while promoting in-depth thinking and skill development.

Mission: The MICA First Year Experience provides a rigorous, supportive environment emphasizing sequential, intellectually informed, hands-on instruction of practical and conceptual skills for students to become active lifelong learners, makers and creative risk takers in the fields of art and design.

By the conclusion of the First Year Experience, Students will demonstrate the ability to:

- Apply a range of technical and conceptual skills to art and design media in order to construct meaning.
- Develop and solve problems through investigation, experimentation and ethical research.
- Interpret meaning through analysis of the observed world.
- Integrate best practices for professionalism.
- Consider cross cultural and intercultural learning in the classroom as a local, national and global learning space.

FIRST-YEAR EXPERIENCE

Freshmen typically complete 15– 16.5 credits each semester. Taking more than 16.5 credits requires the approval of first-year experience cochairs or the first-year experience academic advisor.

Course Title		Credits
All student take these required courses		
Drawing: Tradition & Innovation	FF 161	3
Drawing: Contemporary Practices	FF 162	3
Forum I (freshman advising happens in this class)	FF 111	3
Forum II	FF 112	3
Art Matters	AH 100	3
Critical Inquiry	HMST 101	3
Students choose one course in Color/Design		
Found and Focused	FF 120A	3
Surface and Screen	FF 120B	3
Students choose one course in Form/Space		
Body/World/Machine	FF 130B	3
Prototype/Situate/Fabricate	FF 130A	3
Students choose one course in Systems/Time		
Haptics and Optics	FF 140A	3
Cartographies	FF 140B	3
Choose one from Program Electives		
One elective course from any program		3
Total Credits for the First Year Experience		30

FIRST-YEAR EXPERIENCE ELECTIVES		
Course Title	Course #	Credits
Intro to Architectural Design	AD 251	3
Modernism & After	AH 201	3
Principles of Animation	AN 202	3
Intro to 3-D Computer Animation	AN 203	3
Intro to Ceramics: Hand-Built Form	CE 200	3
Intro to Ceramics: Wheel-Thrown Form	CE 201	3
Intro to Fiber	FB 200	3
Moving Image I	FILM 200	3
Intro to Graphic Design	GD 100	3
Game/Play	IA 225	3
Intro to Illustration	IL 138	3
Drawing As Illustration	IL 100	3
Intro to Sculpture	IS 200	3
Intro to Wood	IS 202	3
Black & White Film Photo I	PH 232	3
Digital Photo I	PH 262	3
Intro to Printmaking: Traditional Media	PR 200	3
Intro to Printmaking: Photo & Digital	PR 202	3
Painting I	PT 150	3
Design Studio: Fundamentals	PRD 201	3
Finding Baltimore	FF 148	3

COURSE DESCRIPTIONS

See page 49 more detailed descriptions of these courses.

LIBERAL ARTS CORE REQUIREMENTS

ART HISTORY

The mission of the Art History, Theory and Criticism Department is to educate all MICA student artists in the history and theory of art, to prepare B.F.A. graduates who are familiar with a variety of approaches to the study of art and to train and engage students in critical thinking. Through the study of art history, MICA students gain the tools with which to interpret contemporary and historical art intelligently, with attention to cultural context outside the classroom and beyond the college campus.

All B.F.A. students are required to take 15 credits (five courses) in art history. In the freshman year, students take the innovative course, Art Matters, followed by Modernism and After in their sophomore year and three art history electives of their own choosing. The art history core curriculum enables students to develop critical thinking, research and writing skills while creating their own in-depth art history curriculum.

LIBERAL ARTS CORE REQUIREMENTS: ART HISTORY FOR THE B.F.A.

Course #	Credits	Course Title
AH 100	3	Art Matters (part of First Year Experience)
AH 201	3	Modernism and After
AH	9	Art History Electives
	15	Total Art History Core Requirements

ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

See page 8 for a description of the major in Art History, Theory and Criticism and page 24 for a description of the minor in art history.

HUMANISTIC STUDIES

MICA's Humanistic Studies core requirement focuses less on teaching a generic "canon" of knowledge and more on providing students with the critical thinking, analytical and research skills they need for lifelong learning. Coursework in this area has been carefully crafted to complement, deepen and enrich the studio practice of each MICA student and also allows them to develop a conceptual and critical framework for artistic inquiry.

LIBERAL ARTS CORE REQUIREMENTS: HUMANISTIC STUDIES FOR THE B.F.A.

Course #	Credits	Course Title
HMST 101	3	Critical Inquiry (part of First Year Experience)
	6	Intellectual History Electives 1 and 2
	3	Science/Math Elective
	3	Theory Elective
	6	Humanistic Studies Literature/Creative Writing Electives (any level)*
	3	Academic Elective
	3	Academic Elective (or Writing Workshop)
	27	Total Humanistic Studies Core Requirements

** One Literature/Creative Writing Electives must be take at 300 or 400 level, the other may be taken at any level*

ADDITIONAL PROGRAMS OF STUDY IN HMST

See page 25 for a description of HMST minors.

ANIMATION

Animation is an exciting and growing field with many career possibilities. Whether in major entertainment studios, independent film production, or new media practice such as video games, internet, portable devices, animation is in high demand. It is also an integral part of many other disciplines such as architectural, scientific or medical imaging, leading to research career opportunities.

The Animation Department at MICA is committed to helping students foster their dreams under the guidance and support of experienced animators. While students perfect their skills for professional practice they are also encouraged to explore and develop their personal voices. A balance between the hand-made and new technology, combined with acting, storytelling and critical thinking helps students sharpen their vision as responsible artists ready to engage in today's global art community. MICA also strongly promotes the international aspect of animation, developing bonds with Europe and Asia.

MICA's animation students begin with a fundamental understanding of the art of movement. They work in 2-D hand-drawn animation, 3-D computer imaging, stop-motion and history of animation and innovative combinations of these processes, culminating in a thesis film in their final year.

Our alumni work for companies like DreamWorks, Blue Sky Studio, Disney, Yahoo, Laika and MTV and many continue their education in graduate programs or have successful careers as freelance artists in the field.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ANIMATION

Course Title	Course #	Credits
Principles of Animation	AN 202	3
Introduction to 3-D Computer Animation or Stop-Motion Animation	AN 203 or AN 225	3
Animation Pre-Production	AN 245	3
Digital Tools for Animation (or AN 455 with Chair's approval)	AN 255	3
Stop Motion Open Studio, or 2-D Character Animation, or 3-D Character Animation	AN 340, AN 363 or AN 364	3
History of Animation (counts toward AH elective requirement)	AH 366	3
Professional Practice for Animators I	AN 385	1.50
Professional Practice for Animators II	AN 485	1.50
Animation Senior Thesis I	AN 498	6
Animation Senior Thesis II	AN 499	6
Animation Electives	AN	9
Project Courses (to be determined)		9
Studio Electives		6
Total for Animation Major		57

STUDIO CONCENTRATION IN ANIMATION

See page 26.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ANIMATION

See page 16.

ARCHITECTURAL DESIGN

The discipline of architecture is inherently multifaceted. Spatial, social and cultural considerations frame every project. History, technology and society come together in the design of buildings, public spaces and installations.

An architectural idea needs to traverse several media and converse in 2-D and in 3-D simultaneously. The student's learning of the inherent multidisciplinary practice of Architecture is at MICA augmented by interactions with allied fine arts and design disciplines, a famous interdisciplinary pedagogy and a spirit of collaboration, creativity and innovation. Architecture is a powerful tool that can change the shape of things and the way we think about them. From day one the Architectural Design student at MICA knows that this is a deeply creative and artistic process.

The discipline of architecture offers an excellent education because of its multi-faceted nature. Students are compelled to consider a complexity of relationships rarely presented by other areas of study. Problem solving at a conceptual, practical and material level is a complex process, the learning of which, creates nimble, precise and thoughtful citizens. The complexity of architecture as a language and the sophistication required of an architectural designer, prepares students for success in many arenas.

The architectural design program at MICA is organized around 3 themes: spatial and formal, studied through materiality and dimension; social and cultural, studied through meaning and metaphor; and professional practice, studied through research, outreach and practice. Each of the three themes is the focus for each year of study.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ARCHITECTURAL DESIGN

Course Title	Course #	Credits
Integrated 3-D Design	AD 200	3
Methods	AD 201	3
Scientific Readings: Physics (fulfills Science/Math requirement)	NSCI 201E	3
Structures	AD 205	3
Interior and Exterior	AD 210	3
Digital Drawing	AD 211	3
World Architecture (counts toward AH elective requirement)	AH 249	3
Architectural Lab I	AD 300	3
Materials and Fabrication	AD 301	3
Architectural Lab II	AD 310	3
Building Technology	AD 311	3
Modern Architecture & Urbanism (counts toward AH elective requirement)	AH 376	3
Contemporary Architectural Criticism (fulfills Theory requirement)	AH 379TH	3
Architectural Lab III	AD 400	3
Advanced Drawing	AD 401	3
Architectural Lab IV: Thesis	AD 410	6
Professional Development	AD 411	3
Studio Electives		15
Total for the Architectural Design Major:		69

STUDIO CONCENTRATION IN ARCHITECTURAL DESIGN

See page 27.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ARCHITECTURAL DESIGN

See page 16 for a description of the Humanistic Studies major.

ART HISTORY, THEORY AND CRITICISM

MICA offers both an undergraduate major in art history, theory and criticism and a minor in art history. The major offers a unique opportunity to pursue a bachelor of fine arts (B.F.A.) degree in art history within the context of one of the nation's top colleges of art and design. Central to the work of the art historian is the study of the history of creativity. At MICA, a student majoring in art history is immersed in studio practice and is a member of a dynamic community of artists and designers. MICA's offerings in art history are of a quality and expansiveness unmatched even by many top liberal arts colleges. MICA graduates with a particular interest in the field have gone on to graduate study and to successful careers in art history, museum studies, curatorial practice and other related fields.

MICA's curriculum in art history balances academic coursework and independent research with a significant studio component. Almost half of the total credits required for the major are in studio coursework and art history majors are strongly encouraged to use their studio electives to pursue a concentration in a studio discipline. In the four-year program, students complete a total of 39 credits in art history, 27 credits in other liberal arts disciplines and 60 credits in studio coursework – approximately half of their coursework in academics and half in the studio. The intensive studio practice integral to the B.F.A. in art history, theory and criticism at MICA strengthens students' own art-making and informs their studies and research in art history with a deeper understanding of the art-making process.

REQUIREMENTS FOR THE B.F.A. IN ART HISTORY, THEORY AND CRITICISM

Course Title	Course #	Credits
Art Matters	AH 100	3
Modernism and After	AH 201	3
Ancient through Gothic	AH 202	3
Renaissance through 1855	AH 200	3
Life Drawing or Studio Drawing	DR 252 or DR 298	3
Introduction to Art Criticism or Art History & Its Methods	AH 306 or AH 345	3
Senior Thesis I	AH 498	3
Senior Thesis II	AH 499	3
World Arts Elective I (Asian, African, New World, Oceanic)	AH	3
World Arts Elective II (Asian, African, New World, Oceanic)	AH	3
Art History Elective	AH	3
Art History Electives (400 level)	AH	6
3-D Elective	CE, FB, or IS	3
Photography Elective	PH	3
Electronic Arts Elective		3
Studio Electives		21
Total Credits for the Art History, Theory & Criticism Major:		69

ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

See page 5 for a description of liberal arts core requirements in art history and page 24 for a description of the minor in art history.

CERAMICS

MICA's Ceramics Department provides a highly individualized course of study within an atmosphere of strong community. It strives to foster the development of a student's personal voice through engagement with the media as a point of departure towards experimentation and exploration. The ceramics curriculum supports the development of technical skills within a framework of innovation and interdisciplinary thinking. Students are involved with the traditions and contemporary trends in the ceramic medium and actively engaged in critical inquiry. Immersed in this rich intellectual environment, students understand themselves within the landscape of contemporary art and culture and through the study and research of ceramics, they learn and explore its incredibly varied role in fine and applied arts, industry and design. The development of confidence in one's own ideas is stressed as the critical motive that drives the means and methods of making meaningful work. Students bring their strong personal convictions to class to learn from each other and the College's resident and visiting artists.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN CERAMICS

Course Title	Course #	Credits
Modern Craft: Western Ceramics (counts toward AH elective requirement)	AH 363	3
Introduction to Sculpture, Introduction to Fiber or Introduction to Wood	IS 200, FB 200, or IS 202	3
Introduction to Ceramics: Hand Built Form	CE 200	3
Introduction to Ceramics: The Wheel Thrown Form	CE 201	3
Ceramics: Glaze Workshop, Raw Materials Workshop, or Ceramics: Kiln Workshop	CE 206, CE 206C, or CE 207	3
On the Surface	CE 333	3
Junior Seminar	SS 300	3
Cast Ceramics	CE 324	3
Senior Ceramics Thesis & Seminar I	CE 400	6
Senior Ceramics Thesis & Seminar II	CE 401	6
Ceramics Studio Electives	CE	9
3-D Electives	CE/FB/IS	9
Total Credits for the Ceramics Major:		58

STUDIO CONCENTRATION IN CERAMICS

See page 29.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND CERAMICS

See page 16 for a description of the Humanistic Studies major.

DRAWING

MICA is committed to achieving the highest level of drawing proficiency among its students. In this respect, the Drawing Department serves as both a foundation for all other departments and a resource for upper-level electives. It also offers a vigorous, in-depth program of study for those choosing a major in drawing. Learning to draw means learning to discern the qualities of visual forms and the spaces they occupy. To articulate these judgments, good eye/hand coordination must be carefully developed. The department believes that these skills and the creative possibilities explored through drawing are as important for those pursuing a career in the applied arts as they are for the fine artist.

The underlying strength of the drawing program is in the mid-level studio courses. All students, except for those majoring in photography, environmental design and graphic design, are required to take a life drawing and a studio drawing course. It is strongly recommended that these courses be taken in the sophomore year, because the intellectual capacities in judgments about formal relationships that these courses develop are, in every sense of the word, a prerequisite to higher level work in one's own major. In keeping with the department's philosophy, these courses are woven around subjects that have played central roles in the traditions of western art: the nude, still life, interiors, landscapes, nature study, the portrait, composition and others. In the upper-level studios, drawing courses are more varied and esoteric, encouraging personal expression and inviting visual experimentation and imaginative solutions.

The course of study for drawing majors is intentionally broad and open. In all, students have 14 electives, some of which are open to any studio department and others that are restricted to painting, printmaking, or drawing. Students are encouraged to develop and pursue their own vision. Drawing majors participate in the senior independent program shared by the painting, drawing, printmaking and general fine arts departments. Requirements for the B.F.A. with a major in drawing

Course Title	Course #	Credits
Introduction to Drawing	DR 220	3
Life Drawing	DR 252	6
Studio Drawing	DR 298	6
Junior Independent Drawing	DR 320	3
Professional Practices for the Visual Artist	PD 455	3
Senior Thesis I	FA 498	6
Senior Thesis II	FA 499	6
Drawing Electives	DR	6
Painting Electives	PT	6
Printmaking Elective	PR	3
Studio Electives		6
Total Credits for the Drawing Major:		54

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND DRAWING

See page 16 for a description of the Humanistic Studies major.

FIBER

The Fiber Department emphasizes appreciation and examination of textile structure, the expressive and physical characteristics of a pliable, flexible plane and its uses. The inherent properties of fiber, its long and rich history as a medium for both fine and applied arts and the technical developments in the medium serve as points of departure for experimentation and exploration by fiber majors.

The department is concerned not only with the production and understanding of fiberwork itself, but with its interaction and connection to other media and materials. The department also presents students with critical writings not only concerning fiber specifically, but also on contemporary issues in the world of art.

Although there is a strong sculptural emphasis and the Fiber Department works closely with the other departments in sculptural studies – ceramics and interdisciplinary sculpture – both 2-D and 3-D approaches are explored. Many fiber students create work that involves installation, performance, video and other cross-disciplinary approaches. Students are introduced to conventional and unconventional processes, including dyeing, sewing, screenprinting, weaving, smart textiles, the manipulation of three-dimensional forms, pliable constructions, collage, assemblage and sculptural surfaces.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN FIBER

Course Title	Course #	Credits
Introduction to Fiber	FB 200	3
Introduction to Ceramics, Introduction to Sculpture, or Introduction to Wood	CE 200, IS 200, or IS 202	3
Structure (Material Construction, Woven Imagery, or Weaving: Color & Pattern)	FB 227, FB 238, or FB 254	3
Silkscreening on Fabric or Surface Resist Dyeing)	FB 231 or FB 234	3
Junior Seminar	SS 300	3
Senior Fiber Independent I	FB 400	6
Senior Fiber Independent II	FB 401	6
Fiber Studio Electives	FB	9
3-D Studio Electives	CE/FB/IS	9
Studio Electives		9
Total Credits for the Fiber Major Requirements:		54
Senior Fiber Independent I	FB 400	6
Senior Fiber Independent II	FB 401	6
Total Credits for the Fiber Requirement		66

STUDIO CONCENTRATION IN EXPERIMENTAL FASHION

See page 31.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND FIBER

See page 16 for a description of the Humanistic Studies major.

FILM AND VIDEO

MICA's Film and Video majors flourish by living in a vibrant art-school community where they have the opportunity to explore installation, documentary, narrative, or experimental genres.

Students are required to take Video Art, Documentary, Screen writing and Narrative Production. In Video Art students study the history of fine artists working with video. The Documentary course covers the historical evolution of the form while students experiment with different production methods through their projects. The Screen writing course is offered by the language, literature and culture department with a focus on short, producible, dramatic screenplays. In the Narrative Production course, several of these screenplays are selected and produced. This course is co-taught by a cinematographer and a writer/director. This sequence of course work provides students with a breadth of experience in the medium. The department's advanced course work explores these areas further.

All students also take Film I and Sound I. Shooting film teaches students to see light and becomes an aesthetic choice students have for further projects. Students report that the experience is invaluable and will forever affect how they light, compose and capture both digital and HD footage. Sound I explores an array of ways of working with sound, including sound art, music, film and video sound tracks, radio journalism and drama.

All Film and Video majors are required to take an internship. This provides students with opportunities and expanded experience outside of the College. The department encourages students to pursue an experience in the area of their interest – fine arts, production-based, web-based, TV, film festivals, or cinema. Students have had internships with HBO's The Wire, NPR, The Discovery Channel, MTV, Fox TV, Houplal, NPR, Engel Brothers Entertainment, Fox 45 News, Killer Films, Mission Media, The Maryland Film Festival, Dingaling Studios, EdgeWorxs, City Lights Productions, Greene Street Films and Brillig Productions.

Course Title	Course #	Credits
Moving Image I	FILM 200	3
Film I	FILM 210	3
Introduction to Sound	IA 202	3
Moving Image II	FILM 300	3
Video Art	FILM 307	3
Documentary Production	FILM 317	3
Cinematography and Lighting	FILM 364	3
Internship	INT 402	3
Senior Thesis I	FILM 498	3
Senior Thesis II	FILM 499	3
Film/Video Electives	FILM	9
Studio Electives		15
Total Credits for the Film and Video Major Requirements:		54

STUDIO CONCENTRATION IN FILM AND VIDEO

See page 32.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND FILM AND VIDEO

See page 16 for a description of the Humanistic Studies major.

GAME DESIGN

Games have moved from popular entertainment into their own art form. In MICA's B.F.A. in Game Design program, students explore games as a creative practice that can entertain, educate and create social change.

Working in a team-based, open lab model, students learn to make games from prototype to finished form and are able to focus on individual areas of interest-including game design, narrative, programing, art production, animation, sound and more-as they work on collaborative projects with a variety of external partners. The curriculum, which expands upon MICA's successful concentration in game arts, reflects the multidisciplinary nature of game development and draws upon the College's renowned faculty in interactive arts, illustration and animation so that students gain an outstanding technical and conceptual skill set in preparation for a career in game design.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GAME DESIGN

Course Title	Course #	Credits
Game/Play: Introduction to Design	IA 225	3
2-D Game Design	IA 305	3
2-D Level and Narrative Design	IA 306	3
Advanced 2-D Game Design	IA 335	3
Game Collaboration Studio I		3
3-D Game Design	IA 312	6
3-D Worlds and Level Design		3
3-D Game Studio	IA 316	6
Game Collaboration Studio II		3
Senior Project Studio I		3
Senior Project Studio II		3
Studio Electives		15
Total Credits for the Game Design Major:		54

STUDIO CONCENTRATION IN GAME DESIGN

See page 34.

GENERAL FINE ARTS

For the student artist who wishes to shape a personal major from courses offered by the whole range of MICA's fine arts departments, the General Fine Arts (GFA) Department may be the ideal place to be. In this department, students develop their artistic talents and abilities by exploring various fine art disciplines, thereby making the fullest use of what the College has to offer. Because the prescribed degree plan is very open, students are expected to plan their courses very carefully so that they fulfill a personal direction that is interdisciplinary, theme centered, or of some other cross-media or multimedia construction. The special nature of this program is its flexibility and its interdisciplinary emphasis, in keeping with the most current ideas about the artificiality of the traditional boundaries between and among disciplines and media. Access to shared resources – facilities, faculty and course offerings – is another benefit of the GFA major.

The requirements for the general fine arts major include core courses at the sophomore, junior and senior levels and open electives grouped into two categories. The first category includes seven courses (21 credits) taken in fine arts. The second category of electives is more open, permitting four electives (12 credits) from any studio department.

Many and perhaps most, students in general fine arts choose to concentrate in certain areas or media that allow them best to fulfill a personal vision. Because the department supports the idea of personal vision and personal direction, no predetermined concentrations exist.

In the GFA major, students have the opportunity to combine knowledge and skills developed in a variety of courses to discover their own personal potential. It allows for collaboration between disciplines such as drawing and painting, or the combination of video, performance and text. However, underlying these interdisciplinary opportunities is solid training in traditional skills.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GENERAL FINE ARTS

Course Title	Course #	Credits
Introduction to GFA	GFA 220	3
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Core Studios must be chosen from the following departments: CE, DR, FB, GFA, IS, PH, PR, PT, FILM. Up to 9 credits of GD or IL (with GFA Chair's approval)		21
GFA Junior Independent	GFA 320	3
Professional Practices for the Visual Artist	PD 455	3
Senior Thesis I	FA 498	6
Senior Thesis II	FA 499	6
Studio Electives		6
Total Credits for the General Fine Arts Major:		54

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND GENERAL FINE ARTS

See page 16 for a description of the Humanistic Studies major.

GRAPHIC DESIGN

Graphic design is one of the most powerful art forms of our time. Design is commercial, social, public and political. It shapes the meaning and impact of books, magazines, websites, CD covers, posters, advertisements, logos, film titles and countless other media. Everywhere you look, designers are using words and images to penetrate people's hearts and minds.

The graphic design curriculum at MICA is built around a three-year sequence of core design courses. Students should declare a major in graphic design during the spring of the first-year experience. The core courses begin in the sophomore year, when students are required to take two sets of paired courses in typography and graphic design. Juniors and seniors continue the core sequences and also have the opportunity to take advanced electives in graphic design and other studio subjects. The department encourages majors to take electives in the fine arts departments. Students who declare a graphic design major after the sophomore year or change their major from another department may need an additional semester or two in order to complete the core requirements, especially since certain elements of the core sequence are offered in either the fall or spring semesters only. Consult with department chairs or advisers about transferring into the graphic design department after the sophomore year.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN GRAPHIC DESIGN

Course Title	Course #	Credits
History of Graphic Design (counts toward AH elective requirement)	AH 341	3
Graphic Design I	GD 200	3
Typography I	GD 201	3
Graphic Design II	GD 220	3
Typography II	GD 221	3
Graphic Design III	GD 300	3
Flexible Design Studio	GD 301	3
Graphic Design IV	GD 320	3
Typography III	GD 321	3
Photo Imaging	GD 330	3
Advanced Design I	GD 400	3
Senior Seminar	GD 402	3
Advanced Design II	GD 420	3
Studio Electives		18
Total Credits for the Graphic Design Major:		57

CONCENTRATION IN GRAPHIC DESIGN

See page 35.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND GRAPHIC DESIGN

See page 16 for a description of the Humanistic Studies major.

HUMANISTIC STUDIES

This four-year program fully integrates a B.F.A. in a studio discipline with a liberal arts major in humanistic studies. Building on MICA's outstanding curriculum in the humanities, the integrated double major fully combines in-depth coursework in academics and studio, to prepare practicing artists who are also intellectuals wanting to contribute to our cultural life as creators and thinkers, redefining our idea of what it means to be human in relation to ourselves, others and the world.

Under the guidance of an impressive faculty of scholar-teachers, students gain a first-rate liberal arts education with an added, integrated dimension: they are encouraged to make connections between academic research, experiential learning and creative/critical writing and artistic investigations in a studio major. This four-year program allows students to complete all requirements for a B.F.A. in a studio discipline, including advanced coursework, simultaneously with a challenging liberal arts major in humanistic studies.

The heart of the humanistic studies curriculum is a sequence of interdisciplinary seminars that engages students in intensive discourse on what it means to be human. In these seminars students will explore the nature of human experience through the lens of diverse academic disciplines. Humanistic studies courses will develop skills in writing, critical and analytical thinking, research and presenting and defending one's views. Students will personalize their majors with electives chosen from the wide array of offerings in the department to address their own research interests and complement their work in the studio.

Students can choose from the following integrative degree plans:

- B.F.A. in Animation and Humanistic Studies

B.F.A. in Architectural Design and Humanistic Studies

B.F.A. in Ceramics and Humanistic Studies

B.F.A. in Drawing and Humanistic Studies

B.F.A. in Fiber and Humanistic Studies

B.F.A. in General Fine Arts and Humanistic Studies

B.F.A. in Graphic Design and Humanistic Studies

B.F.A. in Illustration and Humanistic Studies
- B.F.A. in Interactive Arts and Humanistic Studies

B.F.A. in Interdisciplinary Sculpture and Humanistic Studies

B.F.A. in Painting and Humanistic Studies

B.F.A. in Photography and Humanistic Studies

B.F.A. in Printmaking and Humanistic Studies

B.F.A. in Film and Video and Humanistic Studies

HUMANISTIC STUDIES MAJOR DEGREE REQUIREMENTS

Course Title	Course #	Credits
Sophomore Humanistic Studies Seminar	HMST 220	3
Major Topic Seminar 1 *		3
Major Topic Seminar 2 *		3
Major Topic Seminar 3 *		3
Major Topic Seminar 4 *		3
Major Topic Seminar 5 *		3
Senior Thesis I	HMST 480	3
Senior Thesis II	HMST 490	3
Humanistic Studies Electives (4) **		12

A total of 126 is required to graduate with an Integrated Dual Degree in Humanistic Studies.

** Menu of approved seminar courses is currently under development and is subject to change each academic year.*
*** Includes courses with the CWRT, FLMM, HIST, HMST, IHST, LIT, NSCI, PERF, PHIL, RELG and SSCI prefixes.*

Please refer to the degree major being combined with Humanistic Studies for a full summary of the integrated degree's requirements.

ILLUSTRATION

Illustration is art for the people: illustrators create work that is seen, enjoyed and judged by general audiences, not art specialists. The Illustration department is distinct from other majors at MICA in that it is not defined by a specific medium. Illustrations can be created by hand (drawing, painting, collage, assemblage, sculpture, printmaking, etc.), Digitally (Adobe Photoshop and Illustrator, Corel Painter, Autodesk 3ds Max, Softimage and Maya, etc.) and increasingly a combination of both.

The language of Illustration is symbolic and narrative, rooted in the traditional codes of Western Art, but constantly affected by diverse contemporary and non-Western aesthetics.

The departmental courses provide technical and conceptual preparation that allows the students to become engaged professionals. Illustration majors learn to create work that is based on personal vision and aware of the shifts in markets and culture. Contemporary Illustrators create work mostly for publication (books, magazines, newspapers, web, comics and graphic novels, institutional publications, advertisements, posters and flyers, graphics for music, etc.) and preproduction (concept art and character design for film, video games, animation and television).

Students in the department have regularly received recognition in the Society of Illustrators of New York's Annual Student Competition and American Illustration Annual and Communication Arts Illustration Annual, 3x3 and Spectrum.

A variety of approaches in the use of materials, styles and markets are explored in the sophomore year in the courses Sophomore Illustration I and II. In addition, two electives in illustration further define technical skills and explore possibilities.

Confronting the challenges of problem solving, collaboration and development of ideas with insight and originality are addressed in the junior year in their Junior Illustration I and II classes. Students further identify their strengths and personalize their coursework through a variety of electives in the department.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN ILLUSTRATION

Course Title	Course #	Credits
Illustration I	IL 200	3
Illustration II	IL 201	3
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Junior Illustration I	IL 340	3
Junior Illustration II	IL 341	3
Senior Illustration I	IL 400	3
Senior Illustration II	IL 401	3
Professional Development	IL 405	3
Illustration Electives	IL	12
Studio Electives		15
Total Credits for the Illustration Major:		54

STUDIO CONCENTRATION IN ILLUSTRATION

See page 35.

STUDIO CONCENTRATION IN SEQUENTIAL ARTS

See page 38.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND ILLUSTRATION

See page 16 for a description of the Humanistic Studies major.

INTERACTIVE ARTS

Interactive Arts students learn how to build robots, make games and create sound art, all in a variety of media and materials. Through a process of creative inquiry based on learning by doing, Interactive Arts students become comfortable with new and emerging technologies and develop a personal practice that integrates new and traditional materials and forms. Interactive Arts students improvise, innovate, experiment and play.

Interactive Arts students begin their studies with core courses that serve as pre-requisites for all upper level classes – freeing students to select their own path through the majority of our offerings. Interactive Arts complements its digital/software/hardware curriculum with fabrication courses (including open source 3-D fabrication) that provide a basis for integrating the handmade with the digitally programmed. Each core class is supplemented with specialized coursework in games, sound art and robotic arts.

Students create portfolio projects in all of the department's classes and in addition to developing media specific skills, learn how to document, write about, present and exhibit their works. Students are free to select from a wide range of electives to complement their studies and achieve their creative goals.

Interactive Arts hosts a yearly, juried exhibit of student works titled Taco Night and an annual new media art exhibit titled SSI (sight/sound/interaction) featuring internationally recognized artists. Interactive Arts regularly brings guest artists and critics to the department and works with students to achieve their creative goals through internships.

Facilitated by dedicated practitioners in the fields of new media, robotics, games and sound art, Interactive Arts welcomes students with a passion and commitment for exploratory, new media work that encompasses visual, sonic and playful expression.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN INTERACTIVE ARTS

Course Title	Course #	Credits
Interaction as Art	IA 210	3
IA 1: Creative Coding	IA 215	3
Game/Play or Sound Art	IA 225 or IA 230	3
IA2: Installations	IA 255	3
Robotic Arts: Introduction	IA 277	3
IA3: Intermedia Studio	IA 340	3
IA4: Project Studio	IA 395	3
Senior Thesis I	IA 498	6
Senior Thesis II	IA 499	6
Interactive Arts Electives	IA	6
Studio Electives		15
Total Credits for the Interactive Arts Major:		54

STUDIO CONCENTRATION IN INTERACTIVE ARTS

See page 36.

STUDIO CONCENTRATION IN SOUND ART

See page 40.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND INTERACTIVE ARTS

See page 16 for a description of the Humanistic Studies major.

INTERDISCIPLINARY SCULPTURE

Sculpture is contemporary art's meta-medium, where artists cross boundaries, invent hybrid processes and explore innovative content in the areas of object-making, installation, performance, site-work, time-based art and digital forms. Students of interdisciplinary sculpture develop the conceptual content of their work concurrently with practical, hands-on knowledge of materials and fabrication techniques, enabling them to produce work relevant to their personal vision.

Courses within the department allow students to build a solid base of constructive and technical skills by working in such areas as wood, metal fabrication, mold-making, casting, assembling, laser cutting, 3-D printing, rapid-prototyping, welding, carving and construction. Students are encouraged to further explore content in video installation, performance, time-based art, photo-sculpture hybrids, 3-D computing and other newer genres and are challenged to use these skills to make work that is relevant in our complex, diverse and ever-changing global culture.

Our accomplished faculty provides the theoretical and historical framework to assist majors in developing a sophisticated critical/self-analytical awareness of their practice and its place within the larger culture. Interdisciplinary sculpture students are encouraged to develop technical mastery, conceptual sophistication and an understanding of newer and emerging genres; to explore contemporary issues, ideas and technologies; and to create a practice that recognizes the past while envisioning the future.

The expansive studio facilities for sculpture at MICA are housed in the recently renovated Mount Royal Station, a converted B&O Railroad passenger station that also houses the College's graduate sculpture program, the Rinehart School of Sculpture. New classrooms, a renovated metal shop with upgraded ventilation and a new glass kiln add to the already well-equipped facilities, which include up-to-date computers and software and dedicated areas for work in plaster, wood and a metal foundry.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN INTERDISCIPLINARY SCULPTURE

Course Title	Course #	Credits
Introduction to Sculpture	IS 200	3
Drawing for Thinking & Making	DR 240	3
Complete three of the following:		
Introduction to 3-D Computer Animation	AN 203	9
Introduction to Ceramics: Hand Building	CE 200	
Introduction to Fiber	FB 200	
Introduction to Wood	IS 202	
Introduction to Newer Genres	IS 266	
Introduction to Figure Sculpture	IS 272	
Introduction to Digital Fabrication	IS 320	
Moving Image I	FILM 200	
Junior Seminar	SS 300	3
Senior Independent I	IS 498	6
Senior Independent II	IS 499	6
3-D Studio Electives		15
Studio Electives		9
Total Credits for the Interdisciplinary Sculpture Major:		54

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND INTERDISCIPLINARY SCULPTURE

See page 16 for a description of the Humanistic Studies major.

PAINTING

The Painting Department is distinguished by both tradition and rebellion. The program celebrates the development of strong painting and drawing skills, an exploration of old and new forms (representational and abstract, 2-D and 3-D) and an appreciation of independent, personal expression and risk taking. The student is introduced to a wide range of both traditional painting conventions and more contemporary methods and forms.

The department's curriculum is generous, varied and attuned to the individual needs of its majors. Painting electives represent a wide array of artistic experiences ranging from figure and landscape painting options to courses that address subjects such as the poetics of materials, personal narrative, visual music, collaboration, performance and installation art. Additionally, the department encourages students to explore other disciplines through an expansive number of studio electives. The number of painting and studio electives built into the degree plan exceeds the number of electives offered by any other department, thereby allowing painting majors great freedom in their course offerings. Non-painting majors also will find a variety of courses that aid in their pursuit of personal expression.

Interaction with our many accomplished faculty and visiting artists and critics through individual and group critiques is an important aspect of our program and creates a sense of community, high energy and professionalism. Poets, writers and filmmakers visit critiques and give their special perspectives.

The sophomore painting program (not a required program) provides the first planned opportunity for independently determined painting explorations. It also offers a "home base" for the sophomore painting major. One junior independent painting class is required for painting majors, although many students opt to take this course both semesters of their junior year. This program establishes the tone of personal research and experimentation that leads directly to the year-long senior thesis. Painting majors participate in the senior independent with majors in drawing, printmaking and general fine arts. During their junior and senior years some qualified students work in loft-style independent studio spaces assigned by the department on a competitive basis.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PAINTING

Course Title	Course #	Credits
Painting I	PT 150	3
Painting II	PT 200	3
Sophomore Painting	PT 250	3
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Junior Independent Painting	PT 350	3 – 6
Professional Practices for the Visual Artist	PD 455	3
Senior Thesis I	FA 498	6
Senior Thesis II	FA 499	6
Painting Electives	PT	12
Studio Electives		9
Total Credits for the Painting Major Requirements:		54 – 57

STUDIO CONCENTRATION IN PAINTING

See page 36.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PAINTING

See page 16 for a description of the Humanistic Studies major.

PHOTOGRAPHY

MICA's major in photography exposes students to the full range of photography as a fine art -utilizing state of the art, digital imaging technology, exploring the nuance of black and white and digital printing, experimenting with non-traditional processes and mastering studio lighting and the large format camera. A wide variety of courses broadens students' aesthetic understanding and technical skills, preparing them for careers in photography.

In addition to four open studio electives from any discipline, majors are required to take seven photography electives. These regularly scheduled classes — which include Advanced Digital, Narrative Strategies, Large Format and Alternative Processes — all deal with both the technical and conceptual aspects of photography. Students work with their advisors to plan a program of electives that best meets their needs and goals.

A sequence of upper-division courses guides students to build skills and explore the wide range of possibilities in photography. The required seminar, Contemporary Directions in Photography, investigates the production of photo-based media during the last 50 years and an internship in a photography-related area is required for all majors. Recent internships have provided students with real-world experience in the full array of careers available in the field, including work in the studios of professional photographers, museums, newspapers, magazines, galleries and medical institutions.

In Junior Seminar, students research and pursue a personal body of photographic work. This course prepares the student for the two semester Senior Thesis. Professional practice and development is emphasized in both courses. In thesis, students write a proposal that forms the basis for a sustained body of work. The culmination of the senior year is a college-wide exhibition of work by the graduating students.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PHOTOGRAPHY

Course Title	Course #	Credits
Black & White Film: Photography I	PH 232	3
Digital Photography I	PH 262	3
History of Photography	AH 332	3
Black & White Film: Photography II	PH 332	3
Studio Lighting	PH 335	3
Contemporary Directions in Photography	PH 345	3
Digital Photography II	PH 363	3
Junior Seminar	PH 390	3
Photography Internship	INT 402	3
Senior Thesis I	PH 490	3
Senior Thesis II	PH 491	3
Photography Electives	PH	12
Studio Electives		12
Total Credits for the Photography Major:		57

STUDIO CONCENTRATION IN PHOTOGRAPHY

See page 37.

STUDIO CONCENTRATION IN BOOK ARTS

See page 28.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PHOTOGRAPHY

See page 16 for a description of the Humanistic Studies major.

PRINTMAKING

The Printmaking Department offers a broad range of studio experiences in the four major printmaking disciplines: relief, intaglio, lithography and screenprinting. The department's approach to these disciplines is fine arts based and allows each student to realize a personal vision. Printmaking courses are particularly suited for students who are interested in investigating their own cultural and personal identity. The department provides a wide exposure to traditional and contemporary techniques, offering courses in computer-assisted printmaking and book arts as well as encouraging interdisciplinary combinations of printmaking with other media or installations. After a thorough exploration of the various print media, printmaking majors further develop personal content through independent experimentation with advanced printmaking processes and explore alternate media and disciplines through elective options. While two courses must be in photography, painting, or drawing, a generous number of printmaking electives and open studio electives permits adapting the major to fit individual interests and talents. Print media can be combined with other forms or follow interdisciplinary directions such as book concepts, photo and digital printmaking, sculptural printmaking and print as public art. The printmaking major's curriculum culminates with a special, year-long, 6- to 12-credit senior thesis that allows students to develop a personal direction through both a written thesis statement and a sustained body of work.

Our outstanding print shop facilities include separate, spacious, well-equipped studios for intaglio/relief, lithography, screenprinting, papermaking and letterpress/book arts. Safety is a primary concern. Ventilation systems are installed in each studio. Printmaking facilities also include a screen exposure room and a plate exposure room. The inventory is complete with numerous etching and litho presses able to print large plates and stones, vacuum tables for screenprinting, a library of more than 90 litho stones and supplies and solvents for all print media.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PRINTMAKING

Course Title	Course #	Credits
Life Drawing or Studio Drawing	DR 252 or DR 298	3
Graphic Design I, Black & White Film: Photography I, Drawing or Painting Elective	GD, 200, PH 232, DR or PT	3
Introduction to Print Media: Traditional Media	PR 200	3
Introduction to Print Media: Photo and Digital Media	PR 201	3
Junior Printmaking Seminar	PR 376	3
Senior Thesis I	PR 400	6
Senior Thesis II	PR 401	6
Printmaking Electives	PR	15
Studio Electives		12
Total Credits for Printmaking Major Requirements:		54

STUDIO CONCENTRATION IN BOOK ARTS

See page 28.

STUDIO CONCENTRATION IN PRINTMAKING

See page 38.

B.F.A. IN INTEGRATED HUMANISTIC STUDIES AND PRINTMAKING

See page 16 for a description of the Humanistic Studies major.

PRODUCT DESIGN

MICA's Product Design B.F.A. is one of the first new programs of this kind to launch in the 21st Century. The program is rooted in the awareness that predominant design paradigms and methodologies need to be fundamentally transformed. Critical inquiry will guide the curriculum, acknowledging that existing industries, new manufacturing processes and emerging environmental, economic and social paradigms require new ways of thinking and making.

Building on MICA's world-renowned art and design programs, Product Design will be informed by and grow out of an intimate understanding of craft processes, materials and tools and will emphasize principles of social and environmental sustainability, including human and non-human systems and communities. Product Design will be highly collaborative in structure and will emphasize cross-disciplinary inquiry. The department will be one of four programs in MICA's new 25,000 sq. ft. Dolphin Design Center, which will include state-of-the-art labs, classrooms and offices, as well as shared collaborative learning and social spaces. The Design Center will also house Architectural Design, Interactive Arts and Game Design and will be a hub for exploring the social, material and economic dimensions of contemporary design and fabrication. Product Design courses will welcome students from these and other majors, such as Graphic Design, Fiber and Ceramics; and will send students to those areas, as appropriate, for interdisciplinary exploration.

The program will work to support the integration of entrepreneurial intelligence with social good, both of which are cornerstones of MICA's vision for the future. Students will learn to design for multiple scales of production and across various sectors. Product Design will work in partnership with MICA's groundbreaking Center for Social Design on curricular and co-curricular projects. Externally, there will be opportunities for students to collaborate with engineers and business students at other institutions including Johns Hopkins and the University of Maryland, as well as government and industry partners, such as Stanley Black + Decker, Under Armor and Key Tech.

REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN PRODUCT DESIGN

Course Title	Course #	Credits
Design Studio: Fundamentals	PRD 201	3
Design Studio: Methods and Processes	PRD 202	3
Material Ecologies	PRD 211	3
Human Factors and Ergonomics	PRD 212	3
Design Ethics and Sustainability	PRD 222	3
Design Lab I	PRD 301	3
Design Lab II	PRD 302	3
User-Centered Design Workshop	PRD 311	3
Entrepreneurship Workshop	PRD 312	3
Communication Platforms in Design	PRD 321	3
Design Lab III	PRD 401	3
Social Innovation Workshop	PRD 411	3
Thesis Seminar: Megatrends	PRD 451	3
Thesis Studio	PRD 452	3
Studio Electives		12
Total Credits for the Product Design Major Requirements:		54

UNDERGRADUATE LIBERAL ARTS MINORS

A liberal arts minor may be added to any major. To declare a minor, students should contact the minor coordinator of the appropriate department, who will meet with them to discuss their interests and assign them an advisor.

Minors are intended to give interested students the opportunity to study an area of the liberal arts in more depth than is possible within B.F.A. degree plans. The minor requires two courses more than the liberal arts core requirements (HMST minors also require a thesis). The minor advisor helps students plan a course of study that concentrates their elective selections in the area of their interest and in that way gain additional depth of learning. Sometimes this means taking courses through the Baltimore Academic Exchange Program (for example, at Johns Hopkins University, the University of Baltimore, or elsewhere). The Office of Enrollment Services keeps information on participating colleges and universities. Transfer credits for the minor are, however, restricted, so students should see their minor advisor before taking courses at other colleges. Students pursuing a liberal arts minor often work independently with an instructor in the area of their interest.

OVERVIEW OF REQUIREMENTS FOR A B.F.A. WITH A MINOR IN LIBERAL ARTS

Credits	Courses
24	First-Year Core Studio Requirements
42	Liberal Arts Core Requirements
54	Major Degree Requirements
6	Additional Liberal Arts Courses Required for Minor
126	Total Credits Required for a B.F.A. Degree and a Minor in Liberal Arts

THE MINOR IN ART HISTORY

Students who major in a studio discipline and minor in art history complete 9 credits in the department beyond the 15-credit core requirement in art history (two required courses—Art Matters and Modernism and After—and three art history electives). Students minoring in art history use one of the academic electives required for the Humanistic Studies core requirement and 6 additional credits in art history. The 18 credits of art history electives for the minor are selected in close consultation with the minor advisor to provide a course of study that concentrates coursework in the student's area of interest to provide additional depth of learning. A minor in art history can be designed to address a specific area of interest— from Asian art to contemporary critical theory—or to complement work in the studio major or concentration.

REQUIREMENTS FOR THE B.F.A. WITH A MINOR IN ART HISTORY

Course Title	Course #	Credits
Art Matters (First-Year Experience Requirement)	AH 100	3
Modernism and After (Art History core requirement)	AH 201	3
Art History Electives *		18
Total Credits for the Minor in Art History		24[†]

* Includes the 9-credit art history elective core requirement, 3 of the 6 credits to fulfill the HMST academic elective requirement and 6 additional credits in art history beyond those required for the B.F.A.)

† Adding a minor in Art History will increase the total number of credits required to graduate to 126.

THE MINOR IN HUMANISTIC STUDIES

There are five fields of study in the minors program of the Humanistic Studies Department: literary studies, creative writing, gender studies, culture and politics and critical theory. Students minoring in Humanistic Studies must elect one of these fields and then meet the following requirements:

- 1. Secure an appropriate Humanistic Studies departmental faculty member as a minor advisor.
- 2. In consultation with the minor advisor, successfully complete 18 credits of study in the minor field. Minor field courses are those courses identified by the Humanistic Studies department as satisfying the minor requirements for each of the five minor fields listed above. Each field has specific courses approved for minor study in that field.
- 3. Successfully complete an approved thesis in the minor field under the direction of the minor advisor.

REQUIREMENTS FOR THE B.F.A. WITH A MINOR IN AN HUMANISTIC STUDIES

Field Course Title	Course #	Credits
Critical Inquiry first-year experience requirement	HMST 101	3
Minor Field Courses (selected from courses which also fulfill the Humanistic Studies Elective I and II and General Academic Elective I HS core requirements)		9
Additional Minor Field Courses		6
Total Humanistic Studies Minor Field Credits:		18

ADDITIONAL PROVISIONS OF THE HUMANISTIC STUDIES MINOR

- 1. Students must register for a Humanistic Studies minor with minors coordinator Paul Jaskunas, Bunting 439 (pjaskunas@mica.edu).
- 2. Transfer students must declare their intention to pursue a Humanistic Studies minor (contact Paul Jaskunas) within the first four weeks of their first semester in attendance at MICA. Admission to the Humanistic Studies minors program for transfers is granted on a case-by-case basis.
- 3. Courses eligible for the satisfaction of minor field requirements must bear the designation as such, assigned by the department. No substitutions permitted.
- 4. Registration for any course to be used to fulfill minor requirements must have the prior approval of the minor advisor.
- 5. The minor advisor must approve the satisfaction of all minor requirements before the minor is awarded. This includes successful completion of the minor thesis.
- 6. Every student pursuing an Humanistic Studies minor must meet with her/his minor advisor at least once a semester.

Coursework for the minor must be completed no later than the end of the penultimate semester in attendance at MICA. Normally this would be the first semester of the senior year. The minor thesis requirement must be completed by the end of the final semester in attendance, normally the second semester of the senior year.

STUDIO CONCENTRATIONS

All undergraduate students are eligible to pursue a concentration in selected studio areas. Each requires 15–18 credits in specified coursework, mostly studio courses. These credits are typically not required in addition to those needed for the B.F.A. degree, but come from a combination of studio requirements and electives that are presently part of all majors. Students receive acknowledgement of the concentration on their transcript.

ANIMATION CONCENTRATION

This concentration has three paths: traditional narrative/2-D, stop-motion and 3-D animation. All concentrations require 18 studio credits for completion, including Introduction to 2-D Animation and Electronic Media and Culture.

Students are freely encouraged to take any or all of the recommended animation or studio electives they choose, provided they can work them into their primary degree plan within their major. The elective limitations apply to the concentration requirements only. Choices are limited to a certain number of courses within a given area to assure that students are exposed to a variety of experiences within their concentration.

REQUIREMENTS FOR THE ANIMATION CONCENTRATION

Course Title	Course #	Credits
Introduction to 2-D Animation	AN 202	3
<i>One of the following</i>		
Stop Motion Animation	AN 225	
Introduction to 3-D Computer Animation	AN 203	3
<i>One of the following</i>		
Advanced 2-D Animation	AN 302	
Advanced 3-D Open Studios	AN 303	
Stop Motion Open Studio	AN 340	3
Animation Electives		6
Total Credits for the Animation Concentration		15

ARCHITECTURAL DESIGN CONCENTRATION

The architectural design concentration allows non-majors to develop a foundation of usable skills, knowledge and related competencies within architecture and gain valuable experience in its application to topics of their choice.

The concentration provides a basic introduction to key topics, including architectural representation and analytic techniques; the design process and the development of rigorous design strategies; and how to work with restrictive design elements such as the body, site, program, light, air, materials, structures and building methods. Students gain a wide range of skills and knowledge and the ability to integrate those into architectural design work and are also able solve design problems in their work outside the department by bringing an architectural design approach to fine art and other areas of design.

The concentration consists of 15 credits, of which nine credits will be earned in the core design studios. The nine-credit core of the concentration represents the foundation of basic learning in the field of architecture. The remaining six credits will be open to any of the topical studio electives or any other course offered in the department provided pre-requisites are met or exempted by the instructor.

Course Title	Course #	Credits
Integrated 3-D Design: Form, Order and Concept*	AD 200	3
Fabrication Methods*	AD 201	3
Architectural Design: Interior/Exterior	AD 210	3
Subtotal		9
AD Departmental Electives	AD	6
Total for the Architectural Design Concentration		15

BOOK ARTS CONCENTRATION

The Book Arts Concentration is an interdisciplinary framework that allows students an opportunity to study the complexities of the book as a material object and conveyor of artistic meaning. The concentration recognizes those students majoring in all areas who have completed a total of 15 credits as prescribed by the concentration guidelines. Students wishing to declare the concentration should do so in their sophomore year, working with their MICA advisor on planning course selections and follow up with the chair of their department.

REQUIREMENTS FOR THE BOOK ARTS CONCENTRATION

Course Title	Course #	Credits
Artist's Book	PR 354	3
Papermaking and Book Structure	PR 294	3
Three courses from the following list		9
Typography I	GD 201	
Typography II	GD 221	
Visual Journalism	IL 202	
Narrative: Words and Pictures	IL 230	
Digital Photography	IL 230	
Print Media: Traditional Media	PR 200	
Print Media: Photo Media and Digital Processes	PR 201	
Publication Design	GD 312	
Design it Yourself (D.I.Y.)	GD 366	
Letter Workshop (recommended for GD majors)	GD 435	
Lettering and Type (recommended for GD majors)	GD 436	
Mixed Media Book	GFA 305	
Handletters (recommended for IL majors)	IL 254	
Book Illustration (recommended for IL majors)	IL 266	
Sequential Arts (recommended for IL majors)	IL 272	
Advanced Book Illustration	IL 366	
Photographic Book (recommended for PH majors)	PH 354	
Digital Photography	PH 362	
Alternative Processes in Photography (recommended for PH majors)	PH 386	
The Illustrative Print	PR 222	
Dolphin Press: 'Zine	PR 244	
Letterpress	PR 248	
History of Paper Structure	PR 340	
Bookbinding Sewing Foundation	PR 360	
Archaeology of Bookbinding & Paper	PR 400	
Internship*	INT 402	
History of Prints	AH 326	
History of Photography	AH 332	
History of Graphic Design	AH 240	
History of Illustration	AH 350	
Contemporary Practice in Print Media	AH 365	
Making & Using Books in the Middle Ages	AH 430	
The Nature of the Book	LIT 307-TH	
Intermediate Poetry Workshop	LIT 326	
Total Credits for Book Concentration		15
Additional course from studio lists		3
Total Credits for the Book Arts Concentration		18

CERAMICS CONCENTRATION

The Ceramics Concentration is an opportunity to focus a portion of study (15 credits) in Ceramics as a supporting, interdisciplinary and integral part of a student's undergraduate experience. This program is structured to support a student's foundational technical strength while still honoring the interdisciplinary nature of their pursuit. In conjunction with their studio courses, students are advised to consider a listing of supporting humanities courses that sharpen and deepen the concentration.

This curriculum supports students with a variety of interests, from students interested in various permutations of the use of ceramics within a mixed media context to students interested in material science, new technologies and industrial product design. This concentration is intended for students from any major outside of Ceramics who have an interest in exploring the medium as a supporting part of their studio practice. Declaration of the concentration is preferred in the sophomore year.

REQUIREMENTS FOR THE CERAMICS CONCENTRATION

Course Title	Course #	Credits
Introduction to Ceramics: The Hand Built Form	CE 200	3
Introduction to Ceramics: The Wheel Thrown Form	CE 201	3
Two of the following workshops		3
Ceramics: Glaze Workshop	CE 206	
Raw Materials Workshop	CE 206C	
Ceramics: Kiln Workshop	CE 207	
Or choose one of the following:		3
On the Surface	CCE 333	
Anagama Kiln Firing	CE 309	
Choose one of the following:		3
Size Matters: Modular and Sectional Construction in Clay	CE 272	
Wheel Throwing: Altered Forms	CE 315	
Cast Ceramics: Module, Multiple and Mimic	CE 324	
Glass Blowing	CE 340	
Ceramics Problems in Design	CE 345	
Choose one of the following:		3
The Ubiquitous Object	CE 328	
Hybrid Methods	CE 347	
Kitsch-n-Kraft	CE 330	
In Situ: Site Specific Work	CE 335	
Botched Taxidermy	CE 350	
Ceramics Studio I: Cut and Paste: Collage, Mixed Media, Installation	CE 360E	
Ceramics Studio I: Material Contexts	CE 360B	
Ceramics Studio I: Figuring Bodies	CE 360C	
Parameters: Research/Practice	CE 380	
Total Credits for the Ceramics Concentration		15

CURATORIAL STUDIES CONCENTRATION

The curatorial studies concentration provides a professional development opportunity that expands students' experiences, research and knowledge in the field of museum and curatorial practice. The concentration is interdisciplinary in its structure, choices and experiences and it is open to students in all majors. Required courses include the Exhibition Development Seminar and an internship in an appropriate field. Elective courses are drawn from a range of relevant courses offered in the undergraduate program, the Division of Continuing Studies and by area colleges participating in MICA's academic exchange program.

REQUIREMENTS FOR THE CURATORIAL STUDIES CONCENTRATION

Course Title	Course #	Credits
Exhibition Development Seminar, Part I	AH 405	3
Exhibition Development Seminar, Part II	EX 405	3
Internship (museum, gallery, community arts etc.)	INT 402	3
Choose three elective courses:		
From MICA Degree Programs:		
Interdisciplinary Approaches to Curatorial Practice*	CP 5800	
Connecting Audiences*	CP 5810	
History of Material Culture (Indust. Rev. – mid- 19th c.)	AH 346	
History of Material Culture (20th c.)	AH 347	
Introduction to Object Conservation	AH 381	
Introduction to Curatorial Studies	AH 388	
Art and Human Development*	ED 5200	
Critical Response to Art *	ED 5305	
Baltimore Maritime Studio	ENV 337	
Multi-Media Event	FB 438/439	
MICA/JHU Design Coalition	GD 323	
Signs, Exhibits and Spaces	GD 470	
Interaction as Art	IA 210	
Contemporary Critical Studies	LIT 354	
Independent Study (approval of Departmental Chair required)	_398	
From MICA Continuing Studies		
Venice: Collections, Architecture and Cinema	OS	
From outside MICA		
Introduction to the Museum: Past and Present	JHU 201	
Introduction to the Museum: Issues and Ideas	JHU 202	
Conversation of Modern and Contemporary Art	JHU 343	
Introduction to Museum Studies	Morgan State Univ. 420	
Media and Community	Univ. Baltimore CMAT 453	
Conservation I	SACI ARTS(PC-1)400	
Conservation Law, Business and Management	SACI ARTH(PC)495	
On-Site Conservation	SACI ARTS(OS)400	
Diagnostic Techniques for Conservators	SACI ARTH(DTC1)495	
Museology	SACI ARTH(M)495	
Subtotal		9
Total Credits for the Curatorial Studies Concentration		18

*Instructor permission required to enroll.

EXPERIMENTAL FASHION CONCENTRATION

The experimental fashion concentration is intended for fiber majors with a strong interest in fashion as a cultural phenomenon and expressive medium. The program balances practice and theory, placing fashion in its broadest cultural context—from performance to the global marketplace. Research, readings and lectures about fashion history and contemporary issues, as well as critical analysis, are integral to the course work. Students obtain the knowledge, understanding and ability to contextualize their own work and interpret and articulate their understanding of fashion, art and culture. Studio courses support the learning of foundational skills in garment making, including traditional and experimental approaches from costume to wearable sculpture.

Students must fulfill 15 studio credits in the Fiber Department and three academic credits in the Liberal Arts.

Declaration of a fashion concentration is preferred in the sophomore year, but students who develop an interest later can join during their junior year in consultation with the chair of the Fiber Department. Although the majority of courses for the fashion concentration should be taken at MICA, specifically identified courses at our partner institutions abroad and in the US can supplement the degree plan. Fiber majors have priority registration in the required courses. Requirements for the experimental fashion Concentration

Course Title	Course #	Credits
Fashioning Culture – Readdressing Clothing	FB 416	3
Multi-media Event I	FB 438	3
Multi-media Event II	FB 439	3
Subtotal		9
Complete one from the following:		
Costume: Materials & Technique	FB 322	
Garment Design & Production	FB 207	
Subtotal		3
Complete one from the following:		
Garment Design & Production	FB 207	
Digital Garment Patterning	FB 210	1.5
Millinery Workshop	FB 215	1.5
Costume: Materials & Technique	FB 322	
Material Construction	FB 327	
Soft Circuits	FB 361	
Retooling the Cottage	FB 380	
International Collaboration/Wearable Technology	FB 425	
Subtotal		3
Total Credits for the Experimental Fashion Concentration		15

FILM AND VIDEO CONCENTRATION

A concentration in Film and Video provides students with technical training coupled with a historical and critical examination of the medium. The growing world of video art, independent films, Internet, cable, CDs and DVDs has opened up a vast field for emerging artists. Personal expression, critical inquiry and craftsmanship join to create a uniquely exciting art, whether in gallery-based installations, narrative experiments at film festivals, or community-based projects.

REQUIREMENTS FOR THE FILM AND VIDEO CONCENTRATION

Course Title	Course #	Credits
Moving Image I	FILM 200	3
Film I	FILM 210	3
Moving Image II	FILM 300	3
Film and Video Studio Electives		6
Total Credits for the Film and Video Studio Concentration		15

FILMMAKING CONCENTRATION

MICA's new concentration in Filmmaking, offered in partnership with Johns Hopkins University (JHU)'s Film and Media Studies program, trains students in the film making process—from pre- to post-production on professional, corroboratively made documentaries and narrative films.

Film making requires broad and varied knowledge and this uniquely enriching program with JHU gives students from both campuses access to a faculty with numerous cinematic strengths and areas of expertise. As students gain skills in all aspects of making and distributing film—from budgeting and scouting to screen writing and editing--electives allow them to build a focused area of study.

Professional development & real-world experience:

Students in the program work with a renowned faculty of professional filmmakers and in addition to specific skills, students gain insight into the business of cinema and begin to build a professional network. Faculty at MICA includes Allen Moore, Emmy winning cinematographer for Ken and Ric Burns along with visiting film industry professionals. Collaboration with JHU gives students contact with such filmmakers as Matthew Porterfield, whose narrative films Hamilton, Putty Hill and I Used to be Darker have received national acclaim. MICA also has a strong connection to the Maryland Film Festival and throughout the year we cohost screenings, giving students access to visiting filmmakers. Coursework offers real-world experience as well, such as the Finding Our Wings Community Documentary program, where students collaborate on a documentary.

REQUIREMENTS FOR THE FILMMAKING CONCENTRATION

Students need eighteen credits to complete the concentration. The culmination of the concentration is a sequence of courses renamed Narrative Filmmaking I (3 credits) and Narrative Filmmaking II (6 credits) or Documentary Filmmaking I (3 credits) and Documentary Filmmaking II (6 credits). The focus (documentary or narrative) would alternate each year. The first course will be a 'how to' on all aspects of making and distributing, including planning, budgeting, scouting and working with actors or subjects (people) in the case of nonfiction. The second semester's course counts for 6 credits and will involve working in a team to film and edit a short, 10-15 minute film.

Course Title	Course #	Credits
Choose from either for a total of 9 credits:		
Narrative Filmmaking I (3 credits) and Narrative Filmmaking II (6 credits)		
Documentary Filmmaking I (3 credits) and Documentary Filmmaking II (6 credits)		
Subtotal		9
Choose 3 Film electives for a total of 9 credits:		
Moving Image I	FILM 200	3
Moving Image II	FILM 300	3
Film and Video Elective		3
Total Credits for the Filmmaking Concentration		18

GAME ARTS CONCENTRATION

The concentration in Game Arts will provide students with an understanding of the influence and potential of games within society, with a focus on their enormous ability to educate, critique and function as an art form. The curriculum will facilitate development of a critical language to evaluate games and play, expand the student's use of drawing and painting into digital realms and increase understanding of narrative and storytelling.

The Game Arts concentration consists of 15 credits, with students required to take two introductory courses: Game/Play and Concept Art. The remaining three courses will be chosen from a list approved by the coordinator. The concentration has two main areas of focus: Game Art and Game Design. The Game Art courses will focus on the conceptualization and production of game assets, while Game Design courses will focus on the theory and development of game systems.

REQUIREMENTS FOR THE GAME ARTS CONCENTRATION

Course Title	Course #	Credits
Game/Play	IA 225	3
2-D Game Design	IA 305	3
Choose three from the following:		
2-D Game Studio		
3-D Game Design	IA 312	
3-D Game Studio		
Level and Narrative Design		
Designing 3-D Levels and Worlds		
Tabletop Game Studio		
Virtual and Augmented Realities	IA 320	
Subtotal		9
Total Credits for the Interactive Arts Concentration		15

GRAPHIC DESIGN CONCENTRATION

A concentration in graphic design addresses the needs and wishes of students from other majors to study and develop a basic understanding of graphic design. It is extremely important for art students to expose themselves to new ways of thinking and seeing in order to be competitive and connected.

There is an obvious and existing affinity between illustration and graphic design departments, but there has been a growing interest in the major and specific courses offered by the Graphic Design Department from students in GFA, photography, interactive media, printmaking, video, fiber and environmental design. For example, many fiber students are very interested in understanding the power of branding, just as graphic design students are interested in fabric and surface pattern.

Courses outlined in the graphic design concentration will offer students a basic understanding of design processes, principles and typography. It is important, but not essential, that students declare this concentration in the first semester of the sophomore year.

REQUIREMENTS FOR THE GRAPHIC DESIGN CONCENTRATION

Course Title	Course #	Credits
Graphic Design I	GD 200	3
Typography I	GD 201	3
Graphic Design II	GD 220	3
Typography II	GD 221	3
Graphic Design Electives		6
Total Credits for the Graphic Design Concentration		18

ILLUSTRATION CONCENTRATION

This concentration may benefit students majoring in drawing, animation, general fine arts, graphic design, painting, photography, printmaking and sculptural studies.

REQUIREMENTS FOR THE ILLUSTRATION CONCENTRATION

Course Title	Course #	Credits
Sophomore Illustration I	IL 200	3
Sophomore Illustration II	IL 201	3
Three 100/200/300 level electives	IL	9
Total Credits for the Illustration Concentration		15

INTERACTIVE ARTS

A concentration in Interactive Arts addresses the needs and interests of students from other majors to study and develop a basic understanding of how to integrate interaction into their personal art-making practice. To achieve this goal, the Interactive Arts concentration offers core courses, supplemented by student-selected electives that build technical and conceptual skills, while establishing historical and critical contexts for interaction and media in various forms. A wide range of electives is available for students to choose a direction that best meets the needs of their chosen major.

REQUIREMENTS FOR THE INTERACTIVE ARTS CONCENTRATION

Course Title	Course #	Credits
IA1: Creative Coding	IA 215	3
Robotic Arts: Intro	IA 277	3
Choose three from the following:		
IA2: Interactive Installations	IA 255	3
IA3: Fab Lab	IA 351	3
IA4: Project Studio	IA 395	3
Interaction as Art	IA 210	3
Virtual Reality for Artists	IA 317	3
Peabody and MICA Collab Studio	IA 330	3
Subtotal		9
Total Credits for the Interactive Arts Concentration		15

PAINTING CONCENTRATION

The painting concentration recognizes those students outside of the painting major who take a total of 15 credits within the Painting Department. Candidates should meet with the chair of the Painting Department when initially declaring the concentration.

Students may meet with the department chair during the sophomore year during regular advisement period to discuss their schedules. All courses for the concentration should be taken at MICA.

Please note that painting majors have priority registration in painting department classes. Independent studies and internships do not count toward the painting concentration.

REQUIREMENTS FOR THE PAINTING CONCENTRATION

Course Title	Course #	Credits
Painting II	PT 200	3
Sophomore Painting	PT 250	3
Any 200-level PT course	3	3
Any 300-level PT course	3	3
Junior Independent Painting*	PT 350	3
Total Credits		15

PHOTOGRAPHY CONCENTRATION

The photography concentration recognizes those students outside the photography major who take a total of 15-18 credits within the Photography Department. Students wishing to undertake a photography concentration should declare as a sophomore; however, juniors also have time to meet the requirements of the concentration. Candidates for the concentration should meet with the chair of photography when initially declaring the concentration. After this, students may meet with their faculty advisor in their major to discuss their plan. All courses for the concentration should be taken at MICA. Exceptions must be agreed upon with the photography chair.* Please note that photography majors have priority registration in photography classes. Independent studies and internships do not count towards the photography concentration.

**Note: A minimum of 15 credits of studio photography must be taken at MICA.*

REQUIREMENTS FOR THE PHOTOGRAPHY CONCENTRATION

Course Title	Course #	Credits
Black and White Film Photography I	PH 232	3
Digital Photography I	PH 262	3
300- or 400-level Photography course		3
PH electives		6
Total Credits for the Photography Concentration		15

PRINTMAKING CONCENTRATION

A printmaking concentration recognizes those students outside the printmaking major who take a total of 15 credits within the Printmaking Department. Candidates should meet with the chair of the Printmaking Department when initially declaring the concentration; students may meet with the department chair during the sophomore year during regular advisement periods to discuss their schedules.

REQUIREMENTS FOR THE PRINTMAKING CONCENTRATION

Course Title	Course #	Credits
<i>Choose one of the following:</i>		
Introduction to Print Media: Traditional Media	PR 200	
Introduction to Print Media: Photo and Digital Media	PR 202	
Subtotal		3
<i>Choose two from the following:</i>		
Relief Printing	PR 212	
Intaglio	PR 214	
Lithography	PR 216	
Monoprint	PR 217	
Screenprinting	PR 218	
Collagraph	PR 226	
Letterpress	PR 248	
Papermaking and Book Structure	PR 294	
Subtotal		6
<i>Choose two from the following:</i>		
Advanced Lithography	PR 316	
Advanced Screenprinting	PR 318	
Artists Books and Papermaking	PR 336	
History of Paper Structure	PR 340	
Letterpress/Book	PR 342	
Paper, Book and Press	PR 345	
Bookbinding and Sewing Foundation	PR 360	
Dolphin Press Collaborative Workshop	PR 380	
Print and Technology	PR 330	
Special Topics in Printmaking	PR 390	
Post Studio: Print in the Public Realm	PR 371	
Printmaking Seminar	PR 376	
Related Internship	INT 402	
Subtotal		6
Total Credits for the Printmaking Concentration		15

SEQUENTIAL ART CONCENTRATION

Sequential Art is an art form that uses images placed in sequence for graphic storytelling or to convey information. The best-known form of sequential art is comics, (comic books and comic strips), which are a printed or digitally reproduced arrangements of artwork and text (generally in the form of word balloons and captions).

The Sequential Art Concentration utilizes the specialization and expertise of current full- and part-time faculty and recognizes the achievements of current students who are working for major publishers and winning awards. The concentration also strengthens institutional ties to organizations in the field like the Baltimore Comic-Con, Small Press Expo, Museum of Comics and Cartoon Arts and the Toronto Comics Art Festival.

The Sequential Arts concentration is open to students from all majors and does not require any prerequisite coursework or knowledge. For more information please contact the Program Coordinator, Jose Villarubia (Illustration Department).

REQUIREMENTS FOR THE SEQUENTIAL ART CONCENTRATION

Course Title	Course #	Credits
Sequential Art	IL 272	3
Advanced Sequential Art*	IL 372	3
Reading/Writing Graphic Narratives	CWRT 410	3
Pick two from the following		6
Studio Rmx: Storyboards	IL 203	
Studio Rmx: Narrative Color (Digital)	IL 203H	
Character Design	IL 228	
Narrative: Words and Pictures	IL 230	
Digital Illustration	IL 238	
Hand Letters	IL 254	
Book Illustration	IL 266	
Advanced Character Design	IL 328	
Fantasy Art	IL 333	
Advanced Digital Illustration	IL 338	
Advanced Book Illustration	IL 366	
Pre-Production	AN 345	
Character Animation	AN 364	
Storytelling and Myth Making	PT 310	
Personal Narrative	PT 372	
Illustrative Print	PR 222	
Narrative Strategies	PH 375	
Narrative Filmmaking I	FILM 237	
Narrative Filmmaking II	FILM 337	
The Art of Sci Fi Production	GFA 324	
Moving Pictures	GFA 332	
Themes and Narrative	GFA 340	
Response to Cinema	GFA 390	
Typography I	GD 201	
Typography II	GD 221	
Graphic Design 3	GD 300	
Graphic Design for Games	GD 315	
Motion Graphics	GD 368	
Generative Typography	GD 405	
Total Credits for the Sequential Art Concentration		15

SOUND ART CONCENTRATION

The concentration in Sound Art will provide students with a formal understanding of how sound and music can be utilized in all of the arts as an expressive, sculptural, environmental, networked and musical medium. The curriculum for the concentration will focus on composition, improvisation, computer music, sound installation, psychoacoustics, sound track work, instrument design, sound art, radio art, critical theory and history.

The Sound Art concentration will help foster appreciation and application of the countless ways that musical composers, sound artists and visual artists have conceived of and developed sound as a unique and powerful artistic medium.

Visit sound.mica.edu to learn more about the program and about upcoming performances, workshops and lectures by three leading artists in the field of electronic music and sound art.

REQUIREMENTS FOR THE SOUND ART CONCENTRATION

Course Title	Course #	Credits
Introduction to Sound	IA 202	3
Sound Art	IA 230	3
Studio Technique and Recording	IA 355	3
Remix as Performance	IA 390	3
Sound Installation Art	IS 345	3
Total Credits for the Sound Art Concentration		15

SUSTAINABILITY & SOCIAL PRACTICE CONCENTRATION

The Concentration in Sustainability and Social Practice-the first of its kind among art colleges-prepares students to engage their creative practice with the social and ecological issues facing the world today, earning the knowledge, language and skills necessary to excel in this emerging field.

Artists and designers wish to be cultural contributors; for many, this means acting as agents of social change, often through a proactive involvement with sustainability, climate change and social responsibility-issues which are also the primary drivers of many professional fields. And while higher education has seen a rapid growth of programs in these areas, until recently, these have been largely restricted to the fields of science, engineering and medicine. This new concentration allows visual artists to connect their practice with these global issues and prepares them to become professionally engaged in the areas of sustainability and social practice as artists, designers, entrepreneurs, or scholars.

Sustainable practice has practical results and students in the concentration will find pragmatic solutions that reflect the three pillars of sustainability-environment, economy and social justice. The social practice aspect gives students the opportunity to contribute to a fine arts discourse around environmental and urban issues and to pursue new knowledge as they discover ways to engage the concepts of sustainability through social engagement. Because students move seamlessly between applied, fine and liberal arts, they will also form hybrid models of study between disciplines, becoming better prepared for recent changes in the professional fields of art and design. The skills and knowledge that students will gain can be applied to many fields, both preexisting and emerging. Arts and social organizations, government and the business community will require participation and creative problem solving from artists and designers as they move toward ecologically- and socially-responsible practices. Students in the program can go on to work for architectural and urban planning firms, form socially-engaged collaborative art groups, or work in urban agriculture, among many other possibilities.

The issues of sustainability and social practice are not specific to any one field, material, or discipline and, as such, this 15-credit concentration is a cross-departmental program open to all majors. Students must take one required studio course, as well as two studio electives and two academic electives and they have access to courses throughout the MICA curriculum that focus on ecology, sustainability, urban studies and social engagement. The menu of electives is designed to be flexible and will adjust to new course offerings; this gives students the opportunity to design a progression of courses that accurately supports their respective backgrounds and developing interests, a necessity in such a rapidly changing field. Students will also participate in a year-end colloquium session involving student presentations, discussion and project exhibitions.

Studio Concentrations

REQUIREMENTS FOR THE SUSTAINABILITY & SOCIAL PRACTICE CONCENTRATION

Course Title	Course #	Credits
Climate Change and Sustainability for Artists and Designers	GFA 343	3
Choose two from the following:		
Intro Object Design	AD 252	
Urban Design	AD 353	
Finding Baltimore	FF 148	
Fabric of Conscience	FB 370	
Design Coalition	GD 323	
Design for Change	GD 433	
Package Design	GD 365	
Branding	GD 360	
Water	GFA 250	
Cultural Perspectives	GFA 307	
Social Practice Studio	IS 240	
Green Woodworking	IS 280	
Sustainable and Recyclable Materials	IS 287	
Baltimore Urban Farming	IS 316	
Public Art and Interventions	IS 319	
Water Works	IS 355	
Environmentally Concerned Photo	PH 343	
Socially Engaged Photography	PH 346	
Community Arts and Documentary	FILM 330	
Sustainable Graphic Design	GD 314	
Urban Resilience	IS 435	
Internship	INT 402	
Subtotal		6
Choose two from the following:		
Art Meets Ecology	AH/PHIL 435	
Food and Architecture	AH 349	
Architecture/Art and the Open City	AH 377	
Colonial/Post Colonial/Post Modern	AH 481	
Conflict and Coexistence	AH 485	
Turning Nature into Art	AH 414	
Urbanism: Modern American City	IHST 276	
Utopia and Apocalypse	IHST 249	
Man, Animal, Machine	IHST 273	
History of the American City	IHST 271	
Eco-Poetics, Language, Mind and Ecology	LIT 418	
Environmental Literature	LIT 442	
Environmental Science	NSCI 210	
Scientific Reading: Climatology	NSCI 201C	
Scientific Reading: Earth Science	NSCI 201B	
Biodiversity	NSCI 229	
The Scientific Revolution	PHIL 277	
Religion and American Consumerism	RELG 369-TH	
Native American Studies	SSCI 275 IH2	
Social Problem	SSCI 215	
Activism and Social Theory	SSCI 345	
Capitalism and Its Critics	SSCI 306-TH	
Globalism and Its Discontent	SSCI 323-TH	
Subtotal		6
Total Credits for the Sustainability and Social Practice Concentration		15

THEATER CONCENTRATION

The concentration in practical theater offers hands-on experience for students interested in all aspects of theater production. Made up of a series of core courses where students “learn by doing”, the concentration centers around the production of an annual live dramatic performance. Students manage almost every aspect of the dramatic production, including acting; costume design; set, prop, sound and lighting design; stage management; and set construction. They also design, produce, distribute and maintain publicity materials, from posters and programs to websites and media ads. Students do all of this under the guidance of highly credentialed faculty.

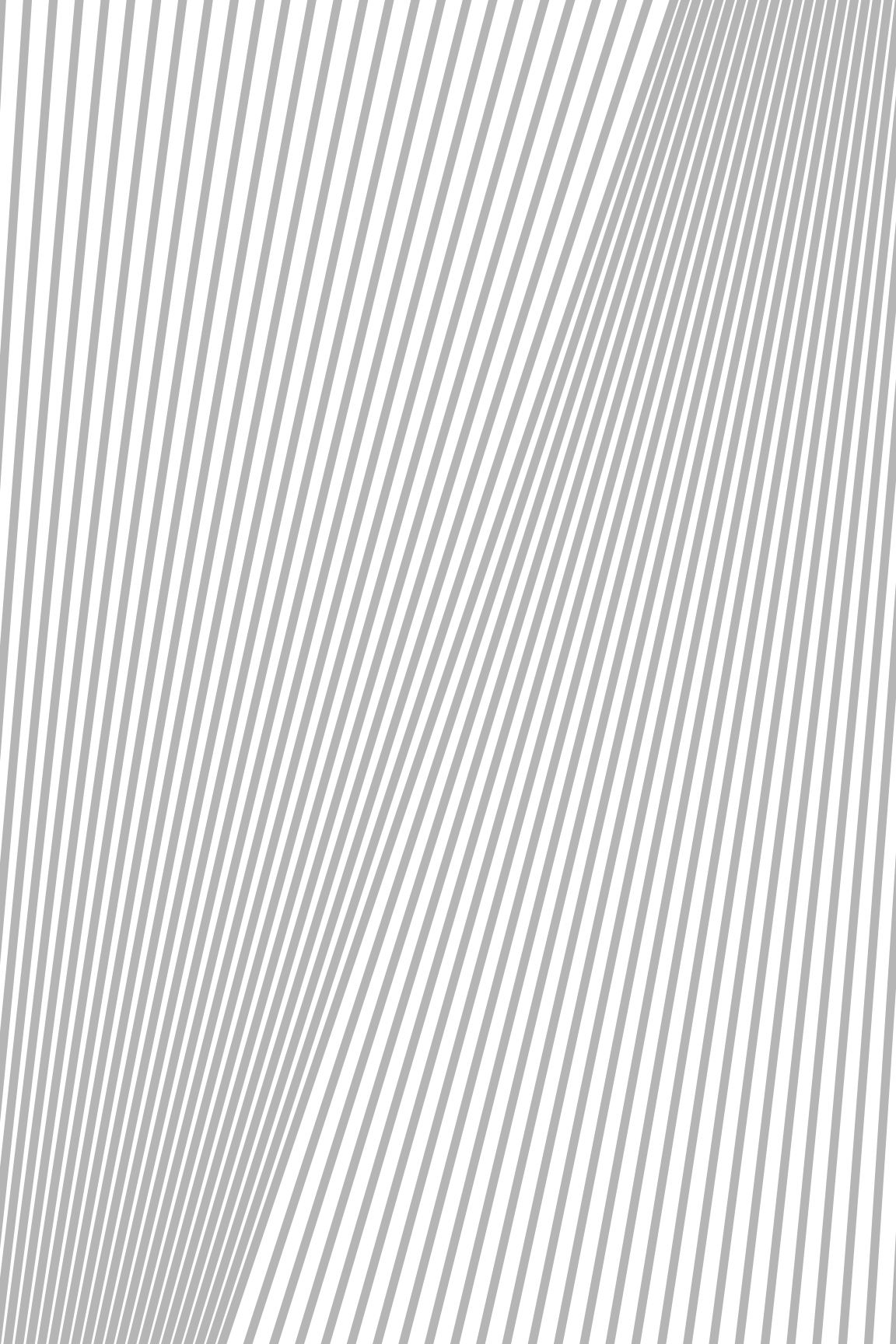
The curriculum centers around PERF303 and FA303, two closely linked courses offered each spring semester that form the six-credit umbrella—The Play’s the Thing—under which each year’s full dramatic productions are conceptualized, developed and mounted. The two linked courses culminate in ticketed, revenue-producing, multiple public performances in MICA’s BBOX in the spring semester, usually in mid-April.

PERF 303 From Text to Performance is required of all students who enroll in The Play’s the Thing for a given year. The course is devoted to an intensive study of the script(s) for that year’s production. Students earn the second three credits in a given year in one of two linked FA 303 courses—FA 303 Technical Design, for those students selected for set, lighting, sound and prop design and construction, or FA 303 Production for those who have been selected as actors, stage managers, costume/makeup designers and producers and publicity/marketing designers and producers.

REQUIREMENTS FOR THE THEATER CONCENTRATION

Course Title	Course #	Credits
The Play’s the Thing (year one)	PERF303	3
The Play’s the Thing (year two)	PERF303	3
The Play’s the Thing (year one)	FA303	3
The Play’s the Thing (year two)	FA303	3
Approved Studio or Academic Elective		3
Total Credits for the Theater Concentration		15

Course Descriptions



FIRST-YEAR STUDIO COURSES

FF 111 Forum*3 Credits*

In this year-long rigorous trans-disciplinary thematic studio experience, students from a variety of majors investigate ways of being a creative person in today's world. Topics include contemporary practice, social and global issues, personal and professional development, historical and theoretical perspectives, as well as MICA-specific initiatives. Through creative work, dialogue, the written word, research and presentations, students work individually and in groups to reflect critically on course content as they consider the rich array of possibilities for twenty-first century art and design. The course culminates in a self-reflective portfolio presentation integrating all first year courses.

*First year students only***FF 112 Forum II***3 Credits*

In this yearlong rigorous trans-disciplinary thematic studio experience, students from a variety of majors investigate ways of being a creative person in today's world. Topics include contemporary practice, social and global issues, personal and professional development, historical and theoretical perspectives, as well as MICA-specific initiatives. Through creative work, dialogue, the written word, research and presentations, students work individually and in groups to reflect critically on course content as they consider the rich array of possibilities for twenty-first century art and design. The course culminates in a self-reflective portfolio presentation integrating all first year courses.

FF 120A Found & Focused*3 Credits*

In order to invent visual languages and formulate fresh ideas, contemporary artists and designers find materials in the world around them on which to base their creative explorations. In this immersive color and design course, students employ appropriation, collage, assemblage, photomontage and décollage to investigate meanings, contexts and cultural implications of visual organization and color interaction. Working in an experimental and iterative manner, with materials ranging from liquid to print and from lens to light, students begin to develop their own visual language as they increase their understanding of color and design.

FF 120B Surface & Screen*3 Credits*

Patterns are everywhere around us: embedded in surfaces, situated in screens and emerging from everyday interaction, connection and communication. In this immersive color and design course, students attend to pattern in all its physical and metaphorical manifestations in order to explore the ways in which image and idea emerge from the organization of form and the interaction of color. Using iterative and experimental processes, students engage with contemporary notions of visual literacy, abstraction, composition and cultural agency — in order to deepen their understanding of color and design while developing their own visual language.

FF 130A Prototype/Situate/Fabricate*3 Credits*

Contemporary artists and designers create, represent, respond to and reflect — on form, function and structures in space — by prototyping their ideas, by situating themselves and the objects they make in real and imagined worlds and by fabricating forms that address real-world problems or that prompt us to articulate new ones. As developing artists and designers, students in this course create, represent, respond and reflect in order to prototype, situate and fabricate structures in space. Students experience these ways of working through additive and subtractive fabrication, digital and analog approaches, engagement with diverse materials and research of ecological, social and cultural implications of the impact on the built world.

Undergraduate Course Descriptions

FF 130B Body/World/Machine*3 Credits*

As the boundaries between body, world and machine continue to grow increasingly blurry, contemporary artists and designers share a world that is mediated by technologies. Using a variety of studio approaches, students explore the role of the body, social space and the media through intensive studio production in a range of formats. To support student development of concept and craft, students are challenged to integrate emerging understandings of history and theory with creative output.

FF 140A Haptics & Optics*3 Credits*

Through a range of processes, from historical photographic techniques to digital capture and composites, students explore the interactions between time, the lens and the tactile world. In so doing, students are invited to investigate contemporary questions and practices that exist at the intersection of photography, film, video, audio, book and animation. This research leads to the production and presentation of time-based works that exist between and beyond the usual media constraints.

FF 140B Cartographies*3 Credits*

The earliest maps are thought to have been created to help people find their way and to reduce fear of the unknown. Maps continue to tell stories beyond mere geographic location, inspiring us to ask questions and consider possible routes. In this course, students analyze patterns in their own reality and working both independently and collaboratively, use time-based media to invent new cartographies.

FF 161 Drawing: Tradition & Innovation*3 Credits*

Drawing is an active form of thinking and a cultivable skill that can be used to support a range of art and design disciplines. This studio intensive course explores the principles, techniques, media and applications of drawing through analog-based perceptual drawing practice. Central to this course is the "Tradition and Innovation Research Project," in which each student researches a historical tradition of drawing, presents on that chosen tradition and, in a culminating sustained project, creates a drawing or set of drawings that innovates on that tradition.

FF 162 Drawing: Contemporary Practice*3 Credits*

Drawing in the twenty-first century is a dynamic field of inquiry characterized by a range of material and conceptual approaches. Building on analog and digital experiences from Drawing: Tradition and Innovation, this course provides students opportunities to enhance their drawing practice using a variety of media to: investigate the lens and the frame as formal and conceptual tools; articulate structural aspects of dimension and space; and explore aspects of time through sequential or iterative processes.

FIRST-YEAR EXPERIENCE ELECTIVES**AD 251 Introduction to Architectural Design***3 Credits*

In this introductory studio, students are immersed in the philosophies and strategies of solving three dimensional design problems in general and spatial design problems in particular. Students integrate multidisciplinary competencies they may already have with new design skills. Projects explore idea generation, concept realization in 2-D and 3-D media including basic orthographic drawings.

AH 201 Modernism & After*3 Credits*

Offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, de Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art and post-Modernism.

Prerequisite: AH 100

AN 202 The Principles of Animation*3 Credits*

This course is an introduction to the art of 2-D hand drawn animation. In this class, students will become familiar with the principles of animation and learn how to create believable characters and gestures while developing a sense of observation, timing and motion.

Prerequisite: Earned credit or concurrent enrollment in FF 210

AN 203 Introduction to 3-D Computer Animation*3 Credits*

This introductory level course initiates students to the enormous creative capabilities of the 3ds Max program. From a basic understanding of the program's operation, students learn to visualize, plan and model in three-dimensional space as well as explore its animation capabilities. This powerful and sophisticated tool can be a great help to sculptors, designers, architects and ceramic, wood, fiber and installation artists to develop and enhance their studio concepts.

Prerequisite: Earned credit or concurrent enrollment in FF 210

CE 200 Introduction to Ceramics: Hand Building*3 Credits*

This course is designed to introduce students to the discipline of hand building in ceramics. Students will learn the technical processes involved in forming and firing. Tools will be introduced including the slab roller, extruder and others. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.

Prerequisite: FF 101 (*Sculptural Forms*)

CE 201 Introduction to Ceramics: The Wheel Thrown Form*3 Credits*

This course is designed to introduce students to the discipline of wheel throwing in ceramics. Students will focus on the wheel as a tool that can be used to approach a wide variety of forms. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.

Prerequisite: FF 101 (*Sculptural Forms*)

FB 200 Introduction to Fiber*3 Credits*

This course presents students with technical, historical and conceptual grounding in the medium of fiber. Students learn the basics of fiber processes, including spinning, weaving, felting, loop-construction, screen printing, sewing, surface manipulation and embellishment. Technical explorations, supported by the study of historic precedent and contemporary practice, support individuals in exploring fiber as an expressive medium.

Prerequisite: FF 101 (*Sculptural Forms*)

Undergraduate Course Descriptions

FF 148 CAP: Finding Baltimore*3 Credits*

In this course, Baltimore is not a place but a process of self-discovery — a “finding” of sorts that provides students with the opportunity to think critically about their place in the world. As a group, students will travel throughout the city, interact with a host of people from different walks of life, visit new, wonderful and unusual places and investigate the important issues and themes of the day. Students will keep a visual diary of their ideas, foundation electives opinions and feelings about these interactions and make artwork in a wide variety of media. Students also have the opportunity to work with local elementary school children or senior citizens — and produce small murals or other site-specific artwork. This course emphasizes the importance of “being there,” present in the moment and fully cognizant of one’s own relationship to a real, living environment. The vast majority of class sessions will be held “somewhere” in Baltimore. Students will carpool. Guest speakers and community artists will visit with students throughout the semester.

FILM 200 Moving Image I*3 Credits*

Through workshops, screenings and readings students explore the diverse ways moving images are used in fine arts and the cinema. Students develop basic skills in high definition video field production and editing. Assignments explore the diverse ways moving images are used for individual expression, entertainment and social and intellectual inquiry.

GD 100 Introduction to Graphic Design*3 Credits*

Students are introduced to the basic concepts of visual communication through projects that balance the learning of conceptual development, technique and design tools. Assignments range from individual to collaborative and are built to introduce design thinking, critical discussion and personal decision-making in relation to the choice of graphic design as major. This course offers an broad overview of the discipline of graphic design.

IA 225 Game/Play*3 Credits*

This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two paper-based games over the course of the semester.

IL 100 Drawing as Illustration*3 Credits*

This course gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of storytelling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This class includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration. A portion of the class will be done in conjunction with rehearsals at the Baltimore Symphony Orchestra and/or other experimental music performances or broadcasts.

Freshmen Only

IL 138 Introduction to Illustration*3 Credits*

This course is an introduction to the ever changing and exciting world of illustration in all its capacities. Through lectures and assignments, students become exposed to and experience the multiple facets of illustration today, such as book illustration, editorial, sequential art, concept art, character development and others. The relationship of illustration with other fields such as animation, graphic design and painting is examined.

Freshmen Only

IS 200 Introduction to Sculpture*3 Credits*

Introduces the 3-D format and exposes students to an overview of processes, tools and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.

Prerequisite: FF 101

IS 202 Introduction to Wood*3 Credits*

This course presents an opportunity to manipulate wood as a sculptural material. Slides, photographs and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating and finishing wood. The goal is to further individual creativity.

Prerequisite: FF 101

PT 150 Painting I*3 Credits*

Presents the fundamental principles and techniques of painting. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing and analyzing surface qualities. Integration of drawing and design concepts are emphasized as students investigate color-value connections, articulation of form, composition and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes and cityscapes, to self-portraits and the figure.

PH 232 Black & White Film Photo I*3 Credits*

This studio course introduces the fundamentals of photographic practice. Emphasis is placed on the exposure, development of black and white film and the silver print as well as the aesthetics of photographic vision. The format includes class demonstrations, lab work, field assignments and critiques.

PH 262 Digital Photography I*3 Credits*

An introductory level course that explores the conceptual and practical principles of digital photography through lectures, readings, hands-on assignments and field trips. Discussion topics focus on camera operation, file formats, the impact of digital technology on contemporary photographic practice, as well as the aesthetic and ethical issues surrounding it. Adobe Lightroom, Photoshop and other software applications are used to explore creative and experimental possibilities for processing and manipulating photographs. Studio work emphasizes printed, still imagery, but students are encouraged to devise new uses for their digital materials. Introduction to input and output peripherals will include digital cameras, scanners and printers.

PR 200 Print Media: Traditional Media*3 Credits*

This course introduces the methodologies and concepts of traditional printmaking processes. These processes include intaglio, relief, letterpress and monotype. It exposes students to an overview of the tools, methods and materials for making printed artworks with particular focus on how manual printing and traditional techniques relate to contemporary concepts and individual art practice. This study includes the creation and utilization of various print matrices, editing processes, curatorial activity and how to work in a professional printshop environment.

PR 201 Print Media: Photo & Digital*3 Credits*

This course introduces the methodologies and concepts of printmaking techniques that utilize photo-based processes and digital applications. These processes include screenprint, photo-etching, photo-lithography and digital printing. It exposes students to an overview of the tools, methods and materials for making prints with particular focus on how photo-processes and digital applications expand technical and conceptual possibilities. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional print shop environment.

PRD 201 Design Studio: Fundamentals*3 Credits*

In the first studio course of the program, students learn the fundamentals of the design process and how it differentiates from other creative and artistic processes. The focus is on creating ideas, generating prototypes and ultimately, understanding how to turn them into products. The essential elements of the design process—ideation (finding connections); conceptualization (sketching, sketch modeling); and prototyping (modeling for testing concepts)—are unpacked and experienced through a series of exercises that expand the students' 2-D and 3-D skills in preparation for future studios.

ANIMATION**AN 202 Introduction to 2-D Animation***3 credits*

This introduction to the art of 2-D hand-drawn animation familiarizes students with the principles of animation and teaches them to create strong believable animations by developing a sense of observation, timing and motion. A good understanding of how to represent movement is an important foundation for using computers and technology to their full potential. This class also emphasizes artistic and aesthetic creativity, intending to push the boundaries of the imagination, to think out of the box and to familiarize students with storytelling.

Prerequisite: Earned credit or concurrent enrollment in FF 210

AN 203 Introduction to 3-D Computer Animation*3 credits*

This introductory level course initiates students to the enormous creative capabilities of the 3ds Max program. From a basic understanding of the program's operation, students learn to visualize, plan and model in three-dimensional space as well as explore its animation capabilities. This powerful and sophisticated tool can be a great help to sculptors, designers, architects and ceramic, wood, fiber and installation artists to develop and enhance their studio concepts.

Prerequisite: FF 210

AN 210 Otherworldly: Puppets & Sets*3 Credits*

Students will research fictitious universes, world-building and inner logic, while gaining hands-on experience creating functioning stop-motion animation puppets and sets.

AN 225 Stop-Motion Animation*3 credits*

In this hands-on animation class, students get the opportunity to explore a number of animation techniques such as painting on glass, sand animation, cut-out animation and clay animation. According to their own level, new students learn how to develop a sense of motion and timing through direct manipulation under the camera and simple assignments. Experimentation is encouraged in order to develop a personal style.

Prerequisite: FF 210

AN 245 Animation Pre-Production*3 credits*

This class covers the steps that need to happen before the production of an animation film: concept, storytelling, design, character development, story-boarding and layout.

AN 255 Digital Tools for Animation*3 credits*

This class covers the different programs that will be necessary for animators to deliver or produce their animation. Programs include After Effects, Premiere, Flash, sound work and more.

Prerequisite: Earned credit or concurrent enrollment in AN 202 or AN 203

AN 263 Sound Design for Animators*3 Credits*

From Disney to Laika to Augenblick — Animation as a motion picture medium has lead to innumerable advancements in the craft of cinematic sound. In this studio class, students will explore the practice of sound and voice recording, sound design, Foley art and mixing for the animated image. We will be learning how animation benefits from well crafted sound and how sound can aid in telling a film's story. The class will focus on learning the tools of the trade including Pro Tools and Audition, in addition to the use of props, sound effects libraries and the human voice. You will also be introduced to the history and theory of the art form and the ways in which it has evolved over time.

AN 268 Animated Music Video*3 Credits*

Ever since video killed the radio star, the music video has been an expressive channel for innovative animation. Working closely with MICA faculty member Albert Birney, students will collaborate with local musicians to produce their own animated music videos.

Prerequisite: AN 202 and AN 255

AN 273 Animated Documentary*3 Credits*

The Stoop Storytelling Series is a Baltimore-based live show and podcast that features "ordinary" people telling the extraordinary, true tales of their lives. Working with The Stoop hosts and MICA animation faculty, students will create animated documentaries from these intimate and surprising local stories. The final animated documentaries will be screened at The Senator Theatre during The Stoop's main stage show in April.

Prerequisite: AN 202 and AN 255

AN 280 Sophomore Animation Seminar*3 credits*

Introduces the various career paths available to animators; prepares students to express themselves effectively, work well with others and plan successfully for a professional future. Required for and intended for sophomore animation majors.

Sophomore Animation Majors Only

AN 302 Advanced 2-D Animation*3 credits*

This course is about developing a personal voice and also animation film directing from research to post-production. Students explore different themes used in animation films as a way of thinking in depth about the meaning and making of animation. This class works as an open studio.

Prerequisite: AN 202

AN 303 3-D Computer Animation II*3 credits*

Taught from a sculptural perspective, this course enables students to experience in depth the sophisticated modeling, rendering and animation capabilities of the 3-D Studio Max program. As they develop greater understanding of the many potentials of this powerful tool (e.g., surface mapping, camera and lighting techniques and key framer and video post editing functions for animation), students are encouraged to work towards their own personal goals and interests. These may relate directly to their current studio work or as independent research in digital imaging.

Prerequisite: AN 203

AN 305 Advanced 3-D Open Studio*3 Credits*

This studio course allows students to further explore, both individually and as members of a collaborative team, applications of 3-D modeling and animation. Emphasis is on, but not limited to, concept, animation, story-telling, independent film making, innovative uses of animation and team-oriented projects. The course will include demonstrations of advanced techniques as well as occasional visits by guest artists.

Prerequisite: AN 203

AN 315 Advanced 2-D Animation & Science*3 Credits*

This is a collaborative six credit course (three credits Animation/three credits NSCI) exploring Astrophysics through Animation. Over 10 weeks, students will meet scientists from NASA Goddard Space Flight Center. They will then explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more. The class will start with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts will then be developed and translated into animation. The last five weeks will be spent on animation and different ways of projections. Students will be challenged to use their creative vision within a scientific constraint. Trip to NASA and to the Maryland Science Center will be part of the class.

Prerequisite: AN 202 or AN 255 or permission of instructor. Co-requisite: Concurrent enrollment in NSCI 315, totaling 6 credits

AN 317 Virtual Reality for Artists*3 Credits*

This course is an introduction to the technology, methods and history of virtual and augmented reality through the lens of art making. Students will learn to build virtual worlds, gain an introduction to asset creation and become familiar with the toolsets and work flows needed to make immersive experiences. Students do not need any previous digital experience to enroll in this course.

Co-requisite: Concurrent enrollment in IA 317, totaling 6 credits

AN 334 Virtual to Real: Rapid Prototyping*3 credits*

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

Prerequisite: AN 203

AN 340 Stop-Motion Open Studio*3 credits*

If you've always dreamed of making that special animation film, this is your chance. This class is open to any student from any level with an animation project they want to develop under the guidance of the instructor. No formal animation training necessary. Seniors from other departments or graduate students are very welcome.

Prerequisite: FF 210

AN 350 Animation Production*3 credits*

In this class students will collaborate on the production of a short animation film and thus get a chance to go through the different steps of producing an animated film up to the final copy. The project will be selected from the AN 345 pre-production class. This class is open to 2-D and 3-D animators but 2-D techniques will be favored as the instructor is a 2-D practitioner.

Prerequisite: AN 202 or AN 203 and AN 245

AN 363 2-D Character Animation*3 credits*

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.

Prerequisite: AN 202

AN 364 3-D Character Animation*3 credits*

Designed to give animators insight into the method of 3-D character animation based on the classical principles of 2-D animation. The class focuses on the development and movement of 3-D characters within a narrative structure. Narratives are provided in order to explore and develop visual acting, staging, physical weight and emotion in 3-D space. The fundamentals of 3-D character modeling, rigging and texturing to achieve believable movement are taught using 3ds Max by Autodesk. The concepts and techniques discussed throughout the course transcend the specifics of any software application. Students acquire 3-D character theory and knowledge that can be deployed in any 3-D character platform environment.

Prerequisite: AN 203

AN 380 Junior Animation Seminar*3 credits*

Provides an opportunity for students to research specific animation career options in depth while learning to present themselves and their work more effectively. Students also begin planning for their senior thesis projects in this class. Required for and intended for junior animation majors.

Animation Majors at the Junior level only

AN 385 Prof Practice for Animators I*1.5 Credits*

This course focuses on preparing students for their professional life and for navigating the animation world after school. Topics will cover animation opportunities in various fields; portfolio preparation; online presence; intellectual property; applying to festivals and more. Visiting speakers will be part of the curriculum. Part 1 should be taken Junior year if possible.

AN 398 Animation Independent. Study*1.5-3 credits*

For students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes, a special independent study class may be taken. A contract is required, including signatures of the instructor and the student's department chair. A 398 class may not be used to substitute for a department's core requirement or senior thesis / senior independent. Minimum of junior class standing and 3.0 G.P.A. required.

Prerequisite: students at the Junior/Senior level with a Cumulative G.P.A. of at least 3.0

AN 455 Advanced Digital Tools*3 credits*

This is an advanced course in animation post-production for students who have previously taken Digital Tools. Topics covered will include building composites and editing in Adobe After Effects and Premiere; creating viable soundtracks; and exporting animation for various venues and platforms.

Prerequisite: AN 255

AN 485 Professional Practice for Animators II*1.5 Credits*

This course focuses on preparing students for their professional life and for navigating the animation world after school. Topics will cover animation opportunities in various fields; portfolio preparation; online presence; intellectual property; applying to festivals and more. Visiting speakers will be part of the curriculum.

Prerequisite: AN 385

AN 498 Animation Senior Thesis I*6 credits*

During senior thesis, students develop and produce a senior project that reflects the creative skills and technical expertise acquired over the past three years. This thesis serves as the basis of the student's professional portfolio. Each successfully completed animation is screened in Falvey Hall as part of the campus-wide Commencement Exhibition. Students also plan installations to showcase their work as part of that exhibition. The first semester is spent designing and developing individual projects. Once projects are approved, students complete and document the pre-production and early production phase of their senior project.

Animation Majors at the Senior level only

AN 499 Animation Senior Thesis II*6 credits*

During the second semester of the year-long senior thesis class, students complete and document the production and post-production phase of their senior project and put together their installation for the Commencement Exhibition. Additionally, students prepare promotional materials, including an artist statement, a resume, a portfolio for the web and/or a demo reel for future employers. Students present their work to faculty, guests and peers. All senior projects are exhibited at MICA Commencement Exhibition.

Animation Majors at the Senior level only

ARCHITECTURAL DESIGN

AD 200 Integrated 3-D Design*3 credits*

This course develops basic design literacy and teaches basic problem solving methods and skills in preparation for tackling complex design problems in architecture, object and furniture design as well as numerous other areas of construction and fabrication, including sculpture, ceramics, packaging, environmental graphics etc. Students are introduced to a

basic vocabulary of three-dimensional form making, space making and they learn to solve simple design problems methodically, with creativity and imagination. Design exercise are integrated with skill building assignments from concurrent courses in representation and fabrication methods.

Concurrent Enrollment in AD 201 and AD 202 required for AD Majors. Non-Majors need permission to waive co-requisite.

AD 201 Fabrication Methods

1.5 credits

This workshop introduces the student to wood shop and metal shop techniques amongst others and to conceptual strategies for integrating material, details and construction. Students study the processes of making, their imprint on the work, as well as participate in conversations and readings that help connect materiality to a conceptually based approach to design.

Concurrent Enrollment in AD 200 and AD 202 required for AD Majors.

AD 205 Structures

3 Credits

This course will focus on questions of the structural and material integrity of buildings and other large constructions. Topics covered by the course will include the behavior of materials, analytic methods and case studies. Students will follow course material in multiple media, including required texts as they conduct experiments, take field trips, complete group projects, make class presentations and more. They will inquire as to what makes a given structure best able to hold itself and additional weight up without collapsing. The course will provide a basic grounding in the analytic and design methods known as statics and strengths of materials. Through a range of case studies and projects, students will develop their abilities to identify structural systems and design new structural strategies.

Prerequisite: AD 200

AD 208 Visual Histories of the City

3 credits

This studio course examines how history, research and on-site experience inform studio practice. Students will combine visual and archival research techniques in order to investigate, analyze and document the stories that are told by the physical form of the city. The dialogue between Baltimore's development and that of the nation presents a unique case study through which students will unpack the spatial environment and history of the city. Visual material made from observation in various media — drawings, photography, recordings, etc — will be integrated with research findings to construct storybook-journals. The class will visit and collaborate with the Maryland Historical Society, who will archive the students' work. Baltimore is home to a wealth of historically significant locations and frequent field trips and independent, on-site art-making will be important components of the class. Locations may include MICA's own campus, Penn Station, Fort McHenry, The Washington Monument, The Basilica, Federal Hill, The Baltimore Museum of Art and Camden Yards.

AD 210 AD: Interior & Exterior

3 credits

This course expands on the set of core phenomenologies of architecture introduced in the first semester and also expands the realms of meaning and complexity of the design projects. Students investigate the mechanisms by which spaces take on meaning and the relationships between art, space and architecture. From ideation to problem solving, students are guided to construct a framework of design process and practice that is rigorous, yet personal. The students conclude this course with a body of carefully crafted architectural drawings, scale models and documentation of their design process.

Concurrent Enrollment in AD 266 Required for AD Majors.

Prerequisite: AD 200

AD 211 Digital Drawing 1*1.5 credits*

Digital technologies are changing and the categories of 2-D and 3-D drawing are becoming blurred. This course focuses on the work-flows between multiple computer drawing programs that students need to learn in order to explore and solve design and fabrication problems and to produce 2-D and 3-D output.

Concurrent Enrollment in AD 210 and AD 220 Required for AD Majors.

Prerequisite: AD 200, AD 201 and AD 202

AD 220 Object Design: Body/Material/Form*3 credits*

The subject of this studio is the material and ergonomic thinking that must accompany spatial thinking and architectural design. Students are introduced to concepts of ergonomics and they learn to design at the scale of the body, incorporating systems of proportions and the systematic study of materials. Students research and identify ways to improve human conditions, brainstorm solutions and create prototype products. Emphasis is placed upon innovative thinking, 2-D and 3-D mock-ups, model construction and elegant technical solutions.

Concurrent Enrollment in AD 267 Required for AD Majors Non-Majors need permission to waive co-requisite.

AD 225 Emerging Practices*1.5 Credits*

The critical practice lecture series is intended to introduce students to a broad range of contemporary art and design issues and practices. The series will include local, national and international speakers representing both emerging and established practices. May be repeated for credit.

AD 251 Introduction to Architectural Design*3 credits*

In this introductory studio, students are immersed in the philosophies and strategies of solving three dimensional design problems in general and spatial design problems in particular. Students integrate multidisciplinary competencies they may already have with new design skills. Projects explore idea generation, concept realization in 2-D and 3-D media including basic orthographic drawings.

AD 252 Introduction to Object Design*3 credits*

Can re-designing a water bottle help save the planet? What will the next iPhone look like? Why can't my shoes recharge my cell phone while I walk? Design is about looking into the future. Design is about people. Design is about thinking, inventing, solving problems, collaborating, being curious, asking questions and challenging everything. Design is about new forms, new structures and new materials. In this course, students imagine the issues our future holds and design products to meet these challenges. At the same time, they become familiar with current design issues, new materials, smart technologies and presentation techniques. This course serves as an introduction to the practice of product design: where creations are imagined, developed and realized. Through workshops and hands-on experimentation, students invent products no one else has yet to dream up.

AD 300 Architecture Lab 1*4.5 credits*

Urbanism and Technology are the central themes of the Architectural Lab 1 studio. Students work on urban projects of intermediate scale that are public in nature and which demand close consideration of physical and social contexts. Beginning with detailed analyses of specific sites, students go on to develop programs and technically resolved architectural proposals for their sites, in developing their proposals, students address basic problems of light, circulation, materials, construction and structure and learn to find creative solutions to each.

Prerequisite: AD 210, AD 211 and AD 220

Concurrent enrollment in AD 301 and AH 250 required.

AD 302 Digital Drawing 2*1.5 credits*

The course will build on the knowledge base from Digital Drawing 1 by introducing more advanced exercises including rendering and animation. Students will learn to create drawing sets from their model in Revit. The course will introduce advanced lighting and material setups, animated objects, HDRI lighting and key frame animation.

Prerequisite: AD 211

AD 310 Architecture Lab 2*4.5 credits*

The City and Culture are the central themes of the Architecture Lab 2 studio. This studio continues the introduction of increasingly complex architectural problems and more critically informed design strategies. Students learn to analyze cities as indexes of social, cultural, historic and political forces. Using Baltimore as a subject large scale design inquiry is initiated and elaborated through more detailed design exploration at the scale of the interior and exterior of inhabitable space. Research and mapping techniques, contemporary design strategies for sustainable urban environments and digital + physical modeling are among the skills that are introduced in this studio.

Prerequisite: AD 300

AD 311 Building Technology*3 Credits*

This course is an introduction to current building technologies and industry standards. Students will study the structural, environmental and design issues involved in selecting and customizing building technologies. Although traditional building systems will be discussed, there will be an emphasis on current and emerging technologies.

Prerequisite: AD 300

AD 351 Materials & Fabrication*3 Credits*

This class will explore 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 dFab studio facilities.

Prerequisite: AD 210

AD 353 Urban Design*3 Credits*

Introduces urban design in a studio format and covers issues of form, spatial relationships and the mix of intention and circumstances to shape our cities. Students look at the city at a variety of scales: the street, park and larger civic spaces. They examine the forces such as geography, transportation, political structure and others that influence the design of cities. To build an understanding of urban processes, students look at cities through a variety of lenses, namely experiential, historic and political. The studio includes research, readings and short-term and longer-term projects. The longer term project includes looking at a site within Baltimore City in collaboration with the Baltimore City Department of Planning. The class concentrate on urban areas of Baltimore but look at other American cities and cities around the world as well.

AD 354 Topics in Object Design*3 Credits*

This studio concerns real-world design projects, where students will receive problems framed by the client. Students develop innovative objects that address the problems and end-users will test concepts during multiple sessions. Students will also have the opportunity to develop

their projects into final prototypes and even have them produced! Through workshops, hands-on-experiments and inspiring presentations, students will develop their design skills to help them become better thinkers, problem solvers and interdisciplinary designers.

Prerequisite: AD 220

AD 390S Between Earth & Sky

1.5 — 3 Credits

In this hands-on travel studio, we will explore the cities and landscapes of Iceland and Norway, recording the physical, cultural and historic context of these natural and constructed terrains. Steeped in mystery and mythology, these lands have formed the legends of Norse, Viking and Scandinavian lore and culture. We will be studying these regions through the lenses of mythology, memory, culture, history, geology, adaptation, climate change and natural resources.

AD 400 Architectural Lab III

6 Credits

Design Thesis is an independently driven creative work developed within a focused subject of inquiry and directed by architectural design questions. It is carried out through intensive research, study and design explorations that culminate in a thoroughly developed architectural design proposition. It is also fully recorded in a final document. In Thesis 1 you will develop a new level of competence and skill in independent research and the design outcomes of the research. You will then be asked to define an area of interest and investigation that will lead to the definition of your Thesis project in your Thesis Statement or proposal. The proposal sets into place the general topics and particular strategies according to which you will work.

Prerequisite: AD 310

AD 401 Advanced Drawing Concepts

1.5 Credits

This course studies how architectural drawings and models, as an autonomous art form, transcend the literal communication of information or what is commonly called 'the blue-print'. Students study precedents in architectural drawing and communication, follow readings in theories of projective drawing and study representational strategies that use the power of architectural drawing to raise questions and to reveal the Architect's critical intent. In addition, students will execute a series of class drawing assignments, which will in some cases supplement Thesis design work conducted in AD410.

Prerequisite: AD 400 Co-requisite: Concurrent enrollment in AD 410

AD 410 Architectural Lab IV: Thesis 2

6 Credits

The final design studio of a student's career at the department is their Thesis. Directed and critical prompts prior to the semester open the way for each student to identify individual areas of interest and to develop and focus of their Thesis project. Students strive to achieve project complexity within a critically informed and creative design process, they are asked to exercise interdisciplinary thinking and demonstrate design outcomes at the most professional level they are capable.

Prerequisite: AD 400

AD 411 Professional Development

3 Credits

This course focuses on career preparation and development in the field of Architecture whether students wish to focus on continuing onto Graduate School or if they wish to enter professional practice as an intern or junior project designer. The course will touch on topics such as portfolio preparation, interview techniques and these topics are discussed and explored with visiting speakers and during visits to design firms and Architecture offices in the city.

Prerequisite: AD 310

AH 100 Art Matters*3 Credits*

A first-year foundation experience, this course introduces students to the interpretation of art, architecture and design. The course is not a survey class. Rather, it focuses on teaching students how historians, curators and critics approach the study of art, architecture and design in context — the types of questions they ask and the methods they use to answer those questions. Different sections of this course will focus on specific themes that will guide the content of each section. When registering, students will have the opportunity to list their order of preference for the themes offered each semester. Students in all sections will complete a common series of art-historical writing assignments and will receive instruction in library use and research.

AH 200 Renaissance Through 1855*3 Credits*

This course surveys European art from the 14th through the mid-19th centuries. It surveys Renaissance art in Italy and Northern Europe, its origins in medieval art and examines shifts in artistic concepts and forms from the 16th through the mid-18th centuries that led to the emergence of Mannerist, Baroque and Rococo art. The course concludes with an examination of Neoclassicism, Romanticism and Realism.

*Prerequisite: AH 100***AH 201 Modernism & After***3 Credits*

Offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, de Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art and post-Modernism.

*Prerequisite: AH 100***AH 202 Ancient Through Gothic***3 Credits*

Surveys the art of Europe and the Near East from the prehistoric period through the 14th century CE. Cultures and styles examined include Mesopotamian, Egyptian, Greek, Roman, Byzantine, Romanesque and Gothic, with an emphasis on how the arts of the ancient and medieval periods interact to form the basis for the later Western tradition.

*Prerequisite: AH 100***AH 231-IH1 Italian Renaissance Thought & Art***3 Credits*

Involves an extended consideration of several patterns of thought in the Italian Renaissance and of the relationship between the history of ideas and the history of art. Generally, each session involves a close analysis of an artist or groups of artists, of related primary documents and of the broader implications of both. By the end of the semester, students should be comfortable discussing the Italian Renaissance as an artistic and intellectual movement, as well as the work of many of its primary artists and thinkers.

*Prerequisite: AH100 & Sophomore level or higher***AH 250 World Architecture: Pre-history to 1855***3 Credits*

This class is an introduction to world architecture from pre-history to the mid-nineteenth century. We will analyze buildings, sites and cities from Asia, Africa, the Americas and Europe, alongside architectural concepts, artistic movements and social phenomena. In

Undergraduate Course Descriptions

this way, this course is a focused examination of key architectural developments in time and space. Students will gain not only a broad repertoire of architectural references, but — more importantly — a critical perspective on architecture in its cultural and historical context.

Prerequisite: AH 100

AH 302 Arts of Japan

3 Credits

Examines the arts of Japan from pre-history to the 20th century with reference to religious, cultural and literary traditions. Group and individual projects.

Prerequisite: AH 201

AH 305 American Mural Traditions

3 Credits

This course examines the development of murals in the United States from 12,000 BCE to the 21st Century. The class will consider many types of murals and their roles in respective societies, including Colonial and American Indian cultures. Additionally, more recent mural initiatives will be explored, from the W.P.A. projects of the 1930s, Baltimore's murals from the 1970s that explore Civil Rights debates, the current Station North Arts District murals, as well as the vibrant projects of urban beautification sponsored by the Baltimore Office of Promotion and the Arts.

Prerequisite: AH 201

AH 306 Introduction to Art Criticism

3 Credits

"What is the function of a critic?" asked W.H. Auden in 1963. This course considers a range of potential answers to Auden's question, through an overview of the history of art criticism, through a close reading of the work of several influential art critics and through assignments that will require students to develop critical stances of their own, in relation to current shows and/or films.

Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 308 American Art of the 19th Century

3 Credits

Surveys American Art of the 19th century, concentrating on painting, sculpture and architecture.

Prerequisite: AH 201

AH 309 Art Since the 1960'S

3 Credits

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.

Prerequisite: AH 201

AH 310 Art/Architecture of Ancient Near East

3 Credits

Examines the diverse artistic traditions of the ancient Near East: pre- and proto-historic Sumerian, Akkadian, Neo-Sumerian, Babylonian, Kassite, Middle and neo-Assyrian, neo-Babylonian, Persian, Hittite, Phoenician, Ugaritic, Syro-Palestinian, Israelite and the Hellenistic and Roman East. Topic-driven and centered around student exploration and discussion, this course is for those interested in ancient art, archaeology and Middle Eastern culture.

Prerequisite: AH 201

AH 313 Modern/Contemporary Korean Art*3 Credits*

This course is a survey designed to introduce a selection of significant Korean artistic and cultural elements and practices during the 20th and 21st century. The aim is to identify a unique pattern of cultural and artistic construction throughout the modern and contemporary periods of Korea. After introducing the fundamentals of Korean art and culture in interdisciplinary and comparative approaches, this course will contrast Korean cultural aspects and expectations with that of other Asian nations. Topics span the appropriation of traditional media and genre, the redefinition of old themes or symbols, the engagement with politics, society and the states, the exploration of consumerism and popular culture and Korean's urbanization. The class will explore the intersection of western and Korean artistic styles found in Asia and in the Korean Diasporas.

Prerequisite: AH 201

AH 316 African Art Forms*3 Credits*

Examines traditional art forms from the continent of Africa. It deals with conceptual, philosophical and aesthetic issues in African art and with the fundamental character of its iconography, movement and form.

Prerequisite: AH 201

AH 317 Africans in the New World*3 Credits*

Surveys African-American art from the pre-Columbian period to the present.

Prerequisite: AH 201

AH 319 Art/Architecture of Ancient Egypt*3 Credits*

Examines the art and architectural traditions of one of the most influential of the world's civilizations: ancient Egypt. Beginning with the village culture of the pre-dynastic period, the class studies the rise of the pharaonic power and the Egyptian state in the early dynastic period, the great achievements of the old, middle and new kingdoms, the increased impact of foreign ideas in the late dynastic period and the brilliant new culture formed by the arrival of Greeks and Romans in the Ptolemaic and Romano-Egyptian periods. If time permits, some of the other civilizations of northeast Africa, especially those of Sudan are investigated. The class is a lecture-discussion style; students are expected to participate in class discussions and complete an oral report as well as more traditional course work.

Prerequisite: AH 201

AH 320 Arts of Asia*3 Credits*

Investigates traditions of sculpture, painting and architecture of the Far East and includes reference to cultural history, religious traditions, relevant literature and performing arts. Students complete group and individual projects.

Prerequisite: AH 201

AH 321 Greek Art & Architecture*3 Credits*

An in-depth treatment of the art and architecture of ancient Greece from the Bronze Age to the Hellenistic period, focusing on important topics currently or traditionally discussed in the discipline, including problems of interpretation in Bronze Age art, attributions in Archaic and Classical art, perceptions concerning Hellenistic art, the influence of Greek tradition on later art styles and the continuation of Greek art as a living tradition within the modern Western consciousness.

Prerequisite: AH 201

AH 322 American Folk Life & Folk Art*3 Credits*

Through a series of introductory lectures and training in field research methods, students design and conduct research projects that address the three main pivots of folk cultural studies — community, genre and interpretation.

Prerequisite: AH 201

AH 324 History of World Textiles*3 Credits*

This course will provide 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.

Prerequisite: AH 201

AH 326 History of Prints*3 Credits*

Examines the evolution of modern printmaking from the Renaissance through the 19th and 20th centuries using the collections of the Baltimore Museum of Art, particularly those from the Lucas and Cone collections. The first part of the course will focus on the technical innovations of earlier printmakers including the invention of lithography and serigraphy. With these innovations and a growing recognition of the print's artistic significance, the stage was set for the rapid growth of the print in the 20th century.

Prerequisite: AH 201

AH 327 Oceanic Arts & Cultures*3 Credits*

Examines cultures from each of the major geographic regions of the Pacific: Melanesia, Indonesia, Australia, Micronesia and Polynesia, in terms of the form and content of artistic expression and the roles of art forms in their respective societies. Specific areas are used to illustrate the importance of art forms to trade, religion, social reproduction and social authority. This course enables students to visually differentiate between artistic forms from various parts of Oceania, to broaden their factual knowledge about the region and to enable them to understand the variety of ways in which people express history, cosmology and identity.

Prerequisite: AH 201

AH 328 Landscape Architecture History*3 Credits*

This course is an introduction to the history and theory of landscape architecture. We will focus on the key sites, figures and stylistic movements in landscape design in a broad historical and geographic perspective, interpreting the work of the leading practitioners — from André Le Nôtre, "Capability" Brown and Frederick Law Olmsted to Garrett Eckbo and Lawrence Halprin — in their social, intellectual and artistic context. We will also investigate the historical evolution of the ideas of nature and landscape and their representations in both Western (especially North American) and non-Western cultural and artistic traditions, addressing such resonant concepts as ecology, sustainability, nativism and climate change.

Prerequisite: AH 201

AH 329 Fashion in the Avant-Garde*3 Credits*

Explores the role of fashion in modern and avant-garde art movements from the nineteenth to the mid-twentieth century. The course will begin with the Aesthetic Dress and Dress Reform movements and their connections to the Pre-Raphaelites in England and the Secessionists in Vienna. Considering ways that designers engaged with and influenced artistic movements and trends, the course will examine the role of fashion in Cubism, Constructivism, Futurism, Dada and Surrealism. Looking at designs of the Wiener Werkstätte and designers such as

Mario Fortuni, Paul Poiret, Sonia Delaunay, Varvara Stepanova, Lyubov Popova, Coco Chanel, Elizabeth Hawes and Elsa Schiaparelli, the course will consider a wide range of themes including utopianism in dress, collaboration between artists and designers and issues of gender within modernism.

Prerequisite: AH 201

AH 332 History of Photography

3 Credits

Surveys of the development of photography from its prehistory through the present day. It includes an examination of the interrelationships between photography and other arts, the effect of technology on the photographic image, the tradition of the popular photograph, as well as the study of major photographers and photographic movements.

Prerequisite: AH 201

AH 334 A Baroque Feast

3 Credits

A banquet for the eyes with works by the 17th-century artists Caravaggio, Velasques, Rubens, Rembrandt and Poussin, among others, set in sumptuous locales like Versailles, as well as middle-class homes and peasant hovels. The concept of "baroque," despite its originally pejorative connotations, is discussed as a pan-European cultural movement with regional variations, as a reaction to the increasingly airless art of late 16th-century mannerism and in a certain sense as a revocation of some of the ideals of the Renaissance. Murder, mayhem, political intrigue and scandal are also on the menu.

Prerequisite: AH 201

AH 336 Baroque Art in Italy

3 Credits

This course examines the art and architecture of Italy from the 1560s to the 1670s, exploring the work of such major figures as Barocci, Annibale Carracci, Caravaggio, Bernini, Borromini, Pietro da Cortona as well as Nicholas Poussin and Claude Lorrain, both of whom spent most of their lives in Italy. We will focus largely on artists working in Rome who, during the seventeenth century, produced some of the most influential images, monuments, styles and genres in the history of Western art.

Prerequisite: AH 201

AH 340 Islamic Art History

3 Credits

An overview of the development of Islamic art and architecture. Lectures and discussions focus on the evolution of mosque architecture and calligraphy and on important regional centers.

Prerequisite: AH 201

AH 341 History of Graphic Design

3 Credits

Aims to make designers literate about their own discipline and help them understand the connections between design and a broader history of objects and ideas. Students are exposed to a wide array of images as well as a broad range of reading materials, including primary texts by designers and cultural critics. The course focuses on 20th-century design in Europe and the United States.

AH 345-TH Art History & its Methods

3 Credits

The practice of art history has never been monolithic; its methods, its goals and its underlying assumptions are inevitably diverse. This course is designed for students with some art historical experience and traces the development of art history as a discipline, closely examining some of the field's more influential methods, including formalism, iconographic analysis, reception theory, feminism and structuralism.

Prerequisite: AH 201

AH 346 History of Material Culture I*3 Credits*

Material culture is the tangible evidence of those things created by man—including categories of site, place, architecture, fiber and ceramics as well as theater, music, literature and art. This material evidence has direct links to the socioeconomic and political influences under which it was created. In this class, the impact of the Industrial Revolution on the design and production of material culture and specifically the work developed in the Arts and Crafts movement will be discussed. The lectures will look at work across the disciplines of fine arts and design, with particular emphasis in the areas of environmental design, fiber, ceramics and sculpture. Weekly lectures are augmented by a series of guest speakers and organized to reflect the range of interdisciplinary interests in this material culture course.

*Prerequisite: AH 201***AH 347 History of Material Culture II***3 Credits*

A survey of material culture including architecture, furniture, painting, sculpture, textiles, jewelry, transportation, clothing and decorative arts, as it relates to influences of time, place and use in the human experience. Topics covered are socio-political/economic factors as well as important designers who have influenced each period to make them uniquely characteristic to a given time and place and in turn provided inspiration to later and future artists and designers.

*Prerequisite: AH 201***AH 348 Medieval Art & Architecture***3 Credits*

Offers a generally chronological overview of European medieval art and architecture, with side glances at the influences of Byzantium and Islam. Through a series of period-based lectures and discussions of relevant primary documents, students gain a flexible, fluent knowledge of primary works made between 300 and 1348 CE. Secondary readings will also suggest a variety of applicable methods and two visits to The Walters Art Museum will allow students to view original works and to consider the difficulties of treating medieval art outside of its original context.

*Prerequisite: AH 201***AH 349 Food & Architecture***3 Credits*

This course explores the connections between food, object design and the built environment from historical and critical perspectives. The production, presentation, distribution and consumption of food have an impact on the design and organization of buildings, public spaces and cities. Food is also at the center of object design, from furnishings and appliances to food carts and trucks. Finally, food is also itself an artistic and design medium, the object both of traditional arrangements and innovative compositions — from Japanese lunch boxes and kaiseki meals to the deconstructed dishes of molecular gastronomy. Themes will include: café culture and the emergence of an urban public sphere; the aesthetics of Japanese architecture, food and design; urban agriculture; food and public spaces; and food as a medium in modern and contemporary art, among other topics.

*Prerequisite: AH 201***AH 350 History of Illustration***3 Credits*

Traces the concept of illustration as narrative art beginning with Lascaux cave paintings and working down through to contemporary times. Students look at visual storytelling and the cultural, social, political and technological issues that shaped — and were shaped by — this terribly vital art form. Examples such as Egyptian papyri, illuminated manuscripts, Renaissance painting, moveable type and the development of printmaking (Dürer, Rembrandt, Goya), Art

Nouveau and the rise of the poster, the Golden Age of American Illustration and the rise of magazine ephemera and graphic novels and contemporary approaches to storytelling and mass production are studied.

Prerequisite: AH 201

AH 351-TH Graphic Design Theory

3 Credits

This course connects the history of modern graphic design to issues in current practice. In the first unit, students will discover how avant-garde artists, architects and poets in the early twentieth century laid the ground for the modern design professions. In the second unit, students will explore the development of typography in terms of history, theory, technology and form. The third unit considers the relationship between design and systems; topics range from branding and rule-based aesthetics to environmentalism and social design. This hybrid course includes both an on-line and classroom component. Each week, a two-hour lecture will be complemented by one hour of moderated online discussions, quizzes and other activities. Substantial reading and writing assignments complete the course.

Prerequisite: AH 201

AH 352 World Prehistoric Art & Culture

3 Credits

This course addresses world prehistory; that is, the period from the rise of hominids in Africa to the development of complex cultures c. 3000 BC ("mankind's first three million years"). This era represents the vast majority of humanity's experience here on earth, yet most people know very little about it. Some of humankind's most important intellectual breakthroughs occurred in prehistory: the development of social systems and subsistence strategies that made human beings the most resilient, adaptable and ultimately dominant species on the planet; the manipulation of natural materials to make tools and other objects ("material culture"); the creation of symbolic systems of communication and complex representation (language, writing and "art"); the development of plant and animal domestication and of complex and hierarchical social systems ("civilization").

Prerequisite: AH 201

AH 358 History of Modern Design

3 Credits

Surveys the last three centuries of the development of modern utilitarian and decorative design. It provides for the examination of the rich legacy of craft production and the creative use of newer materials, from the beginning of the Industrial Revolution to the rise of modernism and the pluralism of today. The course investigates the often contested duality between artist and artisan within the Western tradition of the visual arts, the relationship of design and mechanization, technology, environmental responsibility, individual needs, the design reforms and the role of standards for design and the expression of social values, including the concept of "good" design and popular culture.

Prerequisite: AH 201

AH 360 History of Africana Art

3 Credits

This course is the first of a two-part survey of the work of Africana artists from diverse situations, locations and generations. The course expands beyond the History of African American art by offering an introduction to major issues by engaging the aesthetic, social, cultural and geopolitical complexities of African heritage. Part one of the course introduces the primary issues of Africana art in historical context. Topics include the emergence of the modern world, dynamics of colonization and slavery and, later, artworks by Americans of African heritage between c.1400 and 1950 CE. Part two of the course continues the conversation through focus on contemporary Africana art since 1950 to the present. Specific

reference is made to American artists of the past 60 years and we draw on a wide range of examples to see various issues and ideas in Africana visual history, including the categories and names, including the difference between traditional and contemporary art.

Prerequisite: AH 201

AH 363 Modern Craft: Western Ceramics

3 Credits

This course will examine the history and theory of modern craft through a study of ceramic artists and movements, primarily from Europe and America. From the Orientalists and Adelaide Robineau to today's expanded formats, this course will consider the radical changes that ceramics has experienced since the late-19th century. Lectures and readings will provide students with a chronological overview of more than a century of ceramics occurring within art, design and architecture, but will also consider the field's links to other crafts. Time will be reserved for discussions on the consequence of socioeconomic, political, philosophical and industrial influences as drivers of change.

Prerequisite: AH 201

AH 365 Contemporary Practice in Print

3 Credits

At the same time that information is increasingly delivered by pixel rather than ink, printed matter has become the defining visual language of the industrial world. How can print be dead when it is literally everywhere one looks? In this context, the art world has witnessed a new print revival. Through lectures, readings, field trips and discussions, this course explores the current state of art in print and the various parallel communities that support the creation of printed art and self-publication. This course will also focus on the critical implications of new technologies, including discussion of the implications of an increasingly digital culture for artists.

Prerequisite: AH 201

AH 366 History of Animation

3 Credits

Explores the history of animation from its beginnings to the present and the social, artistic and political contexts in which those films were created.

Prerequisite: AH 201

AH 367 Women as Creators

3 Credits

This course explores the contributions of women to the world of art as creators of both traditional fine arts and crafts. This is a broad chronological study that surveys the artistic creations of women from a global perspective.

Prerequisite: AH 201

AH 369 Cubism

3 Credits

3 credits. Staff. Offered occasionally. This in-depth study of Cubism examines key phases of the movement's evolution as well as related styles in Europe and the United States. The importance of new mediums, including collage and assemblage, are considered along with contemporaneous critical attitudes about Cubism and its relationship to abstraction. Students choose topics for presentations and papers on some aspect of Cubism or its influence on subsequent developments in art history.

Prerequisite: AH 201

AH 370 Problems in Contemporary Art

3 Credits

In a seminar format, 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.

Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 375 Arts of Native America*3 Credits*

Explores prehistoric through contemporary art of North American native peoples. Focus is on the perspective of the artists and their culture.

Prerequisite: AH 201

AH 376 Modern Architecture & Urbanism*3 Credits*

An introduction to modern architecture and urban planning, with a focus on those instances when the dialogue between the two professions was at its most fruitful and productive. Some topics include Haussmann's transformation of Paris, Cerda, Gaudi and the Eixample, Burnham, the City Beautiful and the Chicago School, the Garden City Movement and its legacy, Frank Lloyd Wright and the Prairie School, the Bauhaus, the Futurists and the Russian Constructivists, CIAM and the International Style, Rossi's Neo-Rationalism and Venturi's Postmodernism. Time is also reserved for a discussion of contemporary ideas about architecture and urban planning, including the "New Urbanism," of Duany and Plater-Zyberk, the "Posturbanism" of Rem Koolhaas and the "Everyday Urbanism" of Venturi and his disciples. The class concludes with a survey of contemporary strategies for sustainable architecture and development.

Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 377 Architecture, Art & the Open City*3 Credits*

Defined loosely as "an arena in which diverse social and ethnic groups can coexist, interact and generate complex relationships and networks," the ideal of the Open City is typically contrasted with the reality of the built environment in America, where homogeneous and exclusionary suburbs are abundant. This class considers the Open City as an ideal urban condition. It first traces the history of this idea, with a focus on how it has been advanced in architecture, art, philosophy and literature; then it considers case studies of American communities, asking to what degree these communities exhibit the Open City's ideals. Finally, the class considers how architecture and urban planning have tried to enact versions of the Open City, using tools such as inclusionary zoning and smaller-scale, site-specific projects.

Prerequisite: AH 201

AH 379-TH Contemporary Architectural Criticism*3 Credits*

This course presents a selected range of topics in contemporary architectural theory and criticism. Diverse answers to the question 'What is Architecture?' will be discussed from a historical perspective, as well from the perspective of current debates. Examining key readings in architecture and in theoretically related areas, students will learn to contextualize design questions, cross reference written texts with works of architecture and to articulate their own design positions in written form. Invited instructors will teach this course and the precise topic of study may change from year to year.

Prerequisite: AH 201

AH 380 Art & Architecture of Mesoamerica*3 Credits*

Pre-Columbian Mexico and Mesoamerica was host to the earliest complex art-producing societies in the Americas. Unified by regional traditions but distinct in cultural identity, these cultures are represented, archaeologically, by some of the most world-renowned and aesthetically sophisticated art and architecture. The course focuses on the cultures of the Olmec, Teotihuacan, the Maya and the Aztec, but peripheral polities are also examined.

Prerequisite: AH 201

AH 388 Introduction to Curatorial Studies*3 Credits*

This course will introduce and engage students in the consideration and observation of the broad spectrum of exhibition and presentation possibilities in the context of the larger art world, as well as introduce important practical skills associated with exhibition development and execution, art handling and art presentation.

Prerequisite: AH 201

AH 390 History of Film*3 Credits*

An overview of film history. Among the topics covered are the prehistory of cinema in the 19th century; the early emergence of narrative and documentary forms; the growth of silent film as a popular art form; the influence of Soviet montage and German expressionism; the conversion to sound cinema; the rise of such movements as the French New Wave, the American avant-garde and revitalized Asian cinema; and such contemporary trends as "indie" cinema, digital filmmaking and computer animation. Weekly film screenings are required in addition to regular class sessions.

Prerequisite: AH 201

AH 391 Topics in Curatorial Studies*3 Credits*

This course will synchronize its content and assignments to correspond with a developing exhibition and/or curatorial project. Students will investigate and consider curatorial theory while navigating curating practicalities. Contingent on corresponding exhibitions or projects, students may have the opportunity to engage directly with research, ancillary programming, exhibition design and/or artwork. This course allows students and instructors to take advantage of local exhibitions, curatorial projects or thematic investigations relative to curatorial practices.

Prerequisite: AH 201

AH 395 Archive/ Gallery/ Museum Practice*3 Credits*

This course is designed to provide students with professional development in the field of art history. Field trips and guest speakers will introduce students to a variety of archival sources and help students gain professional knowledge regarding academic, museum and gallery settings. Students will also draft applications to graduate school and help develop programming for the lunchtime speaker series, Art@Lunch.

Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 403 20th Central Latin American Art*3 Credits*

Explores the emergence of the Latin American aesthetic in the art of the 19th and 20th centuries within the context of cultural nationalism. Examines the pre-Hispanic and African heritage, the colonial past, as well as political and religious themes in Latin American art and their relationship to European and North American cultures.

Prerequisite: AH 201

AH 405 Exhibition Development Seminar*3 Credits*

This two-semester seminar examines the curatorial process through the research, planning and production of a major exhibition. Students serve as curators, designers and educators as they develop and implement proposals for the exhibit's graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications and public relations strategy. Fall semester (Part I) is devoted to the conceptualization and development

of the artistic, design and educational components for the exhibition in spring semester. Previous exhibitions include *Follies*, *Predicaments* and other *Conundrums: The Works of Laure Drogoul*, *Comics on the Verge* and *At Freedom's Door* and *Baltimore: Open City*.

Requirement: Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major). Open to undergrad and graduate students in all majors.

AH 412 Aspects of Contemporary Art

3 Credits

This course is an introduction to contemporary art using a private collection of resource materials constructed as a series of art historical combines to be disseminated in and out of class. These AH combines are seminar-specific, multidimensional and cumulative — each focusing on artists/critics documented since the 1960s whose writings, artworks and working methods demonstrate specific principles appropriate for the aesthetic development of all. This course depicts contemporary art as an investigation into the nature of art, the metaphoric process and the crucial involvement of the audience. Emphasis is on cooperative interactivity — creative collaboration as the catalyst for each student to construct an end-of-semester “curatorial exposition” representing significant issues in contemporary art.

Prerequisite: AH 201

AH 414 Turning Nature into Art

3 Credits

Turning Nature into Art examines art from around the world and across time in the context of materials, fabrication and labor. In art production, processes and labor are often little understood and in today's “fabrication on demand” culture, they may even become invisible. Yet in many cases, although the way in which materials are expressed and our way of valuing and categorizing objects may evolve, the processes are often the same. Students will meet regularly in the classroom and at the Walters Art Museum, where they will meet with curators and conservators, as they examine case studies across the collection. Issues examined will include marketing and the secrets of the atelier system, colonialism, environmental and conservation concerns and shifting designations of the categories of art and artifacts.

Prerequisite: AH 201

AH 416 Contemporary African Art

3 Credits

This course addresses the arts and artists of Africa from the 1950s to the present. Although contemporary African art is essentially post-colonial in terms of its dates, students will be introduced the historical as well as transnational contexts within which various art movements emerged. In addition to exploring the works of selected artists such as Twins Seven-Seven, Sokari Douglas Camp, Ibrahim el Salahi, Berni Searle and Yinka Shonibare, the course examines artworks within the context of issues such as decolonization, independence, modernity, nationalism and globalization.

Prerequisite: AH 201 or Graduate/ Post-Bac standing

AH 418 Africa, Aura, Altered States

3 Credits

This course surveys a wide range of material drawn from histories of Africa and its diasporas, including the Caribbean and Latin America. We will revisit classic examples from the history of modernism, such as symbolism, surrealism, abstract expressionism and new approaches of the sixties and seventies. Taken together, these cases will help to map out the relationship between “western” artists and their encounters — real, imagined and vicarious — with objects and practitioners from Other worlds.

Prerequisite: AH 201

AH 422 Visual Culture & the Holocaust*3 Credits*

This graduate seminar will focus on a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. The central questions guiding our inquiry will revolve around notions of history, memory and the ethics of representation. This course will examine diverse media ranging from painting, sculpture, film and television to graphic novels/autobiographies, monuments/memorials, museums, individual curatorial projects/exhibitions and performance. We will consider works by artists and architects, including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih and Frieder Schnock, Daniel Liebeskind, Peter Eisenman, Charlotte Salomon, Anselm Kiefer and Gerhard Richter as well as writings by Primo Levi, Sigmund Freud, Theodor Adorno and Alexander and Margarete Mitscherlich. Discussions focus on questions related to genocide, cultural memory, mourning and commemoration.

*Prerequisite: AH 201**Open to Graduate, Post-Bac and Senior-level students only.***AH 423 Istanbul: Art, Modernity, City***3 Credits*

"This is a lecture class with a significant discussion component that explores Istanbul as a site of global modernity between the nineteenth century and the present day. We address not only the physical changes in the city itself, but also the literature, art and film that were produced in dialogue with the fluctuating cityscape. Throughout the course, we investigate different definitions of modernity while studying the following historical topics: Ottoman and Orientalist photography, literature and exhibitions; urbanism and public space as the showcase of the modern nation-state; filmic representations of social and political change in the city; and gentrification and Istanbul's rise to the status of "global city" since the 2000s. In short, this course engages with the specific dynamics of Turkey's cultural history, while also focusing on the transnational context of the world at large."

*Prerequisite: AH 201***AH 424 The Artist's Studio Renaissance – 1855***3 Credits*

Explores how the artist's studio has evolved since the 15th century. We see how the studio's evolution sheds light on the artist's changing status in society, how artists have promoted their works over the centuries, the effect of modernization of art materials in the studio space and the history of artistic collaboration. Specific areas covered include the itinerant versus the professional artist, problems of attribution related to the studio workshop model, use of the nude model and plaster casts in the studio, art education (apprentices and assistants) in the studio, use of optical instruments in art production and the role of manuals and treatises over the centuries. The class spends time in local museums studying works of art and learning about methods of connoisseurship.

*Prerequisite: AH 201***AH 429 Modern/Contemporary Chinese Art***3 Credits*

This course will explore artistic development in China from the mid-twentieth century to the present. This was a period during which the art world in China underwent substantial change, first adjusting to a state-organized system for the production of art after the Communist Party took control of the country and then acclimated to the international art scene after China opened up to the global economy in the 1980s. We will examine the political beliefs that shaped art in China from the founding of the PRC in 1949 to the end of the Cultural Revolution in 1976. We will then study the various ways Chinese artists have responded to (or resisted) the global art world since the 1980s.

Prerequisite: AH 201

AH 430 Making Medieval Books*3 Credits*

Throughout the Middle Ages illuminated manuscripts were one of the most important vehicles for the development and transmission of visual ideas. This course provides a survey of European manuscript production from the early medieval period through the late Gothic era and touches on the early history of printed books. Students learn about the lavish miniatures found in deluxe manuscripts and examine the ornamental treatment of the text, including display script, illuminated initials, colored parchment and marginalia. Manuscript illumination is discussed in the context of the owners, users and purchasers of these objects. In addition, students learn about the techniques and materials used to make manuscripts and the binding of medieval books. Includes lectures, class discussions and several trips to the Walters Art Museum to view manuscripts firsthand.

*Prerequisite: AH 201***AH 434 Dada & Surrealism***3 Credits*

In the 1920s and 1930s, artists, writers and filmmakers of all nationalities produced work that was rooted primarily in notions of non-rationality and intuition. Rejecting Enlightenment "reason" as complicit with systems that had used logic to justify the mass destruction of World War I, these cultural producers celebrated instead the marvelous, the irrational, and the accidental. This course examines diverse output of these so-called Dadaists and Surrealists. Should time provide, students also reflect upon the Dada revival of the 1960s and its similar roots in an antiauthoritarian age.

*Prerequisite: AH 201***AH 435 Art Meets Ecology***3 Credits*

The poet, Rainer Maria Rilke, suggests "the artist's task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us." Sculptor Jackie Bookner echoes Thomas Berry's belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do. Students will explore these ideas through field studies at Baltimore's Herring Run Park. Their research into basic ecological principles will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create.

*Concurrent enrollment in PHIL 435 required.**Prerequisite: AH 201 and HMST 101***AH 437 Modernity/Landscape/American West***3 Credits*

This course examines art and ideas drawn from the American West, focusing on case studies and theoretical questions posed by the emergence of new forms of practice in response to the geographic region from the Great Plains to the Pacific Coast. The heart of the class is set in the 1960s — 1970s, but conversation will range from the mid-19th century to the present. Key themes will include: the role of the desert and the frontier in the history of art; exploration and representation of the "old west;" the formation of hybrid modernisms and development of post modernism in the context of post-war urbanism, art making and migration; the formal and ethical possibilities of land, systems and site-specific work; the emergence of ecological and anti-nuclear consciousness; and contemporary challenges that take up these legacies.

*Prerequisite: AH 201***AH 439 Visualizing the Ottoman Empire***3 Credits*

This class surveys an array of Ottoman artistic production, including painting, architecture, photography, museums and world's fairs, between 1839 — 1923. The final eighty years of the Ottoman Empire were shaped by two important historical developments: the Ottoman

government's extensive modernization programs (political, social and economic) and an explosion of new technologies and forms of visual expression. How did socioeconomic modernization and aesthetic modernisms unfold in the late Ottoman Empire and what was their relationship?

Prerequisite: AH 201

AH 445 Postwar Italian Cinema

3 Credits

Examines several examples of literary adaptation, reading closely both the literary texts and their cinematic counterparts. Investigates the politics of adaptation, as well as the criteria by which we can evaluate films based on texts as works of art in their own right. Analyzes both the films and the texts that we cover, focusing on individual authors' works, as well as how they generate a dialogue between one another.

Prerequisite: AH 201

AH 449 Modernity, Difference & Power

3 Credits

Organized around a rotating theme, this course is a seminar for advanced undergraduates and graduate students that addresses questions of power and cultural production through engagement with advanced theory. Interdisciplinary and team taught by faculty from Art History and Humanistic Studies, it will use case studies, readings, site visits and classroom discussion to help artists more deeply understand the world.

Juniors and Seniors only

AH 451 Artists as Writers

3 Credits

This course will consider historical and contemporary writings by artists and examine artworks that use text as an integral element. Considering issues of representation, appropriation and modernism versus postmodernism within these documents, we will ask: When is the artist who writes a cultural critic, a diarist, scriptwriter, or archivist? What is the relationship between his or her textual and artistic practice? Artists' writings will be considered in their historical context and alongside relevant works of art.

Prerequisite: AH 201

AH 453 Race, Space & Place

3 Credits

In this course we will explore twentieth-century American architecture and urban spaces through the critical lens of "race." We'll investigate the hidden and explicit ways in which race has structured the US built environment and we'll discuss how we can 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, we will focus on specific buildings and sites that help us 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?

Prerequisite: AH 201

AH 455 Reliquaries

3 Credits

In many traditions, reliquaries have been fashioned to house sacred remains and to signify the link between past and present. This course will explore the main themes of the special exhibition Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe at the Walters Art Museum. In addition, it will consider cross-cultural and contemporary conceptions of reliquaries. Students will develop a broad understanding of reliquary traditions through an analysis of primary and secondary sources; research on the formal and symbolic aspects of reliquaries; and museum visits.

Prerequisite: AH 201

AH 458 Gods, Graves & Scholars*3 Credits*

This course introduces students to field methods in art history and archaeology, but specifically in the context of art, architecture and design practice. The course title is from C.W. Ceram's classic book, which introduced generations of readers to a romantic view of archaeology. The class consists of two three credit experiences: For the first part of the semester, weekly six-hour course meetings will be divided into lecture and discussion periods, with studio-based practice involving object drawing, mapping and modeling and a local field archaeology project. And as an optional experience in the second part of the semester, instructors and students will design a research project, built around a Spring Break trip to a significant world archaeological site.

Prerequisite: AH 201

AH 459 Art, Arch, Ideology/Dictatorship*3 Credits*

This seminar examines the visual culture of Fascist Italy, Nazi Germany, Stalinist Russia and Greece under Metaxas with a view toward how totalitarian regimes do (and do not) shape visual culture. Before embarking on four case studies, students review working models of what constitutes avant-garde and modern practice in order to consider these regimes' influence on the art, architecture and film produced within the greater context of European modernism. Throughout the course (e.g., W.P.A. programs), students analyze both the aestheticization of politics and the politicization of aesthetics. Lastly, the course includes a brief consideration of visual culture in the United States contemporary to the four European totalitarian regimes under investigation.

Prerequisite: AH 201

AH 462 Seeing After Freedom*3 Credits*

This course focuses on a single question: What is the relationship between Africana experience, seeing, art and freedom? The course addresses artworks, history, aesthetics and ideas that have pushed beyond the boundaries of "seeing" and "art" as reflections of our political and social worlds. Instead, we address significant work and ideas by image-makers who embody a new art that visualizes in relation to ideals of freedom and democracy now.

Prerequisite: AH 201

AH 464 Contemporary Asia thru Postcolonial*3 Credits*

Focuses on post-colonialism and cultural theory as the theoretical framework for understanding contemporary culture and art of Asia. The readings of Asia extend beyond the scope of traditional, Eastern and Oriental perspectives of study. Students look at the difference between the Asian experience, as embodied by personal politics, to the disembodied/dislocated Internet advertisement of Asia-exotica in order to gain a broader understanding of what determines "Asian-ness" and its difference within a cultural situation and how Asian cultural objects are manifested in a global context.

Prerequisite: AH 201

AH 467 Visual Culture of 9/11*3 Credits*

The course explores how visual regimes in America have changed since the attacks of September 11, 2001. How have cultural producers (artists and architects, photographers and novelists, graphic novelists and curators) responded to these acts, which were experienced as a collective national trauma in the U.S., one that produced radical changes in the country's dominant political rhetoric and everyday life. Yet, from the outset, 9/11 unfolded as a uniquely visual phenomenon as well as one marked by its immediate social, political and historical effects.

Prerequisite: AH 201

AH 472 Women in the History of Art*3 Credits*

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

Prerequisite: AH 201

AH 475 The World on Show*3 Credits*

Examines the world's fair phenomenon from 1851, when the first major international exposition was held in London, to the International Decorative Arts and Modern Industry fair held in Paris in 1925. These large-scale exhibitions were encyclopedic in their scope and were designed to demonstrate western progress in industry, trade, transportation, arts, sciences and culture. This course will closely examine approximately 12 international fairs held in Europe and the United States from 1851 to 1925. Pays special attention to the design of each fair, including its architecture and layout and importantly, the classification and display of nations, peoples and objects.

Prerequisite: AH 201

AH 476 Latin American Architecture*3 Credits*

The course presents Latin America's modern architecture in relation to cultural, political, artistic and economic currents. We will consider the meaning of "Latin American Modernism" and the very possibility of an autonomous, self-determined local identity in a region that has been historically constituted out of multiple global forces. These forces include the material and symbolic legacy of the Iberian colonizers; the influence of immigrants from Europe, Africa and Asia; the presence of diverse indigenous cultures; and the ambivalence towards foreign cultural models. Case studies will be drawn from Argentina, Brazil, Chile, Mexico, Venezuela and Uruguay, among others. We will raise questions of modernism and modernity, local identity, political independence, economic development, social inequality, globalization, recent architectural developments and heritage.

Prerequisite: AH 201

AH 477 Geometric Abstraction Americas*3 Credits*

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 transfigurations 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.

Prerequisite: AH 201

AH 478 Modern/Contemporary Arab Art & Culture*3 Credits*

This seminar will examine modern and contemporary visual production from the Arab world using as a lens key texts that highlight issues pertaining to post-colonial contexts. Some of these texts will be specific to the history of art, while others will be drawn from cultural studies more broadly. The aim of this course is twofold: first, to familiarize students with a little known area of visual production and second, to acquaint them with textual and critical tools that might be applied to other contexts in the visual arts.

Prerequisite: AH 201

AH 479 Trauma*3 Credits*

This seminar investigates the connections between artmaking and trauma in the twentieth century. Our particular emphasis will be on the cataclysmic effects of armed conflict, from WWI to Vietnam, 9/11 and Afghanistan. Other modes of disruption and dislocation will also be considered, such as forced migration, slavery and diaspora, economic crisis and psychic or domestic violence. As such, we will investigate a wide spectrum of artists and practices, from Weimar-era painting and Marcel Duchamp's portable objects to Cindy Sherman's photographs and Mike Kelly's installations. Readings will blend primary sources with passages of military and social history and will be supplemented by germane film and literature. Key art historical touchstones will be Rosalyn Deutsche, TJ Demos, Susan Emily Apter, Susan Buck-Morss and Hal Foster.

Prerequisite: AH 201

AH 480 Performance Art*3 Credits*

This course investigates the development of performance art from the 1960s to the present. It is guided by inquiries into how conceptual and performance work has encouraged new theorizations of identity (gender, class, race, sexuality) on a personal and social scale. Our investigation will interrogate the politics of participation and the ethics of spectatorship. Serving as an introduction to the practice of visual artists using their bodies, time and space as mediums for their work we will engage the history of performance art to gain an understanding of these practices, their context and their influence on the contemporary world. Special areas of focus will be: Futurism, Fluxus, Neo-Dada, the 60's and 70's in America and the Interventionists. We will examine artists such as: Sol Lewitt, Joseph Beuys, Chris Burden, Allan Kaprow, the Womanhouse Project, Judy Chicago, Marina Abramovic, e-Xplo, Orlan, YOMANGO, Critical Art Ensemble, Tino Seghal and Gregor Schneider among others. By the end of this course, students will be able to (1) Demonstrate a familiarity with canonical and lesser-known performance artists and their work (2) Approach performance historically and theoretically as a lens for understanding, critiquing and creating art and (3) Critically think through the complexities of the world they live in and the relationships of performance art to their worlds.

Prerequisite: AH 201

AH 481 Colonial/Postcolonial/Postmodern*3 Credits*

Postmodernism and Postcolonial theory are vital avenues into understanding the production and reception of art during the past fifty years. This course will explore the various debates that constitute those critical formations, emphasizing art practice, theoretical texts, criticism and exhibition design from the United States and Europe to Africa, Latin America and South Asia. In so doing, we will look more deeply into the formation of global modernity and its entanglements with the colonial enterprise, in order to answer questions such as: is the "post" in postmodern the same as in postcolonial? Is postmodernism a continuation of the modernist project? Can we speak of centers and peripheries in the history of contemporary art? And what is the difference between the modern and the contemporary?

Prerequisite: AH 201

AH 483 The Medium in Contemporary Art*3 Credits*

Investigates the recent, expanded concept of the "medium" in contemporary art. We will begin by considering the debates that shaped the definition of "medium" and "medium specificity" within European and American modernism and then consider how, in the 1960s and 70s, movements like minimalism, conceptual art and institutional critique rejected those modernist criteria. More recently, relational aesthetics has defined its "medium" as a set of situations in which viewers actively participate. And artists since the mid-1990s consider it normal to

use a spectrum of media — from drawing to video, installation art to performance — within a single body of work. Authors and critics to be examined include Clement Greenberg, Michael Fried, Hal Foster, Rosalind Krauss, Alex Potts, Nicolas Bourriaud and Tim Griffin.
Prerequisite: AH 201

AH 484 Sites, Places & Monuments

3 Credits

This graduate seminar will explore the thorny issues of site specificity and monumentality in contemporary art. We will trace their genealogy in the work of the sixties and seventies (Smithson, Matta-Clark, Serra) and will map the experimental terrain they engendered in the sculptural reversals that followed: (Wodiczko, Holzer, Jaar, Salcedo, Whiteread). Issues of memory and representation in public space will be addressed by case studies of artists engaging the notion of the “countermonument” and monumentality and of exhibitions which attempted to articulate similar issues (Mary Jane Jacob’s *Culture in Action*, 1993 and Bruce Ferguson’s *Longing and Belonging*, 1995). Finally, we will discuss “aesthetic agency,” community-oriented work and the influence of relational aesthetics in work produced in the last ten years (Sierra, Hirschhorn, Tiravanija and others).

Prerequisite: AH 201

AH 485 Conflict & Coexistence

3 Credits

The course introduces students to research and studio practice surrounding the topic of settlement patterns and strategies in the Middle East, from the origins of town life to the contemporary period. Topical discussions will focus on issues like settlement patterns and lifeways in the Middle East; the importance of nomadic pastoralists and other alternatives to patterns of sedentism; the role of geography and natural resources; behavioral and cultural reactions to stressed geographies and ideas of sustainability; interaction of different settlement/behavioral patterns through time, the art and architecture of early city dwellers and survivals of traditional lifeways in the contemporary era. The weekly course meeting will be divided in to lecture and discussion periods and studio-based practice involving mapping, modeling and other environmental design techniques.

Concurrent enrollment in SSCI 485 is required.

Prerequisite: AH 201

AH 497 Art History Thesis Junior Workshop

1.5 Credits

This 1.5 credit seminar is designed for art history majors to take in the second semester of their junior year. The class will introduce (or reinforce) scholarly research techniques, writing abstracts, research organizational strategies, writing research proposals and developing a bibliography through a series of workshops, lectures and library visits. By the end of the course, students will have developed an annotated bibliography and research proposal in support of their senior thesis topic.

Prerequisite: AH 100 & AH 201

AH 498 Art History Senior Thesis I

3 Credits

This seminar is the first part of a two-semester series designed to guide students in writing a senior thesis research paper of 20-25 pages. Senior Thesis I will focus on conducting research for and writing an annotated bibliography and a complete first draft of the thesis essay. The goal of the essay is to provide an original argument based on primary- and secondary-source materials. The course will instruct students in library- and archival-research methods and will help focus their research and writing through in-class workshops and individual meetings with the course instructor and an outside reader.

Prerequisite: AH 201

AH 499 Art History Senior Thesis II*3 Credits*

This seminar is designed for art history majors to take in the second semester of their senior year, following the Senior Thesis course AH 498. The class will focus on further revising individual senior theses and preparation for the senior thesis symposium in the spring. Through a series of workshops, class discussions and lectures, students will revise and finalize their thesis papers, write abstracts of their papers, develop a 20-minute symposium presentation based on their thesis, practice public speaking and organize the art history commencement show.

Prerequisite: AH 498

CERAMICS**CE 200 Intro: Hand Built Form***3 Credits*

This course is designed to introduce students to the discipline of hand building in ceramics. Students will learn the technical processes involved in forming and firing. Tools will be introduced including the slab roller, extruder and others. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.

Prerequisite: FF 101

CE 201 Intro: Wheel Thrown Form*3 Credits*

This course is designed to introduce students to the discipline of wheel throwing in ceramics. Students will focus on the wheel as a tool that can be used to approach a wide variety of forms. Basic glaze and clay chemistry and physics will also be covered. These techniques will be explored in the context of ceramic art historically and in its contemporary concerns. Students will engage in making and research in these pursuits.

Prerequisite: FF 101

CE 206 Ceramics: Glaze Workshop*1.5 Credits*

Initiates students to the many possibilities of fired glaze surfaces. A basic understanding of the chemistry of glaze formulation leads to experimentation and testing for various firing ranges, color and texture possibilities to enhance the student's personal direction and goals in the studio program.

Prerequisite: FF 101

CE 206C Raw Materials Workshop*1.5 Credits*

Ceramic minerals and rocks can be thousands and sometimes of millions of years old, removed from the earth and shipped to us as random bags of colored powder. This class seeks to dispel the mystery of these powders, restore the geologic history of the materials artists usually take for granted and develop an understanding of their behavior within the ceramic medium. Includes study of each of the major chemicals that make up clay bodies and glazes, creating a base knowledge of what these minerals do and how these materials behave. Introduces clay body formulation for a variety of approaches and effects.

Prerequisite: FF 101

CE 207 Ceramics: Kiln Workshop*1.5 Credits*

Everything you ever wanted to know about kilns, now you can ask. After clay itself kilns are the most important ceramic tools. Discussion will include the history of kilns to contemporary designs and materials, kiln design and the effects that can be achieved by using specific kilns. Experimental kilns will be built and fired. Emphasis will be on the department's gas and electric kilns to familiarize students with their operation, from loading to maintenance and repair.

Prerequisite: FF 101

CE 310 Ceramic Tile & Mural*3 Credits*

This course explores both historic and contemporary approaches to tile design, forming techniques and decorating processes involved in ceramic wall murals. Students will work from flat to low and high relief formats and experiment with tile as modular units in repeat pattern to free form imagery. Mold making for casting and impressing tile as well as tile mural installation techniques will be covered. Personal direction will be emphasized after initial exploration of basic forming and finishing techniques. Field trips and visiting artists will be scheduled.

Prerequisite: Introductory 3-D course (CE 200/201 or FB 200 or IS 200 or IS 202)

CE 315 Wheel Throwing: Altered Forms*3 Credits*

Focuses on using the potter's wheel as a tool but not as an end in and of itself. The wheel then becomes a jumping-off point for questions about form, functional and sculptural. Students build new skills and refine existing ones, creating more inventive, larger and more complicated forms. A number of firing and finishing options will also be covered.

Prerequisite: CE 201

CE 324 Cast Ceramics*3 Credits*

Learning the basics of plaster mold design from simple open-face, one-piece press molds to more complex, multiple-piece, slip-cast systems, students explore the creative studio potentials of what are usually thought of as industrial ceramic techniques. Casting gives the artist the ability to quickly replicate original designs from tile and other low-relief, to full three-dimensional forms. Likewise, by capturing in plaster practically any form, texture, or material, natural or manufactured, the ceramist can borrow, alter, manipulate, rearrange, assemble, or mimic the "real" into their own sculptural or functional vision.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

CE 333 On the Surface*3 Credits*

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 class will combine several trajectories to deal with both these technical and conceptual layers. From higher temperatures to room temperature, this class 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.

Prerequisite: CE 200 or CE 201

CE 335 In Situ: Site Specific Work*3 Credits*

In its natural or original position or place; in position;—said specify., in geology, of a rock, soil, or fossil, when in the situation in which it was originally formed or deposited. (Webster's, 1913) This class will focus on site-specific work in ceramics. Projects may take the form of architectural ceramics, large scale sculpture and installation, public art, ceramic design, functional pottery, community engaging practice, etc. The potential for conceptual, visual and functional activation of space will be explored. Students will gain valuable building and surface skills through simple but effective construction techniques. The course will be taught through demonstrations, lectures and readings. Assignments will be both individual and collaborative.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 344 The Thing: Biomorphic Formulation*3 Credits*

Have you heard the saying, "the thing about it is?" That moment when the brain formulates a spark of understanding from different forms of stimuli (gathered experience) will be the foundation for our work in this course. This is a project-based course that focuses on creating forms that visually interpret each artist's perspective of "the thing" (the unseen, unheard and untouched). The course is designed as a mind mapping experience to support independent thought communicated through critical making. The course focuses on advanced hand building, surfacing/glaze techniques with innovation encouraged. Slide shows showcasing contemporary ceramic artists that deal with "the thing" will be presented and we will consider ceramic traditions through an international lens. Through this course students will learn to use creative processes to formulate disparate concepts into ceramic sculpture. Cultural diversity, social issues, history and design will be applied to the problem of our making. Readings and written assignments will add to enhance studio practice.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 345 Ceramics: Problems in Design*3 Credits*

This class will be inspired by Bruce Mau's "Incomplete Manifesto for Growth" focusing its potential on Ceramic problems in design as a multidisciplinary practice; one that integrates many areas and crosses boundaries. From architectural tiles/cladding systems to domestic forms, this class will ask students to re-imagine contemporary ceramic product design and focus on design problems that utilize clay's potential in the development of original concepts and objects. Prototyping, small edition processes utilizing slip-casting in plaster molds and some new technologies will be explored. The course will be taught through demonstrations, lectures and readings. Assignments will be both individual and collaborative.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 347 Hybrid Methods*3 Credits*

Ceramics is the most ancient of technologies, rooted deep in our history. Ceramics is also a cutting-edge technology used in many aspects of industrial design. This class looks at where these worlds meet, exploring hybrid methods; the relationship between the machine and hand-made; combines the newest technologies available in the Art-Tech Center with processes and practices utilized in the ceramics studio; explores interdisciplinary practices: industry, design, science and art; and focuses on inventing new ways of making as well as challenging the boundaries between technologies. The course uses research, written assignments and studio practice in its investigation.

Prerequisite: CE 200 or CE 201

CE 360C Ceramics Studio I: Figuring Bodies*3 Credits*

This course addresses the hollow hand-built ceramic figure. Students investigate clay's ability to record gesture from inside and out and examines the emotional impact of opening, fragmenting and distorting the figure. Special attention is paid to developing evocative poses and characters. Students contrast active and static poses, experimenting with the relationship between the figure and its audience and explore how particular clays and firing surfaces shape our perception of the human figure. Through periodic slide lectures students are introduced to ceramic traditions from Asia, Africa, Europe and the Americas. The class also looks closely at contemporary figurative work being produced in clay. While clay is the primary media, students also include found objects in some compositions and investigate working other media directly into ceramic figures.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 360E Ceramics Studio I: Cut & Paste*3 Credits*

Ceramics is perceived as a linear medium, form-fire-glaze-fire. This perception limits the medium's range and potential and underestimates its relevance to contemporary and more flexible practices. This course focuses on breaking this approach apart to look at the medium's potential within collage, mixed media and installation frameworks, studying these approaches through the introduction of new forming and deconstructing methods, the technical issues and requirements around combining clay with other materials and processes and the conceptual implications of exploring the medium in its many states, from raw to fired. Issues of site-specific and research-based studio practices are discussed and explored. The group engages in research, collaborative discussions and local excursions in its investigation.

Prerequisite: CE 200 or CE 201

CE 361A Ceramics Studio II: Intimate Object*3 Credits*

American art has often been obsessed with the notion that 'bigger is better.' Yet artists such as Richard Notkin and Kathy Butterly have made powerful and moving work that generally occupies a space that fits within the palm of a hand. This class will explore the notion of the significant small-scale object. Students will explore concepts surrounding monumentality, intimacy and fetishism, among others, through the creation of diminutively scaled objects. Although this is a ceramics course, the use of non-ceramic materials is fully supported, as long as they are technically and conceptually appropriate to the inquiry.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 361C Ceramics Studio II: Material Context*3 Credits*

This class will explore the use of ceramic materials in the larger context of sculptural possibilities. Students will be encouraged to bring their expertise, questions and explorations from other areas, be they studio based or academic, to the production of new work. Questions will be raised regarding the appropriateness of materials to concept and about the limitations and possibilities inherent to materials. Students are encouraged, indeed expected, to test, challenge and redefine those parameters in the context of their own works. This process will be augmented through examples of historical antecedents. The use of a multitude of materials and processes is fully supported. As always, the challenges lie within making technically and conceptually suitable choices. After an introductory assignment, students will be asked to integrate their own concerns/research/explorations into a cohesive body of work. A variety of clay bodies including porcelain, stoneware and red earthenware will be available. An emphasis on research and introspection is expected. Students will be asked to present based on this research.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 380 Parameters: Research/Practice*3 Credits*

Central to an artist's practice is an ability to understand the parameters of the work or pedagogy of the studio and the inquiry of research. Through focused research, artists gain a greater understanding of their own voice and a greater clarity in articulating their ideas in material and meaning. 'Parameters' is a research driven course designed as an intermediary between more assignment based studio courses and a more independent approach to learning. In this class, the topic of study is the research process itself. Assignments will focus on methods of developing and clarifying the ways artists can engage with history and technique. This course is centered on a personal and passionate engagement with the work of the artist and additionally will involve discussions of writings by artists and historians focusing on the space of the artist's studio.

Prerequisite: CE 200, CE 201, or one 300-level CE course

CE 390 Special Topics in Ceramics*3 Credits*

This course will focus on a set of themes, concepts or techniques unique to the instructor's approach and expertise.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

CE 400 Senior Thesis & Seminar I*6 Credits*

In this course, students develop a coherent body of personal independent work to be completed during senior year for final presentation to a jury selected from sculptural studies faculty. The course consists of thesis and seminar. In Thesis, students develop their personal work with periodic critiques to discuss progress, content and process are conducted by faculty and guest critics. In Seminar, professional materials, practices, critical writing are developed as well as a written thesis/artist's statement evolving to accompany studio work.

Senior level Ceramics majors only

CE 401 Senior Thesis & Seminar II*6 Credits*

The continuation of CE 400 leading to the final presentation of a body of work for exhibition to a jury of interdisciplinary sculpture faculty. The course consists of thesis and seminar. In Thesis, students develop their personal work with periodic critiques to discuss progress, content and process are conducted by faculty and guest critics. In Seminar, professional materials, practices, critical writing are developed as well as a written thesis/artist's statement evolving to accompany studio work.

Senior level Ceramics majors only

DRAWING**DR 220 Introduction to Drawing***3 Credits*

This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the drawing major. New drawing majors are assisted in forging a personal approach to visual exploration and expression. This course is strong on personal attention via frequent one-on-one discussions.

Prerequisite: Earned credit or concurrent enrollment in DR 252 or DR 298

DR 240 Drawing for Thinking & Making*3 Credits*

The course focuses on the creative and practical uses of drawing to support the development and production of interdisciplinary 3-D work. In this course, students will explore the use of both traditional and computer-aided drawing processes as a means of ideation, research,

pre-visualization, design development and presentation for work that often finds its final form in another medium. A wide range of drawing methods and media will be covered, including traditional drawing techniques, schematic drawing and Rhino CAD. In addition to this focus on design-build approaches, students will use drawing as a tool to map ideas, develop stories, diagram events and otherwise aid and communicate thought processes.

Prerequisite: FF 199

DR 252 Life Drawing

3 Credits

This intensive study of the nude explores issues of form, structure, volume, movement and composition. Expressive possibilities are also explored and practiced.

Prerequisite: FF 199 or FF 162

DR 298A Studio Drawing: Portrait

3 Credits

A general introduction to portrait drawing, this course covers skulls, planes and masses of the head, muscles of expression, age differentiation, characterization, adornment, lighting and the double portrait, among other subjects. There are models of all ages and some clay modeling.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298C Studio Drawing: Composition

3 Credits

In this course, compositional elements are explored for their expressive and formal possibilities within the general framework of realistic space.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298G Studio Drawing: Illusionism

3 Credits

The techniques necessary to create more effective visual illusion are explored in class problems and homework assignments. The perceptual process involved in the depiction of distance and volume is studied to assist the understanding of what is required in spatial illusion. Slides show various ways artists use illusion from realistic to paradoxical effects.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298H Studio Drawing: Light & Shadow

3 Credits

The emphasis of the class will be to explore effects of light to form and space. We will draw and explore with different materials from dry mediums, to wet mediums, to collage and mixed media using natural light, man-made light and conceptual light. The exploration will go anywhere from nocturnal to white bright hot light. We will discuss mood and energy that comes from the selection of light place in the drawings. The imagery will vary looking at landscape, still life, the figure, theatrical setups and imaginary light, photography, film, slides, books, etc. Classroom demonstrations, slide lectures, articles, books, films and guest lectures.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298I Studio Drawing: Color

3 Credits

This course explores formal optics of color perception/interaction along with the psychological implications in drawing. The first half of the semester will deal with review of color theory and introduction to various tools and techniques (dry, wet mixed media). The second half of the semester each student will develop a body of work that deals with a subject of their own choosing.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298O Studio Drawing: Nature*3 Credits*

This course explores natural subject matter through observation and aesthetically selective description. Emphasis is on light, composition, form, surface, space and environment. Students use skulls, shells, birds, animals, live crabs, landscape and flora and take field trips to zoos, conservatories and gardens. Slides of contemporary naturalists and old masters (i.e., Redoute, Ehret, Audubon and Fuertes) and videos of Banks Florilegium, Robert Bateman and Beatrix Potter are shown. Homework consists of individually developed projects that are broader than class study. All black and white materials and the Nature Library are used. Watercolor is optional but encouraged.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298P Studio Drawing: Inside/Outside*3 Credits*

An exploration of situations which place the artist/viewer in between the conditions of Inside versus Outside. Through the practice of sketching on site, students strengthen their abilities in depicting complex compositions and lighting conditions through a variety of traditional and not-so-traditional subject matter at locations usually outside of MICA around the city of Baltimore. What are the compositional devices that put the viewer inside looking out or vice versa? Start from inside the still life, then walk through corridors and passages of erratically lit interiors, before throwing open a window to gape upon the chaotic surround of the cityscape. Based on your perceptual explorations in class, the homework will emphasize how to metaphorically, conceptually or symbolically construct a drawing (or drawings) of the subject matter emphasizing formal, psychological and conceptual contrasts along the continuum of exploring Inside/Outside.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298Q Studio Drawing: Sumi Ink*3 Credits*

This course teaches the ancient Asian art of sumi ink. Students learn the traditional vocabulary of sumi ink while gaining an understanding of history and philosophy of ancient Eastern culture. Material and techniques include working with rice paper, sumi ink, rabbit skin glue and backing. Students address the different genres of line drawing, plant painting (the Four Gentlemen), calligraphy, still life, figures and landscape. There are weekly assignments, a midterm and a final.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298T Studio Drawing: Wash & Gouache*3 Credits*

This course explores uses of a variety of wet drawing mediums including ink, watercolor, designer and acrylic gouache, tempera and casein. The focus will be on the techniques of line, area and mark-making from both observation and invention, as well as applying the appropriate techniques to concepts, with the opportunity for students to apply them to personal imagery. In addition, students will be encouraged to explore substrates, transparency and opacity, historical, traditional and non-traditional and mixed media uses of these less toxic mediums and encouraged to connect them to other disciplines.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298X Studio Drawing: Painterly*3 Credits*

This course emphasizes issues of representational drawing and draftsmanship that reach beyond their most familiar and traditional linear expression to incorporate greater range of mark-making and media as in works of such artists as Rembrandt, Boya, Tiepolo and Diebenkorn. Students explore relationships between line and mass, observation and experimentation.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 298Y Studio Drawing: Structural*3 Credits*

To be convincing, expressive marks need to understand the structures they attempt to describe. Employing conventional and unconventional free-hand drawing tools, this course explores the structures of forms. Recommended sophomore course.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 320 Junior Independent Drawing*3 – 6 Credits*

Students who are involved in a personal direction or who are in a search of one receive individual critiques and participate in small group discussions of their work. Requirements: attendance at three individual critiques, three small group discussions, two full class show and tell reviews.

Junior level Drawing Majors only.

DR 324 Anatomy for Artists*3 Credits*

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.

Prerequisite: FF 199 or FF 162

DR 344 Advanced Illusionism*3 Credits*

Students continue to develop illusionistic skills through more advanced in-class assignments that push technical and conceptual power using space and volume. More advanced perceptual science is presented with each topic. Out-of-class work includes developing a series of related works that apply illusionism in an individual way, exploring possibilities that challenge past limits and developing a personal way of using illusion for one's own goals.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 345 Mind-Body-Draw*3 Credits*

Mindfulness and the process of drawing go hand in hand. Whether working predominately from visual, felt, or thought perception, the relationship to one's mind and body is crucial. This course will incorporate a variety of contemplative and artistic experiences to enrich and deepen one's ability to create from a more holistic place, developing relevant skills and personal interests along the way. Traditional and non-traditional approaches to drawing will be addressed; various tools and techniques will be touched upon, including simple graphite, mixed media and the use of digital technology. Fluctuating between structured and open problems, we will also explore physical movement including aspects of dance and yoga, mindfulness practices including breath awareness, stillness and walking. Working from visually observed reality and felt sensations, students will work both in and out of class and will develop a written journal as part of their daily practice.

DR 352 Interpretative Figure Drawing*3 Credits*

This Drawing Studio will utilize working from the model to explore ways of extending drawing possibilities through a wide range of historical approaches. Distortion, foreshortening, manipulation of viewpoint, compression of picture plane, environment, mark and abstraction will be explored. The sketchbook will be of pivotal importance in this class.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 360 Contemporary Practices*3 Credits*

This course explores the activity of drawing at the intermediate to advanced level. The course will investigate how drawing relates to other media such as installation, performance, photography and new technologies. The course also explores contemporary drawing practices and theory. Through regular in-class drawing sessions that build upon the skill level of each participant, this course will consider drawing from various cultures and contemporary approaches.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 377 Drawing thru Lens of Sculpture*3 Credits*

A team-taught course focusing on the relationship between the intuitive process of drawing and the spatial language of sculpture, challenging the boundaries between the two. Through studio driven assignments, weekly lectures and a series of visiting, this course aims to engage students in considering how drawing elements, principles and actions manifest through material and gestural manipulation. Special consideration will be given to how the artist defines the drawn versus sculptural surface and object, as well as the interconnectedness of abstract and tactile generative processes.

Prerequisite: FF 199

DR 388 Abstractions*3 Credits*

This course is a search for abstract imagery, meaning and understanding with an individual approach to abstraction. Slides, discussions and one-on-one critiques will be used to help students clarify their own issues and to develop their own language of abstraction. Students are required to work in the classroom.

Prerequisite: FF 199 or FF 162 or Post-Baccalaureate student standing

DR 393 Watercolor Technique*3 Credits*

Introduces basic and advanced techniques of watercolor as applied in a variety of disciplines. Emphasis is given to the handling of wash area and brush strokes in experimental and traditional ways, color mixing and uses and representation of volume spaces.

EXHIBITION DEVELOPMENT SEMINAR

EX 405 Exhibition Development Seminar*3 Credits*

This two-semester seminar examines the curatorial process through the research, planning and production of a major exhibition. Students serve as curators, designers and educators as they develop and implement proposals for the exhibit's graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications and public relations strategy. Fall semester (Part I) is devoted to the conceptualization and development of the artistic, design and educational components for the exhibition in spring semester. Previous exhibitions include *Follies*, *Predicaments* and other *Conundrums: The Works of Laure Drogoul*, *Comics on the Verge* and *At Freedom's Door* and *Baltimore: Open City*.

Requirement: Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major). Open to undergrad and graduate students in all majors.

FINE ARTS

FA 498 Senior Thesis I*6 credits*

Seniors are given assistance in developing personal directions as artists. Work is independent, either at home or in a designated studio. The senior independent or thesis program offers qualified students an opportunity to work on a continuing series of projects of their own choice in studio spaces provided in campus buildings. Requirements: at least three individual critiques with a participating instructor, a final critique with a visiting artist and a midterm review by a panel of the program's instructors. In addition to the regular individual and class critiques in each student's studio art courses, progress is evaluated by visiting artists, critics, writers, philosophers and filmmakers and by various faculty members from different departments, with reviews of student work twice each semester.

Senior level Drawing, GFA, or Painting majors only

FA 499 Senior Thesis II*6 Credits*

A continuation of FA 498 into a consecutive second semester.

Prerequisite: FA 498

FIBER

FB 200 Introduction to Fiber*3 Credits*

This course presents students with technical, historical and conceptual grounding in the medium of fiber. Students learn the basics of fiber processes, including spinning, weaving, felting, loop-construction, screenprinting, sewing, surface manipulation and embellishment. Technical explorations, supported by the study of historic precedent and contemporary practice supports individuals in exploring fiber as an expressive medium.

Prerequisite: FF 101

FB 205 Sewing Tech Workshop*1.5 Credits*

This course develops students' technical knowledge and expertise in sewing and supports the artist sewer in problem solving creative projects. Sewing machine mechanics, accessories and maintenance are explained and explored, including computerized functions. Students will be introduced to the different types of machines, the variety of feet, needles, their functions and other accessories and tips that may help a sewer use the best tools or notions for the task. This course draws upon the experience of a sewing technician and artist and the information from technical manuals including maintenance and technical "how-to's." This course is a supplement for the artist sewer who may use non-traditional materials or non-traditional sewing craft.

Prerequisite: FB 200, or permission of Instructor

FB 207 Garment Design & Production*3 Credits*

Required for experimental fashion concentration.

Prerequisite: FB 200, or permission of Instructor

FB 210 Digital Garment Patterning*1.5 Credits*

Introduces students to advanced computerized pattern making and production. The coursework exposes students to a variety of garment industry technical procedures from concept through production. This course is an introduction to Polynest software, pattern

digitizing, grading systems, technical sketching and spec sheets. Students create a spec package: a visual reference for garment pattern development.

Prerequisite: FB 206 or FB 207

FB 215 Millinery Workshop

1.5 Credits

This workshop covers the principles and processes of hat-making. It will focus on the form and function of specific hats along with the design, pattern and creation of mock-ups necessary for successful execution. Students will become familiar with the available equipment and supplies of the craft, constructing structural foundations from materials such as buckram, wire and felt while utilizing blocking techniques and flat patterns. Application of fabric coverings and linings, as well as trimmings and embellishments will be explored.

Prerequisite: FF 101

FB 220 Soft Sculpture & Inflatables

3 Credits

In this course students will focus on the design, fabrication and creative applications of sculptural forms created from soft materials. Soft sculpture and inflatables have a rich history: from early inventions such as hot air balloons and zeppelins, to the Macy's Thanksgiving Day Parade, to radical 1970s Antfarm structures, to sculptural works by contemporary artists. Students will learn techniques for turning flexible, flat materials into 3-D forms by methods such as inflating with air, stuffing with materials and holding with a rigid structure. Patterning will be explored extensively, including working from found patterns and designing your own. Students will work at a range of scales. Studio work will be informed through experimentation, readings, slides and in-depth exploration of context.

Prerequisite: FB 200, or permission of Instructor

FB 227 Material Construction

3 Credits

Material constructions, flexible structures, lightweight structures and the architectonic nature of cloth are explored in this course. Students develop constructions line by line and explore methods of netting, tatting and other building structures. These are flexible structures that can be purposeful in form building. The armature and lightweight structures are addressed as support systems for pliable flexible materials. Also, cloth is considered as environment and its capacity in larger-scale constructions.

Prerequisite: FB 200, or permission of Instructor

FB 234 Surface Resist Dyeing

3 Credits

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 2-D and 3-D ideas are encouraged.

Prerequisite: FB 200, or permission of Instructor

FB 238 Woven Imagery

3 Credits

Offers students a sound understanding of weave structures and how they can be used to generate engaged woven surfaces that can stand as independent works of art. The three projects in this class will serve as both introductions to different methods of creating imagery through effects of color and structure and to address weaving as a drawing process. Students source ideas from the here and now of their own experiences and interests by keeping a blog during the class and will develop engaged pieces of cloth that stand as metaphor for place, atmosphere and identity.

Prerequisite: FB 200, or permission of Instructor

Undergraduate Course Descriptions

FB 254 Weaving: Color & Pattern*3 Credits*

Emphasizes principles of color and pattern as applied to the making of hand-woven cloth. A variety of dye processes, weaving techniques and finishing procedures are introduced, enabling students to create woven fabric that reflects their personal aesthetic and artistic and conceptual interests. Demonstrations, slide presentations, readings and discussions inform students and encourage a thoughtful and committed working practice.

Prerequisite: FB 200, or permission of Instructor

FB 287 Smart Textiles*3 Credits*

This project-based lab/seminar is a pioneering multi-disciplinary course to foster a critical and analytical viewpoint of the nature and context of smart textiles design. In this class a team of students investigate innovative smart textile design and create artwork integrating new textiles through process led research. Case studies in the textile industry and in contemporary art will be investigated. Models of Research and Development (R&D) in textile and product design are examined. The body-interface and responsive textiles concept will be contextualized by in-depth critical readings and discussions. The instructors work in collaboration with a group of students from different majors in an experimental manner researching the possibilities of the integration of the intelligent textiles in artwork. Weekly meetings, visiting artists, historical lectures and critical readings augment the independent study to enhance the student's ability to analyze their work and its relevance to contemporary culture and art.

Prerequisite: FF 101

FB 315 The Explored Stitch*3 Credits*

With its many forms and functions, the stitch represents one of the most elemental and versatile verbs in the textile language. Students in this class will explore the stitch by learning the technical skills of machine and hand embroidery, needlepoint and counted thread work to build image and pattern. Structural stitches—such as those used in mending, tucking, smocking and pleating, will be examined as a means to synthesize elements and create texture and form. Central to our study will be a visit to an historical textile collection, where each student will choose an historical stitched textile to investigate fully. Through a multifaceted approach of written research and multiple “re-makings” of the historical object of their choosing, concepts of labor vs. leisure, function vs. decoration and tradition vs. originality will be addressed.

Prerequisite: FB 200, or permission of Instructor

FB 316 Fashioning Culture/ Reader Clothing*3 Credits*

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 class 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. Priority is given to students concentrating in experimental fashion.

Prerequisite: FF 101, Juniors and Seniors only

FB 322 Costume: Materials & Technique*3 Credits*

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.

Prerequisite: FB 200, or permission of Instructor

FB 330 The Expanded Body/Performance*3 Credits*

An exploration of the dynamics of performance and physical action as they relate to adornment and extension the body. Looking to the history of non-theatrical performance and examples of international culture, fashion and architecture, we will experiment with function provided by the garment within performance, how the adorned body relates to the space surrounding the performer and with group movement and action as they influence the audience/performer/participant's perception of environment. Utilizing a variety of materials; traditional, non-traditional, found, borrowed, or bought; students will construct identities, disguises, body extensions, wearable sculptural elements, as well as physical and conceptual connections to their surroundings and to one another. Demonstrations include methods of accumulation, fabric manipulation and stiffening and work with structural materials such as boning/reed and millinery wire/buckram.

Prerequisite: FF 101

FB 331 Silkscreening on Fabric*3 Credits*

An introduction to methods of silkscreen printing on textiles with emphasis on the single compositional work and development of repeat pattern designs. Processes include paper and cut stencils, hand-drawing, drawing fluid and screen filler and photo silkscreen. Dyes and pigments are used. Students examine effects and usage of single and multiple image and pattern through using a number of silkscreens and manipulating image and cloth. Direct painting, material considerations and printing are explored.

Prerequisite: FB 200, or permission of Instructor

FB 342 Accumulation & Metaphor*3 Credits*

Combines the mining of material resources with the exploration of additive processes to discover form and meaning in textiles. Traditional surface embellishment, basketry and feltmaking techniques will be demonstrated as means of discussing metaphors of entanglement, sedimentation and rhizomatous (network). Various methods of material procurement are presented. Both individual and collaborative work will be encouraged.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

FB 361 Soft Circuits*3 Credits*

Technology and textiles are two historically interwoven fields with innovations centering on the capabilities, limitations, needs and expressions of the human body. This course pulls from the two fields to explore the many relationships between electronic circuitry, textiles and bodies. Students will be introduced to soft circuitry skills such as: working with conductive soft materials, basic electronics, introduction to the Arduino and using sensors and interactivity with the human body. To support the exploration, we will read articles, watch films and share independent research about history of technology and the body, gender and technology, interactive circuit-based artwork, power and its multiple meanings and public/private dynamics. The topics and techniques covered in class will provide a jumping off point for students' artworks and projects.

Prerequisite: FF 101

FB 363 Pattern & Digital Print/Textile*3 Credits*

Textile print and pattern design has a long history that engages textile technologies. In this course, students create work that use one of the newer pursuits in pattern making, that of digital printing. Students will examine pattern history, review different repeat pattern methods and symmetries and look at some of the masters of its usage. Software such as Point Carre and Adobe Photoshop will be used to move through colorway options and design principles. Projects will address pattern, site-specificity, limited production and one-of-a-kind printing. Students should budget for purchasing their own fabric and for the dyes used in digital printing.
Prerequisite: FB 200, or permission of Instructor

FB 366 Puppetry & Performing Objects*3 Credits*

This course explores the vital field of material objects in performance, including masks, puppets, sculptures and banners used in ritual, theater and storytelling. A focus on puppetry is at the core of the class, including studies in traditional, hybrid and experimental forms. The relationship of the puppet to the human body, to ideas of the living and inanimate and the capacity of objects to hold and transmit cultural information will be explored among other themes identified by the class. Technical demonstrations; movement and manipulation exercises; studio-based and scholarly research; readings, lectures and workshops with visiting artists support students in learning about traditional and contemporary practices of object performance. Individual investigations in making and performance will be supported by weekly exercises that encourage play, discovery and collaboration. The class culminates with an exhibition and performance of works in progress.

*Prerequisite: FF 101***FB 368 Collage & Sculptural Surface***3 Credits*

Focuses on the consideration of the constructed, pieced and sculpted surface. Students explore the interpretation and invention of cloth construction, layering, sculptural surfaces, pieced and collaged surfaces and the multiple as possibilities. Collecting, salvaging and mixing materials will be involved. Students respond to and attend numerous exhibitions and lectures taking place during the spring semester involving historical and contemporary textiles. These lead to discussion on the issues and ideas that have made pieced, sculpted cloth construction a relevant and vital history.

*Prerequisite: FB 200, or permission of Instructor***FB 370 Fabric of Conscience***3 Credits*

Fabric of Conscience is predicated on the idea that artists are always working in response to external events: a deluge of visual stimuli, philosophical inquiry, history and liveliness. The class probes the possibility that this method of working, interlocutory and discursive, makes demands on conscience. Students work collaboratively, make live events, costume props and visual scores and consider the implications of art as performing conscience. Questions that will guide the class are: What is an act? What is conscience? What is the role of pleasure in art? What is the relationship between action, everyday politics and bodies in a mixed-reality paradigm? Class time is split between work in a performance space and reading, discussion and screenings in the classroom.

*Prerequisite: FF 101, Juniors and Seniors only***FB 375 Piecework & the Quilt***3 Credits*

This course investigates piecework and quilting as means of expression and conceptual platform within a plethora of cross-cultural, historical and contemporary contexts. Students will learn the basic structure of a quilt, including piecing, layering, quilting and stitching techniques, as well as learn how to use the Fiber Department quilting machines. We will

also explore the Korean piecework techniques for pojagi, with its hidden seams. These various piecework techniques will be used toward 2-D works, sculptural and installation-based approaches. Sourcing cloth, investigation of non-traditional fibers and research-driven material use will be major components of the course. Through critical readings and course projects, students will investigate themes such as reading quilts as texts, intimacy vs. publicity in quilts, embedded secret histories and the sociality of quiltmaking. A quilting bee can be developed as a performance-based student initiative and could be utilized for at least one group project.

Prerequisite: FB 200, or permission of Instructor

FB 380 Retooling the Cottage

3 Credits

Whether you are making printed t-shirts, woven scarves, one-of-a-kind garments, videos or performances, if you want to make a living off your studio work, you will need a business blueprint. This course is intended for students interested in starting their own small business after school. Students will study the history of various business models which interfaced with textiles: piecework, cottage industry and factory-scale manufacturing. Students will research new business models such as studio cooperatives, vertically-integrated manufacturing and D.I.Y. entrepreneurship, as well as pressing industry concerns such as fair labor practices, environmental impact and sustainable resources. After receiving group feedback on prototypes in the beginning of the semester, students will focus on a limited scale production of items of their choosing. Students will also develop a business plan, project budget, a branding identity and a web presence by the end of the course. Visiting critics include textile entrepreneurs, Etsy staff, studio co-op managers and independent business owners. The finished "production line" will premier at MICA's Holiday Market and/or student-generated pop-up shop in Baltimore.

Prerequisite: FB 200, or permission of Instructor

FB 390 Back to Work

3 Credits

Back to Work is a studio class with an emphasis on 3-D work. The class is overwhelmingly devoted to work time and reading artists' writings. Commencing in the third week of class, there will be critiques every week on a rotating basis. A field trip to New York includes studio visits with artists. Back to Work is a new course designed directly in response to the challenges of working habitually with materials. The course encourages students to notice the quality of their particular relationship with discipline and practice and looks closely, through writing and studio visits, at the myriad ways that other artists manage these crucial demands.

Prerequisite: Introductory 3-D course (CE 200/201 or FB 200 or IS 200 or IS 202)

FB 399 Special Topics in Fiber

3 Credits

Special topics courses are developed to cover emerging issues or specialized content not offered as part of the core fiber curriculum. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats.

FB 400 Senior Fiber Thesis & Seminar I

6 Credits

Students develop a coherent body of work completed during the senior year for final presentation to a jury selected from sculptural studies faculty. Periodic critiques to discuss progress, content and process are conducted by faculty and invited critics.

Senior level Fiber Majors only.

FB 401 Senior Fiber Thesis & Seminar II

6 Credits

This course is a continuation of FB 400.

Prerequisite: FB 400

FB 425 Unravel the Code*3 Credits*

"Unravel the Code" draws upon traditional crafts to explore emerging technologies of making. We pair weaving with digital algorithms, origami with parametric laser cutting and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts. These inform student's research-based projects that become the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal they keep online. The course concludes with a public presentation of these projects. This course is combined with an undergraduate section and the two are taught together as one class that encourages interdisciplinary collaboration. Ryan Hoover and Annet Couwenberg are co-teachers, supported by a cast of technical experts from the fields of engineering, programming and beyond. Students in Unravel the Code are encouraged to enroll in FB5425.01 TR International Collaboration, an optional travel course centered on a week-long trip to the Netherlands to work with collaborators in digital crafts, engage in Dutch Design Week and experience a culture where art technology and design readily merge.

Prerequisite: FB 287, FB 361, or FB 387 or permission of instructor

FB 425TR Travel: Unravel the Code*3 Credits*

Travel component of the course FB 425/5425—Unravel the Code.

Co-requisite: Enrollment in FB425/5425 or IS 424 required.

FB 438 Multi Media Event I: Experimental. Fashion*3 Credits*

Multi Media Event: Experimental Fashion is a two-semester course and a capstone experience for students in the experimental fashion concentration. Students develop an individual or collaborative body of work inspired by garment, costume, fashion and performance. All students in the course then collaborate to design and produce a multi media event to present their work. Multi Media Event I revolves around students' individual work. Students develop a body of work while learning about the history and development of the fashion show, fashion history, the relationship of art and design over the last century in the West, contemporary trends and issues, fashion ethics and the emergence of concept designers.

Prerequisite: FF 102 and FF 199

FB 439 Multi Media Event II: Experimental Fashion*3 Credits*

Multi Media Event II focuses on the practical aspects of designing and producing an event and professional practices. Topics addressed include P.R. and promotions, logo and identity design, site design, budget management, lighting design and installation, styling, model and performer auditions, collaboration and directing and establishing and fostering community partnerships. The course concludes with basic workshops in graphic design and portfolio preparation to create a professional package.

Prerequisite: FB 387 (Multimedia Event I) or permission of Instructor

FILM AND VIDEO

FILM 200 Moving Image I*3 Credits*

Through workshops, screenings and readings students explore the diverse ways moving images are used in fine arts and the cinema. Students develop basic skills in high definition video field production and editing. Assignments explore the diverse ways moving images are used for individual expression, entertainment and social and intellectual inquiry.

FILM 210 Film I*3 Credits*

Students make films that deal with composition, camera movement, editing and time/space manipulation. Topics covered include the use of 16mm camera and film editing. The development of a visual language of film and creative uses of the medium are stressed. All equipment is provided except film and processing.

FILM 230 Art of the Story*3 Credits*

Japanese director Akira Kurosawa noted, "with a good script, a good director can produce a masterpiece, but with a bad script, even a good director can't possibly make a good film." This course will focus on the art of storytelling, exploring the building blocks of what makes a strong story. Students will study examples in literature, television and cinema, animation, radio and art. Students will have a number of short assignments in these areas but will also work on a semester long story in a medium of their choosing.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 278 Experimental Film*3 Credits*

Many artists have utilized both film and video to tell personal stories, explore the formal qualities of the medium and invent new and unusual methods to express different realities. The class views, discusses and analyzes the histories, philosophies and structures of experimental film and video and students make experimental films and videos.

Prerequisite: FILM 210 or MFA Filmmaking student

FILM 300 Moving Image II*3 Credits*

Students learn professional high definition cameras and advanced production techniques while working both individually and in groups. Readings and screenings explore artistic uses of moving images and continues to develop a sophisticated understanding of the language of the cinema. Each student creates a final project that involves shooting with a crew.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 305 Film Marketing & Distribution*3 Credits*

Film Marketing and Distribution instructs students on what happens to a film after it is completed. In this course, students will devise marketing and distribution plans for one of their own films. Students will work with social media, plan film festival submissions, create a promotional trailer, write log lines, compose synopses and put together a press kit. Students will be introduced to film budgeting for DIY, independent and Hollywood films. They will learn to create their own budgets for marketing and distribution expenses. Students will be introduced to the growing number of distribution platforms, including theatrical, broadcast, DVD/BluRay and VOD. The semester will culminate in a public showcase of the students' promotional materials and marketing/ distributions plans with guest filmmakers.

Prerequisite: FILM 200 & FILM 300 or MFA Filmmaking student

FILM 307 Video Art*3 Credits*

Artists have been using video since 1965 when Sony released its first portable video camera. Artists have used video as sculpture, produced single-channel works and integrated it into their performances. This course explores video as a fine arts medium. Students produce a number of works that explore video's rich possibilities.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 313 Projected Light*3 Credits*

This studio course offers students an environment for the investigation of the use of projected light in three-dimensional space. This is a broad arena that may include many interpretations and responses to the term projected light. Some of these may be video, film, photographic slides, fire, natural light, fiber optic and digital technologies, to name but a few of the potential ways that projected light can be used. Students are expected to expand and develop their own approaches to installation that utilize light as a primary medium. Intensive hands-on studio work is balanced with slide-lectures, screening, readings, discussions, critiques and trips to museums and galleries.

Prerequisite: FILM/VID 200 or IS 200 or PH 232

FILM 315 Sound Recording: On Location/Studio*3 Credits*

In contemporary cinema and video art sound occupies a crucial role both in the development of storytelling and in creating three-dimensional experiences for viewers. Sound Recording: On Location and In The Studio is geared to cultivate student's audio skills for field, film set and studio situation recordings. Students will learn both technical and creative aspects of the recording process, by working with professional audio production equipment and mixing their own final soundtracks and compositions in the JHU MICA Film Centre's sound studio.

Prerequisite or Co-requisite: IA 202

FILM 317 Documentary Production*3 Credits*

Explores a wide variety of documentary styles and genres with an overview of the history of documentary film-making. Topics will include pre-production planning, shooting interviews and recording sound in the field. Students will produce several short projects.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 320 Special Effects*3 Credits*

Personal computers have provided a low-cost method for previously high-cost video post-production. Through invention and with patience one can develop unique visual effects. This class will explore 2-D animation, matting, keying and visual effects utilizing Adobe AfterEffects.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 322 Alternative Processes in Video*3 Credits*

This course will challenge how video pieces are considered, developed and viewed. Students will abandon preconceived notions of movie-viewing environments and build visually exciting and engaging pieces that can occupy a number of different contexts: projections for live performance, animations that function as moving paintings or sculptures and more. We will examine the practices of contemporary moving-image artists that create innovative bodies of multimedia work for galleries, concerts and/or for online audiences. Topics will address how media has been incorporated into the Internet age and consider how artists deal with society's shortened attention span. Through a rigorous schedule of lectures, workshops and projects, we will take video out of its comfort zone.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 325 Advanced Edit & Post Production*3 Credits*

Film editor Walter Murch (The Godfather, Apocalypse Now) says that "editing is now something almost everyone can do, but to take it to a higher level requires the same dedication and persistence that any art form does." Through screenings and seminars students will study the art of editing in experimental, documentary and narrative genres while

developing a vocabulary to discuss both the function and art of the cut. This course will also teach advanced editing and finishing techniques including the basics of high definition media formats, frame rates, color correction techniques and working with Photoshop and After Effects. The entire post production work flow will be covered. Exercises will be part of the course and students are expected to work throughout the semester on one project. Students will learn and have the opportunity to work on AVID's Media Composer. Other edit platforms will be demonstrated including FCP X and Adobe Premiere.

Prerequisite: FILM 200 & FILM 300 or MFA Filmmaking student

FILM 327 Narrative Filmmaking I

3 Credits

This pre-production Bootcamp for student filmmakers from JHU and the Maryland Institute College of Art (MICA), provides intensive training in the crucial aspects of preparing to shoot a successful narrative film. Students work with a professional screenwriter, allowing students to hone and improve their existing screenplays, practice the elements of writing for film and learn how to do a script breakdown. Workshops on working with actors, taught by a professional actor, will teach students the ins and outs of casting and directing. Supplemental workshops will cover elements of pre-production such as budgets, production schedules, call sheets and legal issues. Screenings with Maryland Film Festival personnel will train students to see films as festival curators do, with an eye toward what constitutes exciting, innovative filmmaking. This course is the prelude and prerequisite to Narrative Filmmaking II, a six-credit production course during which students from JHU and MICA will collaborate to shoot a short narrative film based on a student screenplay.

FILM 330 Community Arts & Documentary

3 Credits

Part of being an artist has always been about changing the perspectives held by society and showing different ways of seeing. Baltimore City is a prime example of America in that it holds vast differences in race, class, privilege and culture and reveals social inequality. In this class, we will collaborating to make productions that give a voice to marginalized communities in Baltimore to tell their own stories. MICA Students will collectively make productions which will include documentary interviews and storytelling. As well as teaching production structural forms, we will also be teaching our community group video skills such as: cameras, mics, lights and editing. Students will also video the class to reveal the process of community engagement.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 337 Narrative Filmmaking II

6 Credits

Students participate in the production of a short narrative film. Students are required to present one to two short scripts at the beginning of the course. Two to three of these screenplays will be selected for production. The class divides into production teams focused on one of the chosen scripts. Through a series of workshops on production design, directing, cinematography and art direction, each group sees their project through to completion. The class also includes a number of screenings and workshops with film-makers. This course is a collaboration between MICA and Johns Hopkins. Students from both institutions are eligible to enroll. The course will be co-taught by cinematographer Allen Moore and independent feature filmmaker Matt Porterfield. Recommended Prerequisite: It is recommended that students take Narrative Filmmaking I offered at JHU during the Winter Intercession.

Prerequisite: FILM 200 & FILM 300 or MFA Filmmaking student

FILM 340 Cinema History for Filmmakers

3 Credits

In Cinema History for Filmmakers we will examine the signs and syntax that are the backbone of great narrative films. We will be studying: Mise en scene- the framed image and diachronic shot, use of color and tone, montage, use of sound and iconography. Students will produce

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a cinematic sketchbook of film moments based on the signs and syntax of films screened in class. Films and readings will be based on the book, "How to read a film" by James Monaco. Filmmakers will include, Alodavar, Antonioni, Bergman, Campion, Godard, Jones, Kurosawa, Ramsay, Varda and Von Trier.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 364 Cinematography & Lighting

3 Credits

A comprehensive, hands-on studio course, exploring the technical and theoretical dimensions of motion picture cinematography and lighting, using both 16mm film and mini-DV videotape as creative formats. The course will not only cover the practical aspects of camera and lighting techniques as applied to a variety of genres (documentary, narrative and experimental), but will also screen and analyze a wide range of film and video material as examples of creative cinematography. Students will be expected to complete several shooting exercises for presentation in class.

Prerequisite: FILM 200, FILM 210, or FILM 300 or MFA Filmmaking student

FILM 366 Hell on Earth — Allure of Occult

3 Credits

Throughout history, artists have explored and often romanticized demonized subject matter and categories that fall into the strange and inaccessible. Mysticism, magic and the occult have long been attractors to persons working creatively regardless of their spiritual beliefs. This thematic studio course examines various unorthodox traditions and the artists and artworks inspired by them. Lectures, screenings and readings will focus on the occult and will include topics such as: subliminal design, witches and spells, supernatural frequencies and a guide to satanic verse. In-class demos and workshops will be used to help guide prompts for studio-based assignments. In-class participation and attendance for all lectures and field trips is expected. Although the focus of the works examined in this course will be primarily time based, students may complete their projects using a variety of mixed media.

Prerequisite: FILM 200, IA 202, IA 210 or MFA Filmmaking student

FILM 374 Advanced Cinematography Workshop

3 Credits

This course is an in-depth exploration of the most advanced HD camera technology available in the industry today. Students will be immersed in the highly technical levels of video camera set up and menu adjustment. Hands-on exercises will experiment with complex camera shooting situations. Assignments will include working with available light and in low light. There will be a collaborative project choreographing an extended shot where light and focal point changes. The goal of the course is to maximize the camera, light and environment to render a beautiful image.

Prerequisite: FILM 200, FILM 210, or FILM 300 or MFA Filmmaking student

FILM 385 Blockbusters & Small Tales

3 Credits

Heroes in all forms, gendered and non-gendered, expand our sense of possibility. As a result, similar metaphorical storytelling structures show up globally in narrative, documentary and experimental films. The protagonist, whether human, animal, or of further invention embarks on a journey to seek an answer, goal, or treasure. In this course, storytelling structures will be examined via Hollywood Blockbusters and International Indie films. When truly understood, metaphor is one of the most powerful tools to connect with one's audience. This course will enable students interested in genres such as dreamlike-experimental, poetic-documentary and/or science fiction to gain a deeper understanding of the universal elements that structure these types of storytelling. The course focuses on a semester long project in conjunction with a comprehensive film treatment and shot list.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 399 Special Topics in Film*3 Credits*

Students will have the opportunity to explore topics in film and video that are not typically offered continuously within the department. The topic is chosen by faculty members and varies by semester.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 399A Road Movies & Travelogues*3 Credits*

Discover the knowledge that can only be communicated through travel along the open road. This course includes an investigation of 20th century's western expansion; as told through Woody Guthrie's ballads, Jack Kerouac's beat journey's and depictions of counter culture history portrayed cinematically as the road movie. In addition, a portion of this class will be spent traveling and exploring the open road. Students will focus on specific thematic quests while documenting their trip. This experience will culminate as a film festival/gallery opening where work created during the journey will be publicly exhibited at a partnering institution.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 399D Comedy & its Discontents*3 Credits*

Sigmund Freud argued that jokes were an avenue to the unconscious. On the other hand comedy can question authority and destabilize social norms. Lectures, screenings and readings will exam humor as an artistic practice in film, performance and fine art. Students will execute a number of projects based on silent film comedies, political pranksters and social satirists. Students working in all media are welcome to take the course.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 399F A Sense of Place*3 Credits*

This production course will immerse students in the process of creating live action visual material in order to poetically interpret several physical locations in and around Maryland. As well as executing a variety of video assignments, students will study the work of painters, photographers, musicians, writers and filmmakers who have dealt with the subject of "place". Students will be immersed in the process of observing light and listening to sound in historical, physical and spiritual contexts. Students will pursue a variety of exercises experimenting with all the dimensions of video and sound, as they learn to better see and hear in the exterior world around them.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 453 Alternative Narrative*3 Credits*

Jean-Luc Godard said he likes "a film to have a beginning, a middle and an end, but not necessarily in that order." This course will look at the ways that contemporary art, including Film has taken Mr. Godard at his word. Students can expect to look at a wide range of Video Art, Installation, Sculpture and Film which tell a story outside more traditional filmic methods. Students will produce projects in a variety of narrative forms. Students working outside of Film and Video are encouraged to take the course.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 498 Film & Video Senior Thesis I*3 – 6 Credits*

Senior Film & Video Majors only.

FILM 499 Film & Video Senior Thesis II*3 – 6 Credits*

Senior Film & Video Majors only.

IAGD 225 Game/Play*3 Credits*

This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two tabletop games over the course of the semester.

IAGD 210 2-D Game Design*3 Credits*

This class will teach the techniques of creating video games from the ground up. Students will learn to program, design, prototype and test their own projects and also work in groups. In addition to creating one's own unique games, students will learn video game history, theory and production, including current trends in digital games and gaming.

*Prerequisite: IAGD 200***IAGD 220 Level & Narrative Design***3 Credits*

This course is an introduction to level design and narrative strategies for digital games. Using the skills learned in 2-D Game Design, students learn how to analyze, design, build and test compelling levels and game narratives in 2-D environments.

*Prerequisite: IAGD 210***IAGD 221 Installation Games***3 Credits*

This course will further the student's skills in game design and programming with a focus on new emergent forms of gaming and their use in interactive installations. Students will work on three small installations over the course of the semester, creating custom interfaces and using new game technology to create engaging environments.

*Prerequisite: IAGD 210***IAGD 222 Tabletop Game Studio***3 Credits*

Tabletop games have never been more popular and there has been a renaissance in their designs over the last 20 years. In this course, students will further their understanding of tabletop game design begun in Game/Play by researching and designing a publishable tabletop game over the course of the semester. Students will develop their design research, prototyping, play-testing and visual design skills, as well as learn more about the tabletop games industry from guest speakers and lectures.

*Prerequisite: IAGD 210***IAGD 223 MICA Gamelab: Open Electives***3 Credits*

The Open Elective course designation allows faculty outside the program to propose courses that relate to games and play. These courses will be organized and coordinated by the MICA Gamelab and will allow for a shifting curriculum that takes advantage of MICA's interdisciplinary nature and the evolving nature of the field.

IAGD 230 2-D Game Studio*6 credits*

In this 6 credit studio course, students will build on game design and programming skills developed in 2-D Game Design. Topics covered will include mechanic design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the

semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

Prerequisite: IAGD 210

IAGD 321 Virtual & Augmented Reality Games

3 Credits

New emergent technologies such as virtual and augmented reality are changing the way people play games, learn and have interactive experiences. During this course, students will learn how to design and prototype using commercially available VR/AR development kits to create compelling games which blur the line between real and virtual space. Students will also explore the history and contemporary cultural issues surrounding these new forms of games and interaction.

Prerequisite: IAGD 310

IAGD 300 Game Collab Studio

3 Credits

Game Collab Studio is a project course done in conjunction with an outside institution that explores the use of games and play for specific applications. In the course students learn how to work on teams, research, design and test applications, project manage and work with real world design constraints. Subject matter for the course depends on the partnered institution but the course is intended to address: games for education, social change, health, as well as experimental game research.

IAGD 310 3-D Game Design

3 Credits

This class builds upon the student's technical and design skills in 2-D games and makes the jump into 3-D. Students will learn how to program, design and build games in 3-D environments with a focus on understanding 3-D work flows and tools. Students will create their own games as well as work on group projects while learning how to analyze and critique 3-D game systems.

Prerequisite: IAGD 230

IAGD 320 Designing 3-D Levels & Words

3 Credits

Students in this course will learn how to hone their skills in creating 3-D game environments and levels. Working with level editors as well as student made assets, topics covered will include setting player goals, planning player paths, assets optimization, procedurally generated levels and quest design.

Prerequisite: IAGD 310

IAGD 330 3-D Game Studio

6 credits

In this course students will create small 3-D games in groups while furthering their understanding of 3-D game design, research and prototyping. The course will emphasize project management skills so that groups can successfully plan and execute their designs. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

Prerequisite: IAGD 210

IAGD 400 Senior Project Studio

6 credits

Working in teams, students will spend the semester creating a game prototype that they will refine and polish during the spring semester. The goal of this course is for students to demonstrate their ability to research, design and test a game which shows their own personal voice as well as an understanding of the field of game design.

Prerequisite: IAGD 330

IAGD 410 Senior Project Studio II*3 Credits*

In this course students will be refining their game prototypes into finished games and creating documentation to submit for festivals, grants, distributions and exhibition. The course will also cover many aspects of professional development for game designers, including portfolios, web presence, funding and entrepreneurship.

Prerequisite: IAGD 400

GENERAL FINE ARTS**GFA 100 Interdisciplinary Foundation***3 Credits*

General Fine Arts is the major where ideas drive techniques. In this course students will explore general categories of ideas (formal, history, etc.), the psychology of perception, problem-solving strategies and basic techniques everyone should know (presentation, etc.). There will be frequent discussions developing concepts and regular critiques.

First year students only

GFA 220 Introduction to GFA*3 Credits*

This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the general fine arts major. New GFA majors are assisted in forging a personal approach to visual exploration and expression. Virtually all media are acceptable. This course is strong on personal attention via frequent one-on-one discussions.

Prerequisite: Earned credit or concurrent enrollment in DR 252 or DR 298

GFA 225 Art of the Giant Monster*3 Credits*

The art of the giant monster movie has been broadly regarded as lowbrow, niche and campy. Deeper investigation though reveals this form of cinema to be rich with metaphor, historical analogs, cultural and sociological contexts that span one side of the globe to the other. These films embrace the act of making, problem solving, creativity and a unique form of story telling that holds strong relevance in the contemporary art world. Through film screening, studio based assignments, research and critique: special attention will be paid to these works through the lens of fine art, particularly sculpture, performance, symbolism, scale-shift, illusionism and invention.

GFA 232 Photo as Muse*3 Credits*

This new studio course emphasizes an interdisciplinary approach to art making by exploring ways in which contemporary artists use photography as part of their process as in works by Elizabeth Peyton, Marlene Dumas, Gregory Crewdson, Angela Strassheim, Sara Van Der Beek, Oliver Herring, Robert Melee and Peter Piller. Over the course of the semester, students discuss artists that paint and draw from their photographs as well as artists that use photography to document performances such as temporal sculptures, body art and narrative stage-sets. The course examines artists that use photography in collage and installation work. Students interested in a range of materials and processes investigate the role of photography in their process while developing a personal body of work.

Prerequisite: FF 199

GFA 235 Papercuts 2-D to 3-D*3 Credits*

This class will explore a variety of inventive contemporary paper forms with a look back to traditional paper cuts from history. Learning the potential of paper through discovery of folds, rips, tears and over-cuts will lead to personal exploration. Paper has been folded, cut and pasted for centuries all over the world. One of the earliest known paper cuttings is from China and dates back to 960 A.D.! Some areas explored will be papel picado (perforated paper), silhouettes, paper engineering, sculptural structures, installation, led lights, 3-D book structures, pop ups, shadow puppets, 3 dimensional theaters and collage.

GFA 245 Performance/Two Directions*3 Credits*

This class will be an opportunity to work with each artist for half of the semester. As performance has become central to the contemporary definition of interdisciplinary practice, this workshop will help to refine students' capability to plan and execute performance and performance-based installation works. Students will explore and master the technical aspects of gallery-based (as opposed to theatrical) performance art and study historic performance works. Students will develop and hone performance skills, including planning, production and the performance itself. The workshop will conclude on the final week with the presentation of a performance or performance-based installation work.

GFA 250 Water*3 Credits*

We are fundamentally connected to water. On an individual level and as a civilization water permeates all aspects of our lives. This course is an opportunity for students from majors to deepen their understanding of water and to apply their developing skills as artist to this subject. Through readings, film, guest lectures and field trips we will immerse ourselves in the science, history and esthetics of water. This class will be an overview of how historical and contemporary artists have approached water as a subject in their work. We will focus on our current relationship with water and how rapidly changing climate is resulting in a massive redistribution of this substance. The impacts of drought, sea level rise, storm intensity and polar ice melt are rapidly becoming major factors shaping our lives. This is a multi-disciplinary class so students are welcome to develop projects according to their major and field of study.

GFA 259 Hands-on Ideation*3 Credits*

Innovations have provided artist with new way to express themselves for centuries, from early optics to today's digital technologies. In this interdisciplinary course, students will re-imagine their current studio practice by leveraging technology to quickly ideate and explore new processes. The emphasis will be on pushing into new artistic territory while establishing a fluid dialogue between digital and analog methods of art making. Students will combine drawing, painting, hand building with digital tools such as the Adobe Creative Suite, time-based media, laser cutting, vinyl cutting, 3-D printing, digital embroidering, etc. Presentations will introduce new topics and examine how technology affects our understanding of space and material, modes of production and contemporary art practices. We will examine how digital imaging and fabrication technology is aiding artists to create in new ways-looking at Eric Standley, Blair Martin Cahill, Aaron Koblin, McArthur Freeman, Julie Mehretu and the experimental architecture and design studio, Minimaforms.

Prerequisite: FF 198

GFA 267 InterArts: MICA/BSO*3 Credits*

The goal of InterArts: MICA/BSO is to present contemporary visual art to a new audience: visitors to the Baltimore Symphony Orchestra's Joseph Meyerhoff Hall. Through frequent class meetings and rehearsal and concert attendance students will be guided through the process of transforming concepts into site-specific works of arts that will be installed

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as a cohesive exhibit in the symphony lobby at the end of spring semester. A wide variety of mediums are encouraged. Previous exhibits have included painting, graphic design, illustration, video, photo, drawing, printmaking, fiber, digital arts and sculpture. *Undergraduates at the Sophomore level or higher only, or by permission.*

GFA 270 Collage & Assemblage

3 Credits

Collage has been described as the primary medium of the 20th century. The multi-layering of images and materials reflect the cultural and technological flux of the modern age. This mixed-media course explores the 2-D and 3-D possibilities of working with collage and assemblage. Course content examines the formal narrative and conceptual issues of the collage process and form. Weekly slide lectures and materials examine artists working within these media. Students are encouraged to develop a personal direction.

GFA 275 Mining Culture

3 Credits

As artists we are part of an evolving world culture. This studio course helps students see the common denominators as well as the differences in various cultures and apply those insights to their own work. By investigating certain patterns/aspects of human behavior (e.g., death, marriage, celebrity) students expand their thinking about their work and how it communicates in the larger context. Students may work in any media/genre and complete four works over the semester.

Undergraduates at the Sophomore level or higher only, or by permission.

GFA 305 Mixed Media Book

3 Credits

This class will focus on a variety of contemporary book forms and emphasizes the freedom to develop the content within. Structures will created experimenting with scale from the small and intimate to the large and expressive, to the sculptural, with a look at installation. We will be creating with a variety of materials, exploring the relationship between the book form and materials selected. Some areas explored will be trace monoprints, contemporary paper cutting, wet and dry media, embroidery drawing, alternative surfaces and dipped paper encaustics for transparent books. The class will be supplemented with related artists slide lectures, articles, MICA's Book Arts collection and visiting artists.

Undergraduates at the Sophomore level or higher only, or by permission.

GFA 307 Cultural Perspectives

3 Credits

As the world increasingly connects, this studio class introduces students to a culturally diverse group of artists, curators, critics and more. Students will learn of and research artists of varied backgrounds, while exploring current issues such as ethnicity, race, class, gender and identity all within global context. Developing a body of work over the semester is critical and contributes to the course dialogue. Research findings will inform the topics and presentations for allotted weekly discussion. In class and out of class working is expected. Visiting artists bringing their unique perspectives will join the class for reviews and critique sessions. This course is open to all media.

GFA 310 Personal Ideas

3 Credits

Aimed at developing conceptual and philosophical ideas in each individual's work. A range of thoughts in different disciplines from science to religion and literature is discussed to provoke deeper exploration into individual points of view. Students work in any medium. In-class work facilitates exploration of the day's topic. Group critiques are used to review work done out of class with a focus on content expressed.

Prerequisite: FF 199

GFA 312 Visual Ideas*3 Credits*

Throughout history some of the most eloquent responses to events of the times were images. From Goya and Daumier to Sue Coe and Mel Chin, artists have shown the significance of events in ways that words can't. Beyond just illuminating important relationships and power structures, art points to significance on an emotional level and reveals what it's like to be alive in this time. Each class will begin with a discussion of the week's events, linking them to ongoing issues and looking at ways that our different backgrounds and personal life story influence the way we view current events. Class time will be used to develop a piece based on the discussion which will be discussed at the end. Out of class time is devoted to completing a series on an area of particular interest.

GFA 320 GFA Junior Independent*3 – 6 Credits*

Students are assisted in developing a personal direction in any fine arts medium or combination of media. This course provides the opportunity to explore the initiation of a sustained body of work in preparation for the senior independent program. Attendance at all critiques and at least 12 hours of committed effort per week are mandatory. Instruction is via regularly scheduled individual and group critiques.

Junior level General Fine Arts majors only

GFA 324 The Art of Sci-Fi Production*3 Credits*

This interdisciplinary studio/lecture course will deconstruct varied approaches to understanding the depiction and production of science fiction narrative in literature and media. Using their choice of media and material context, students will be encouraged to develop a series of projects that address science fiction imagery, production design, concepts, 3-D objects or props consistent with science Fiction narratives. The practice of representing this content will encourage conceptual skills and pictorial methods already present in the media that surrounds us. Students will research past and existing models of futuristic content while using already familiar traditional media and also learning new tools, materials and methods for 3-D fabrication. There will be technical demonstrations of practical prop-building, as well as 3-D software and its application to the machines available in the digital fabrication dFab lab, for those students who want to use these methods for object building. Students will work in a studio for a majority of the course with a smaller portion reserved for lectures, slide presentations, selections from cinema and intensive critique of the work produced. This course will require eight hours of homework each week.

GFA 332 Moving Pictures*3 Credits*

Visual comparison of cinema with other visual arts media with emphasis on how each medium treats space, light, time and storytelling. Course taught with films and slides screened on alternating weeks. Frequent critiques of student's individualized visual responses to the ideas presented in the class. Wide exploration of form and medium are encouraged.

GFA 340 Themes & Narrative*6 Credits*

This interdisciplinary studio/lecture course will explore varied approaches to dealing with the narrative. Students using their choice of medium, will be encouraged to develop a series of work revolving around a single narrative theme. Students will explore the many aspects of visual storytelling while learning to use numerous skills and pictorial devices. Students will work in studio in a concentrated block of the class and a smaller portion will reserve for lectures, slide shows, selections from cinema and intensive critique. This course will require eight hours of homework each week.

Prerequisite: FF 198, FF199 and an additional 3 credits of Drawing

Undergraduate Course Descriptions

GFA 343 Climate Change & Sustainability*3 Credits*

Our climate is rapidly changing due to the effects of human industry. Climate change is presenting the global society with the necessity for new criteria of industrial and social production. How will this include the production of art and design? The goal of this course is to present students with the challenge to examine, investigate, confront and potentially apply what these criteria are. This class focuses on the theoretical, practical and aesthetic issues of sustainability. Beginning with an overview of the history of the science of climate change, students look at global movements responding to this event. Students who are considering entering some aspect of this field are welcome as well as those who are seeking to extend their art practice to address the many issues encountered in the massive change toward global sustainability.

Undergraduates at the Sophomore level or higher only, or by permission.

GFA 345 North Avenue Forum*3 Credits*

This course is being offered in order to create a forum for students to be engaged with the historical and contemporary conditions that are present in the neighborhoods adjacent to North Avenue. This conversation will be taking place in the immediate conditions surrounding the death of Freddie Gray and the ongoing trials of the six Baltimore City Police officers. There are many participants in this deeply complex situation. This course will be a living social practice forum where we will invite as many participants as possible to speak about their particular viewpoint. The goal will be to create a conversation that benefits everyone that is involved. Students enrolled in this course will be active organizers/documenters/communicators of this forum. As a class we will develop a visual and creative strategy to communicate the issues encountered.

GFA 365 Schizodesign*3 Credits*

This course is an opportunity for students to be engaged in an experimental research practice that focuses on understanding and solving challenges facing Baltimore City. This will be developed through investigating and developing new artistic processes and material outputs. Guided by concepts like metamodelization and schizoanalysis, this class will look to processes of examining the social, psychic and scientific models currently in place, then recombining or replacing these models with something that might work better. Students will be focused on multiple threads of a central social challenge: the economic crisis and its impact on employment in Baltimore City. The studio format will be a non-stagnate framework, functioning like a drifting platform moving through the city and building relations, information and ideas while disseminating new understandings and inventions. The class location methodology can be seen as an assemblage of the Situationist International's subversive "derives" and Colin Wards ideology of "streetwork" — using the urban environment as a resource for learning, which integrates a community based program of decision-making on local urban issues.

Prerequisite: FF 199

GFA 372 Personal Direction*3 Credits*

Students will explore sources for the ideas expressed in their work by examining their personal history and artistic identity. Topics common to artists throughout the history of art range from psychological and philosophical to scientific and mythic. These will be presented to encourage deeper exploration into individual points of view. This course is appropriate for the Intermediate/Advanced level student who has developed a personal direction or the student who is making the transition from assignment based courses to independent personal based work. There will be weekly slide lectures, discussions or museum visits and regular group and individual crits. An inner disciplinary course, there are no restrictions on medium, form or imagery.

GFA 375 MICA/Peabody/JHU Collaboration*3 Credits*

The Intermedia Studio is intended to encourage collaboration among student composers, performers and artists at MICA and Peabody Conservatory in a team environment and to engage students in the investigation of a range of interdisciplinary multimedia projects, including Internet, live performance, electronic theater, installation, video and animation. This course is envisioned as an ongoing structure to bring music and visual arts students together from MICA and Peabody to promote and facilitate the creation of intermedia art and to further explore shared resources, joint research and exhibition/performance opportunities.

Juniors and Seniors only

GFA 385 Art in Context*3 Credits*

In the contemporary art world, artists are not only responsible for making work, but for providing or seeking out the context for their work. This course takes a comprehensive look at the practices of contemporary artists, how artists working today relate to one another and historical models of art making. The first half of each class focuses on readings, lectures/presentations and discussions; the second half is concerned with group critiques of students' individual work and sometimes, assignments studio work. The idea is to present and explore a holistic picture of what it means to an artist today.

Undergraduates at the Sophomore level or higher only, or by permission.

GFA 390 Response to Cinema*3 Credits*

From its start, cinema has influenced and been influenced by the other art forms, from literature, painting, photography, illustration and the comics through costume design, fashion design, stage set design, graphic design and performance art. This course invites students from all disciplines to enter this relationship via their own independent works in media of their own choosing. For inspiration, movie imagery is studied via movie clips in tightly structured class meetings. The course includes many clips from classic and foreign movies, including European, South American, Asian and Icelandic. Students work at home on projects of their own choosing inspired by movies.

Prerequisite: FF 199

GFA 393 Watercolor Technique*3 Credits*

Introduces basic and advanced techniques of watercolor as applied in a variety of disciplines. Emphasis is given to the handling of wash area and brush strokes in experimental and traditional ways, color mixing and uses and representation of volume spaces.

GFA 405 Phenomena of Color*3 Credits*

In this advanced color course, the phenomenological workings of color will be taught thoroughly and in depth, using Joseph Albers' text, "Interaction of Color." This intensive course of study will be augmented by other sources such as "The Art of Color" by Johannes Itten, as well as a wide range of texts on color theory. Through weekly assignments and hands-on exercises, students will develop a greater sense of color action, a better grasp of color theory and a strong foundation to improve the use of color in their respective creative work, whatever their chosen medium. Lectures on related subjects such as the physics of light, color and the screen, etc., will be given. Students will also conduct research on a related topic of their choosing and give a presentation. The course is open to all upper division undergraduate students (juniors and seniors) and to all graduate students.

Juniors, Seniors and Post-Bac/Graduate level students only

GFA 460 Special Projects*3 – 4.5 credits*

Variations of this course will engage students and faculty in focused project work based upon partnerships and/or topical research in conjunction with studio output.

GRAPHIC DESIGN**GD 100 Introduction to Graphic Design***3 Credits*

Students are introduced to the basic concepts of visual communication through projects that balance the learning of conceptual development, technique and design tools. Assignments range from individual to collaborative and are built to introduce design thinking, critical discussion and personal decision-making in relation to the choice of graphic design as major. This course offers a broad picture of the discipline of graphic design.

GD 120 Design for Music*3 Credits*

Explore ways to express music through design: album covers, show posters, concert projections, tshirt graphics, etc in this course. Students will listen to music and attend a concert before selecting a musician or band to explore graphically in a variety of projects over the course of the semester. This course is recommended for Graphic Design majors.

GD 200 Graphic Design 1*3 Credits*

This course offers foundation skills relevant to the discipline of graphic design. Students develop and expand their vocabularies in visual communication, exploring basic design elements and principles for solving communication problems. Students conduct research, generate ideas, study form and media, learn to analyze and discuss their own work as well as that of others and become familiar with the graphic design process.

Prerequisite: FF 100 and FF 199

GD 201 Typography 1*3 Credits*

Typography is the art of organizing letters in space and time. Students gain a familiarity with typographic terms and technologies, an understanding of classical and contemporary typographic forms, an ability to construct typographic compositions and systems and an appreciation of typography as an expressive medium that conveys aesthetic, emotional and intellectual meaning. Students are introduced to digital typesetting and page layout software.

Prerequisite: FF 100 and FF 198 or Post-Bac GD student standing.

GD 205 Introduction to Web Design*3 Credits*

Balancing functionality with aesthetics, this course introduces interface design principles and production tools. Students are introduced to the concepts and basic principles of user experience. The integration of concept and content will be realized through projects designed for the web. Production tools like HTML, CSS and relevant software will be introduced.

GD 215 Patterns*3 Credits*

Explore methods for designing patterns in this course. Students will work with a few techniques for generating graphic surface patterns that could be used to cover spaces with fabric or wallpaper. Students will work with low-fi techniques such as stamps, drawings, photocopiers and cut paper but will also work with digital software. They will learn strategies for mirroring, scaling, using geometry and scale. This course is recommended for Graphic Design majors.

GD 220 Graphic Design 2*3 Credits*

This course provides extended study of graphic design principles and their application to more complex and comprehensive solutions. Experimentation, research, conceptual thinking and process are emphasized in design for the screen. Students learn essential design tools and techniques for the development of interactive media. Students work with XHTML and CSS to understand code as a fundamental building block for their design compositions.

Prerequisite: GD200 or Post-Bac GD student standing

GD 221 Typography 2*3 Credits*

Building on the fundamentals of typographic form and function introduced in Typography 1, this course extends and applies basic vocabulary and understanding to more complex problems that address typographic hierarchy, context, sequence and gestalt. Through a focused series, students explore how typography behaves across media. Increasingly complex typographic systems are implemented in three-dimensional, sequential page or time-based projects.

Prerequisite: GD 201 or Post-Bac GD student standing

GD 254 Hand Letters*3 Credits*

Letterforms express more than information, they can also convey sensibilities, ideas and emotions. This class gives students basic language on letterforms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract. Preference is given to sophomore IL and GD majors.

GD 275 Globe Letterpress*3 Credits*

This course, taught by Bob Cicero, former owner of Globe Poster, will cover the craft of letterpress as it relates to the art of poster-making. Cicero will discuss 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. MICA owns many of Globe's assets — extensive wood type, photo and illustration cuts, hand-carved lettering, 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 presses in the studio. Students will design and print a posters. First, learning the style of Globe. Then, building on that foundation to make their own mark. In addition to letterpress, students will learn basic screenprinting techniques and will combine screenprinting and letterpress, one of the hallmarks of the Globe style.

GD 291 Fashion Graphics*3 Credits*

Acting as cultural producers, students develop a fashion identity from product to promotion. Students make a small collection of clothes or accessories, design a logo and brand identity and finally, photograph the collection for promotional purposes. By managing all aspects of their comprehensive project, students learn about entrepreneurship in the graphic design context. Further, students work in teams to produce a promotional event. This class encourages interdisciplinary collaboration as students swap skills and share resources. May be repeated for up to 6 credits.

Prerequisite: FF102 and FF 199 or Post-Bac GD student standing.

GD 300 Graphic Design 3*3 Credits*

Students actively engage motion graphics as strategic medium for experimentation, idea generation, problem solving and communication. Motion and interactivity are studied in the context of aesthetic, cultural, historical and critical issues. Students learn essential design processes and techniques in their exploration of time-based media both as a tool and as a medium for evolving designers.

Prerequisite: GD 220 or Post-Bac GD student standing

GD 301 Flexible Design Studio*3 Credits*

This intermediate design course offers students the opportunity to work with a diverse group of professional designers. Students participate in workshops of their choosing and investigate a variety of approaches. Emphasis is on solving real-world problems in a professional studio atmosphere.

Prerequisite: GD 300 or Post-Bac GD student standing

GD 306 Furniture Design*3 Credits*

This course offers design thinking techniques as applied to furniture design. Students will work hard in a high functioning group to build conceptualization, visualization and fabrication skills. Over the semester we will cover topics including hand building, sketching in 3-D, laser cutting, CAD modeling, traditional joinery and CNC machining. Those enrolled should have some background in fabrication, which could include wood, paper, fibers, steel, etc.

Prerequisite: FF 101

GD 307 Product Design & Prototyping*3 Credits*

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

Prerequisite: GD 220

GD 310 Design Thinking*3 Credits*

Design thinking commonly refers to the processes of ideation, research, prototyping and interacting with users. In this course, students will build strong visual problem solving skills and explore three main phases of the creative process: defining problems, getting ideas and creating form. Participants will take on a single project from beginning to end and along the way explore a variety of techniques for creative problem solving relevant to artists and designers. Activities might include sketching, compiling lists, diagramming relationships, mapping webs of associations and finally executing a complete product. This course can count towards major degree requirements with approval from chair: Graphic Design 1, 2, or any studio elective.

GD 312 Publication Design*3 Credits*

This course examines the design of magazines, newspapers, 'zines and other serial forms of publication. Format, identity, audience, content development and emerging formats are addressed and students build strong skills in typography, layout and photo editing. May be repeated for up to 6 credits.

Prerequisite: GD 201 or Post-Bac GD student standing

GD 314 Sustainable Graphic Design*3 Credits*

This course introduces various facets of sustainability and demonstrates how its principles and philosophies can be applied within the design field. Students become familiar with trends, theories and ideologies, along with practical design needs and learn to distinguish fact from fallacy. While exploring materials and practices and their environmental and economic consequences, students develop problem-solving alternatives. In addition to new projects, students are asked to rework a previously completed assignment in a sustainable way.

GD 315 Graphic Design for Games*3 Credits*

This class examines classic and contemporary games through the perspective of graphic design. Students play, analyze and discuss the visual structure of games (board games, competitive sports, video games, party games etc) and then visually re-design existing game models to create alternate narratives and new experiences for players. Specific attention will be given to the tools and methodologies associated with designing modular systems based on type and image. Students should have a laptop to enroll.

GD 320 Graphic Design 4*3 Credits*

Students develop strengths in conceptual thinking and formal experimentation. Students are encouraged to develop languages of design that reflect their own artistic and cultural identities while communicating to various audiences. Projects are presented in a variety of media.

Prerequisite: GD 300 or Post-Bac GD student standing

GD 321 Typography 3*3 Credits*

This course provides instruction in complex typographic systems for page and screen, including grid structures, comprehensive style sheets and complex compositional structures. Students learn more advanced features of software for typography and build compelling projects working with multi-layered information.

Prerequisite: GD 221 or GD 325 or Post-Bac in GD or MFA GD student standing.

GD 323 Design Coalition*3 Credits*

Design Coalition is dedicated to creating partnerships in the community. Through an intense, collaborative, process-based approach, this class explores the principles of social and community-based design. Students will be challenged to expand their comprehension of design problem solving for new audiences and will develop skills in design methodology: identifying problems, design research, ideation, formal experimentation and implementation. Best practices are demonstrated in the pursuit of creating relationships and design solutions that make a positive impact on society. With an emphasis on learning outside the institution, students will be exposed to community leaders and residents through immersion in underserved city communities.

GD 325 Typography Intensive*3 Credits*

Designed for graduate and transfer students who have completed previous courses in the subject, this course offers an intensive study of typography from the basics to the finer points.

GD 330 Photo Imaging*3 Credits*

Students develop the critical thinking and technical skills to use photography in their work as designers. Both theoretical perspectives and practical applications of digital imagery are introduced, as well as their relationships to graphic design.

Prerequisite: FF 210

GD 336 Experimental Typography*3 Credits*

This class is a laboratory for exploring the edge of the applications and theories of typography. Students will expand their fundamental understanding of typographic form and vocabulary through trans-media experiments to explore visual language for communication and expression. Non-traditional formal exploration, variations in ideation and transparency in process will challenge and evolve students' assumptions about forms, mediums and ideas as they relate to typography.

GD 341 3-D/4-D Graphics*3 Credits*

This course examines the design of 3-D graphics for a variety of applications. Technical proficiency in use of various modeling and rendering techniques will allow students to explore 3-D spaces and 4-D sequences. Skills and discussion in this class will be integrated into the student's studio practice.

Prerequisite: GD 300

GD 345 Interface Design*3 Credits*

This course explores the visual aspects and structural flow of interface design. Students will prototype screen-based experiences that humanize computer interaction, empathetic to the needs of the end user. Interfaces ultimately shape the experiences of users as they interact with products to achieve their goals and objectives. Students will mediate relationships between people and products, environments and services across a variety of contexts.

Prerequisite: GD 220 or Post-Bac GD student standing

GD 347 Design for User Experience*3 Credits*

In this course, explore the process for developing digital products that serve users' needs. Students will prototype screen-based experiences that are empathetic to the needs of the end user. Students will develop design concepts that mediate relationships between people and products, environments and services. Key concepts might include content strategy, navigation structures, usability principles, personas and wire frames.

Prerequisite: GD 200 or Post-Bac GD student or GD MFA student

GD 355 Media Languages Workshop*3 Credits*

This course is taught in modules designed to explore various media languages relevant to visual problem solving: HTML 5.0, CSS, javascript, processing, or others could be covered in short workshops. Students will be exposed to a broad range of programming languages that are used in professional design practice.

Prerequisite: GD 220 or Post-Bac GD student standing

GD 360 Branding*3 Credits*

Students explore the comprehensive branding process by creating functional design solutions. The student gains a new level of understanding of how design and communication can help define a 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.

GD 365 Package Design*3 Credits*

This studio course focuses on three-dimensional structures for a broad range of products that not only protect package contents but also create an experience for the user. Students examine how messages behave when distributed in three-dimensional space. Conceptual development, prototyping, materials, type, image, layout, design and form are fully explored to create commercial packaging. The class will also focus on social, sustainable and environmental issues.

GD 366 Design it Yourself*3 Credits*

Inspired by the book D.I.Y., published by MICA G.D. M.F.A. faculty and students, this course is for students who want to publish words, images and ideas on paper, on t-shirts, on the web or anywhere else. Learn how to self-publish, how to think like a designer and clarify your ideas

to pull together the materials, services and software you need to make your concepts real. This course demystifies the technical side of small-scale publishing in various media while experimenting with the creative side of design.

GD 368 Motion Graphics

3 Credits

This course focuses on time-based design elements of space, pacing, motion and interaction as they relate to graphic communication. Projects will push the boundaries of emerging media environments and could explore designer-controlled narrative, haptic interaction, sound, or user interaction. Students are encouraged to focus projects around their thesis work or other self-determined endeavors.

Prerequisite: GD 300 or Post-Bac G.D. student standing

GD 399 Special Topics in Design

3 Credits

Special topics courses are developed to cover emerging issues or specialized content not offered as part of the core curriculum. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats such as working with community partners or corporate clients.

GD 400 Advanced Design I

3 Credits

Students build their portfolios with projects that require research, content generation and complex visual problem solving. Emphasis is placed on cultivating a personal voice in design, interests and abilities. In conjunction with Senior Seminar, work in this class begins to identify areas of interest for the senior project.

Prerequisite: GD 301 and GD 320

GD 402 Senior Seminar

3 Credits

Students build their knowledge of design discourse and professional practice in the discipline through a mix of readings, writings and practical projects. This course complements the portfolio development goals of Advanced Graphic Design 1 and 2. Visiting designers provide critiques and seminar presentations.

Senior level Graphic Design Majors only

GD 405 Generative Typography

3 Credits

Students explore the overlap of graphic design and code in this course. Basic typographic principles such as hierarchy, form and counterform, texture and grid are explored through computation. Code-driven aesthetics such as plotting, randomization, repetition are explored to generate typographic form.

GD 420 Advanced Design 2

3 Credits

This capstone course is centered around the senior self-directed project, an independent project in design studies requiring the development of a body of work in consultation with faculty and peers. As a parallel track, students continue to hone their portfolios and learn job-seeking protocols.

Prerequisite: GD 400

GD 422 Poster Design & Print

3 Credits

This course is designed to explore the poster as a vehicle of visual communication. Students will explore the context of posters through history and as relevant today. They will build skills in combining type and image at a large scale for persuasion.

GD 425 Materials & Methods*3 Credits*

This course is a laboratory to explore how processes and materials can both form and inform design. The synthesis of old and new, analog and digital and hand- and computer-based methods provides students with an opportunity to work beyond the constraints of the computer and take advantage of the aesthetic effects that actual materials bring to visual communication. Students will complete a series of experiments investigating different approaches to synthesizing analog and digital methods into graphic design artifacts.

Prerequisite: GD 220 & GD 221 or GD 325, or Post-Bac in GD student standing

GD 430 Web Design*3 Credits*

This class introduces the concepts, technologies and languages used to design and build modern interactive experiences. Students will learn key components of the interactive design process and design and production techniques. Students utilize and build on their typography, compositional and systems design skills to realize their ideas. This class is 35% Design, 65% Development and 100% work.

Prerequisite: GD 220 or Post-Bac GD student standing

GD 431 Front End Web Development*3 Credits*

This course provides experienced web designers with an opportunity to further their conceptual abilities, designing more complex web sites. Students will develop their knowledge introduced in the Digital Media: Web Design class concentrating on projects which rigorously explore issues of visual communication, interactivity, user experience and inter-media. Students will design a variety of site typologies such as e-commerce sites, educational sites and intranets. Software will include site management tools, time and sound applications.

Prerequisite: GD 430 or Post-Bac in GD student standing

GD 432 Information Visualization*3 Credits*

Students explore a range of possibilities in visualizing data and information. In addition to archetypical diagrams such as pie, bar, plot, line diagrams, complex data can be expressed through matrices, graph-based visuals, comparisons, three-dimensional visuals, or motion graphics. Various methodologies will be explored for visualizing information for clarity, readability and editorial voice.

GD 433 Design for Change*3 Credits*

Design for Change builds upon the experiences of Design Coalition and is likewise dedicated to creating partnerships in the community. Through an intense, collaborative, process-based approach, this class explores the principles of social and community-based design. Students will be challenged to extend their learning in the community, implementing projects developed in the precursor course.

GD 435 Letter Workshop*3 Credits*

Students explore traditional and experimental approaches to letter-making in the context of design. The role of the letter arts in contemporary design will be explored through a series of workshops, assignments and lectures. Instructors draw on their professional working experience as letterers and typeface designers to expose students to unusual working methods, lettering, typeface design and typography. May be repeated for up to 6 credits.

Prerequisite: GD 201

GD 436 Lettering & Type*3 Credits*

Students explore experimental and traditional approaches to typography and custom lettering in the context of design, art and theory. Class projects and subjects encompass a wide variety of technical and conceptual approaches to the letter arts, including typeface design exercises, experiments in conceptual lettering and real-world applications. May be repeated for up to 6 credits.

Prerequisite: GD 221 or GD 325 or Post-Bac in GD or MFA GD student standing.

GD 440 Digital Editorial Workshop*3 Credits*

This course examines the intersection between editorial systems and emerging technologies. Students will explore the possibilities of shifting archetypal formats such as books, magazines, newspapers and exhibitions into 2-D and 3-D digital space. Students will build strong skills in prototyping, typography and layout by addressing the way scale, narrative, format and sequence affect user experience.

Prerequisite: GD 300 & GD 321

GD 445 Epic Fail*3 Credits*

Discover how playful experimentation, thinking with your hands and embracing risk and failure can invigorate your creative practice. Together, we will investigate the role of emergent technologies in problem solving and forming, while exploring a constructionist learning perspective. This course is designed as a hands-on, participatory workshop in the fabrication lab, where we'll be making and tinkering together each week in order to develop our own critical making (and failing) process.

Prerequisite: GD 200

GD 455 Process Lab*3 Credits*

This class will introduce students to a variety of methodologies applicable to the graphic design practice. Each class session will introduce a new means of exploration in the arenas of form, concept or context. Non-traditional formal exploration, variations in ideation and transparency in collaborative process will be utilized to encourage a unique approach to research and development amongst individual students. Students should have a laptop to enroll.

GD 468 Advanced Motion Graphics*3 Credits*

This course offers advanced concepts and methodology for designing complex motion graphics and builds upon GD368 Motion Graphics. Mixing audio, capturing live footage and creating 3-D elements/movements will be expanded. Composition, pacing, motion, structure and editing will be given an increasingly critical eye. Students will become fluent in After Effects and be able to effortlessly incorporate their knowledge of motion in their studio practice.

Prerequisite: GD 368 or permission of instructor

GD 470 Signs, Exhibits & Spaces*3 Credits*

This course examines the relationship of communication design to the 3-D realm. Large scale graphics, signage systems and exhibition design are explored through a series of projects and presentations. Students will gain skills in developing environments for sharing information. Materials, fabrication processes and documentation methods will be reviewed.

CWRT 100 Academic Writing Workshop*1.5 Credits*

Based on the dual premise that writing is a form of thinking on paper and — like painting or sculpture — a written piece is a “made thing,” requiring structural integrity and thoughtful, original use of materials (in this case, language). Students analyze a wide range of writing, including their own and experiment with different structural and organizational strategies, sentence-level revision techniques, research methods and the nitty-gritty of achieving a tight, powerful final draft. Required of all incoming students. A waiver is possible for students with acceptable transfer credit or after Critical Inquiry/Art Matters faculty assessment of an academic writing sample. Students for whom the workshop is required will take a total of three elective credits.

CWRT 209 Genre: Introduction Creative Writing*3 Credits*

In this course we will write poems, stories, essays and scripts. We will focus on the fundamental elements of a variety of genres, learning from the examples of a spectrum of prose writers, poets and dramatists. In-class exercises and assignments will encourage us to experiment with character and scene development, narrative strategies, dialogue, point of view, autobiography, time and space, poetic compression, form and the documentary practices of journalism. Our work will familiarize us with the many ways writers turn experience into expression and form into meaning. Visiting guest writers may offer observations of their respective crafts. In addition to in-class exercises and workshop critiques of student work, assigned readings will develop awareness of historical contexts and innovations. Required for all LLC Creative Writing minors and for all intermediate and advanced writing workshops. *Prerequisite: HMST 101 or Permission of Instructor.*

CWRT 226 Introduction to Poetry*3 Credits*

This course introduces the initiate poet to the basic poetical forms and the tradition of poetry in America in English. However, it focuses on developing the student's facility to think critically and use language in ever more innovative ways as a transferable strategy to engaging creativity as a process. The Poetry Speaks text and compact disc set of readings and the Handbook of Poetic Forms are required reading along with selected local and contemporary poets' work. Requirements include portfolio assignment poems, one analytical peer essay review, one analytical essay based on assigned texts and two copies of a ten-page chapbook of original poetry to be celebrated at two required public readings with classmates.

CWRT 244 Zines Workshop*3 Credits*

This creative writing workshop has two focuses: (1) on studying and reading zines and the impact that they had on the culture which they chronicled; and (2) creating new original zines reflecting the student's perception of the 21st century. From the earliest zines and graphic novels scribbled on pyramid and cave walls to the pamphlets that started movements and wars and demanded the creation of the printing press, zines have been an important part of human history and human development. In this course the student is asked to consider the historical perspective of zines and to endeavor to create one 20 page zine with any kind or combination of kinds of writing with substantial intellectual and artistic meaning. These zines are to be replicated and presented at Zineposium where a student exhibit and panel discussing topics relevant to the student zines would be celebrated by the community. Other

class assignments include writing a one page review of a published zine, a one page review of a music compact disc, a one page letter to the editor, an essay to a magazine and a coherent video essay of something that happened at MICA or in Baltimore.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

CWRT 248 Pop Culture Journalism

3 Credits

A writing course focused on the craft of popular-culture journalism, that genre of newspaper/magazine reporting that covers art, music, film, theater and the cultural “scene”. Students will complete a portfolio of three types of stories: a review, a profile and a feature. Each assignment will have three component parts: a written pitch, a draft copy and a ready-for-publication revision. The class will be run primarily as a workshop, but will also include guest speakers — A&E reporters, critics and editors from the City Paper, The Sun and a lifestyle magazine (Baltimore or Style).

Prerequisite: Earned credit or concurrent enrollment in HMST 101

CWRT 270 Crafting Genre Fiction

3 Credits

Often dismissed as bad writing that guarantees large sales for publishing houses, genre fiction offers more than simple escapism. It reaches a place of great imagination and functions as an allegory to human experience. Three genres: Fantasy, Science fiction and Romance will be examined in this course. In considering Fantasy, arguably the oldest and most influential of genres subjects, we will look at the historical tropes that have influenced the books we read today: Gothic fiction, Romances such as the Arthurian legends, Fairy Tales and the themes of The Hero’s Journey. In considering Science fiction, a subject well entrenched in American popular culture, we look at the tropes of pulp fiction seen in magazine short story publications. These narrative themes will include the idea of “playing God,” and apocalyptic/Post-apocalyptic Worlds. In our consideration of Romance, long considered trashy fiction for women, we will look at legacy of the Fairy Tale and their contemporary incarnations. Our prevailing theme will be that of Self Discovery, as so many heroines (and even heroes) of Romance conquer either own inner demons as well as those in the outside world in order to create their very own “happily ever after.” We will include the theoretical issues of race, gender, sexuality and popular culture. Students will be expected to engage with their peers on topics such as monoculture species in science fiction, the treatment of sexual relationships in romance and the display of racial diversity — or lack thereof — in fantasy.

Prerequisite: HMST 101 or Permission of Instructor.

CWRT 281 Writing Childrens Picture Books

3 Credits

So you want to make a children's picture book? Great. This course will help you develop your text. But as we begin reading children's books (and books about children's books), writing manuscripts and sharing them with each other, we will quickly encounter some challenging questions. What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life — things like love, desire, satisfaction, hurt, difference, sickness and death? What values or norms does it establish — or subvert? Do the words and pictures reinforce one another or is there tension between them and to what effect? What values or expectations are at stake as the story or pattern unfolds? Assignments include analyzing a children's book or books, reading books with children, emulating a specific author, reworking an old story and developing an original story or concept. We will discuss both text and illustration in published picture books, but the creative assignments and workshop discussions will focus on the text component. Ideally, each student will conclude the semester with a manuscript that is ready for illustration.

Prerequisite: HMST 101 or Permission of Instructor.

CWRT 304 Writing for Performance*3 Credits*

Designed for students who want to experience the immediacy of theater, this workshop offers participatory experiences in scene writing, improvisation and acting. Other activities include readings of student work and analysis of selected plays. The course culminates in a workshop production of scenes, monologues and performances written and staged by students.

Prerequisite: HMST 101 or Permission of Instructor.

CWRT 305 Poetry Quilting*3 Credits*

This course is a poetry course that explores the process of making original poems as fabric quilts. Beginning with the text as the word made magic and the ideology of weaving as communication, this course asks the student to make fabric art operating at the level of communication and literary symbolism.

CWRT 320 Video Poem Workshop*3 Credits*

This literary studio workshop is your inquiry into the world view of the poet who makes and records images. Toward that end you will read poets from more than one place and write your own original poems and make poetry movies with your cell phones to be loaded on a flash drive for analysis in class that reflect your skill at analyzing text. Your original writing will overlap with writing poetry as a collective and reading assigned works that challenge you to use your critical thinking ability toward defining the concept of “seeing,” as it functions to analyze text and culture in different places and in different ways.

CWRT 322 Screenwriting Workshop*3 Credits*

This course is designed to provide students the opportunity to develop their creative and analytical abilities through the practice of screenwriting. It is also intended to introduce you to the basic formal structures common to all dramatic writing. Each week we will be approaching screenwriting through a new set of workshop exercises designed to both enhance your creative imagination and your understanding of the form. Each student will have the opportunity to develop a film script and will write either a short film, or the first act of a full-length screenplay (approximately 45 pages).

Prerequisite: One Writing course at the 200-level or above, or Permission of Instructor

CWRT 326 Intermediate Poetry Workshop*3 Credits*

In this poetry writing course, we will collectively engage in poesis—the process of making—by balancing tradition with innovation, curiosity with critical thinking and discipline with play. As a foundation for our writing, we will consider 20th and 21st century poems and poetry collections (with occasional poems from other time periods), along with a few works in other mediums. In addition to the readings, students will be responsible for generating new poems each week, for giving one another nuanced, well-considered feedback in weekly workshop sessions and for attending a least one literary reading over the course of the semester. Students will also submit final portfolio of polished poems from over the course of the semester, which will include a critical summary of their revision choices.

CWRT 330 The Contemporary Memoir*3 Credits*

Surveys some of the successes and scandals in contemporary memoir, focusing on the use of both writing and reading in dealing with personal pain, dysfunction and disaster. In addition to weekly and ongoing creative writing assignments, students read from authors like Tobias Wolff, Bauby, Katherine Harrison, Mary Karr, Dave Eggers, Michael Ryan, Martin Amis, Jerry Stahl and Susanna Kaysen. Critical reaction to and reviews of these works are also read and discussed.

Prerequisite: One Writing course at the 200-level or above, or Permission of Instructor

CWRT 347 Writing the Short Film*3 Credits*

Many filmmakers begin their careers with short films. Short films allow new filmmakers to fully practice and display their craft with limited resources. But short-filmmaking is a distinct form in its own right. The course will provide instruction in general screenwriting while focusing on the specific techniques used to make engaging shorts. This writing-intensive class examines the elements particular to screenwriting for short films via lectures, screenings, writing assignments and in-class readings/critiques. Topics include the history of short-films, idea generation, three act structure, creating compelling characters and dramatic scene construction. Students will complete several writing projects and deliver a production-worthy 8-15 page screenplay by the end of the semester.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

CWRT 403 Advanced Creative Writing*3 Credits*

The advanced topics courses offer students opportunities to go deeply into a particular genre. Where the emphasis in introductory and intermediate writing workshops is on exploration, experiment and on developing a critical sensibility, the advanced courses invite a commitment to a specific body of work: a collection of poems; personal or critical essays; a novella or collection of short stories. Each semester faculty teaching these courses will offer specific, focused topics for their particular course.

Prerequisite: One Writing course at the 200-level or above, or Permission of Instructor

CWRT 410 Reading/Writing Graphic Narrative*3 Credits*

This advanced course is designed for students who are interested in contemporary literature that uses both words and pictures. Students will use the class as a seminar to discuss assigned works and a lab to create and workshop their own process-driven comics. Readings will include five full-length comics including work by Lynda Barry, Mark Beyer, Jaime and Gilbert Hernandez, Gabrielle Bell, Ulli Lust and Howard Cruse. These works are chosen specifically to depart from graphic novels, while representing a range of formats present in the last 30 years of comics publishing. We'll also look at cultural criticism and comics theory as it applies to our texts. Some questions we'll ask: How do the formats of these works serve (or undermine) their goals? How does each artist use (or reject) conventions of comics art to tell a story? What is uniquely possible in the medium of comics that isn't in other art forms? This course requires drawing, but does not require advanced illustration skills.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

CWRT 426 Advanced Poetry Workshop*3 Credits*

"Poetic" describes the sublime accomplishment in all the arts. Poetry is the sister art of painting and the urge to appreciate, study and make poetry is a traditional and natural desire of the visual artist. This class is for experienced poets, a forum to uncover and gratify the desire for poetry in our lives. Students read the work of accomplished poets and write and critique the work of themselves and other members of the class.

Prerequisite: One 300-level writing course

CWRT 467 Creative Non-Fiction Workshop*3 Credits*

Those who work in the genre of creative nonfiction recognize that writing can be creative while using factual materials. This course focuses on learning and refining the craft of creative nonfiction through the development of personal narratives. Students work on refining the traditional techniques of journalism and reportage, while maintaining a strong and special individuality and a singularly distinctive voice. They read a series of essays that which all

possess this unique subjectivity of focus, concept, context and point of view and analyze the way in which information is presented and defined. The final project includes the completion of a longer narrative or a series of shorter narratives.

Prerequisite: One Writing course at the 200-level or above, or Permission of Instructor

CWRT 468 Advanced Creative Writing: Writing History

3 Credits

Histories are great stories and there's no better way to learn about the past (and the difficulty of interpreting it) than to try to tell one of its stories fully, accurately and with narrative drive. Students will read and discuss a broad range of narrative histories, each with its own way of framing problems, presenting evidence, building credibility, structuring narrative and delivering a good read. In the first half of the course students will experiment with a variety of writing techniques and in the second half they will pursue an in-depth independent research and writing project with an optional visual component.

Prerequisite: One Writing course at the 200-level or above, or Permission of Instructor

HISTORY

HIST 226-IH1 Urban History: Pre-Industrial

3 Credits

City living is literally synonymous with civilization: the root of the word civilization is the Latin word *civis*, meaning city. This course will trace the history of urban life back to its origins in the Middle East, to understand the roots of urban culture, its meaning, its significance, its varieties. This investigation will combine studies of particular cities: what they looked like, their inhabitants, their rituals, but will also engage in an extensive look at theories of what cities are and how they have shaped the mentalities of those dwelling in them. Is there an urban personality? Are cities the zones of cultural and artistic dynamism? Do cities create freedom or restrictions on human life? What are the environmental impacts of cities? For their semester-long project, each student will select one particular city on which he/she will focus: possibilities include Rome, Delhi, Beijing, Babylon, Jerusalem, Alexandria, Paris, Tenochtitlan/Mexico City and many others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 230-IH1 The Crusades

3 Credits

This course will examine the history and legacy of the Crusades. The Crusades were mostly invasions of Christian Europeans into Muslim-ruled areas in the Middle East during the Middle Ages, although Crusades were also launched against pagans in Eastern Europe, Orthodox Christians in Constantinople and so-called heretics within Western Europe itself. This course will examine the history of the Crusades from both the perspective of the Crusaders and of those they attacked, particularly from Muslim and Arab sources. The course will also attempt to contextualize the phenomenon of Crusading by providing an overview of Christian European and Arab Muslim culture and society, such as comparisons between Saint Augustine's theories of Just War and the idea of jihad in Islam. Furthermore, we will look at the legacy and implications of the Crusades in the post-medieval world, including the continuation of the use of Crusading discourse in European/American imperialism and in anti-Western rhetoric in the present day.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 245-IH1 The Black Death in History & Literature

3 Credits

In 1348, the disease that would be called the Black Death swept west from Central Asia to Europe, where it quickly annihilated up to a third of Europe's population in the span of one short year. This was neither the first nor the last occurrence of this dread disease in world history. The effects of the plague on the social fabric of the societies with which it came

into contact were considerable, but so were the psychic effects and the intellectual and artistic worlds felt compelled to attempt to understand what the plague was, as well as its grander philosophical and moral implications. This course studies some of those efforts, with discussions of readings from Boccaccio, Defoe, Villon, Camus, *danse macabre* and grotesque literature, artistic responses and the necessary social background of the Black Death and theories about the impact of disease in history from writers such as William McNeill, Jared Diamond and others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 251-IH2 Architecture & Social History of Baltimore

3 Credits

In many ways Baltimore is a microcosm of the growth of the United States. The opening of the B&O Railroad linked the vast agricultural areas of the Midwest to the Port of Baltimore and the Atlantic trade system. Baltimore lay at the heart of the industrial revolution. Architecture is perhaps the art form that most closely records the economic, demographic and political record of a city. This is especially true of Baltimore's architecture — its churches, factories, harbors and neighborhoods. This class explores Baltimore's history, using architecture as a road map of its development.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 280-IH2 Civilization & its Discontents

3 Credits

For the 10000 years since human beings first started living in complex societies, civilization has had its supporters and its detractors. For some, being human necessarily means striving to create, to build, to order, to civilize. Others have attempted to reject or critique civilization by returning to the wilderness and celebrating the natural over the constructed world. In all, defining the civilized has been a fundamental part of to defining the modern. This course will investigate and interrogate the intellectual history of the concept of civilization, reading both those who have sought to define and celebrate it and those who have, in some way, rejected it. Readings and topics may include: the pros and cons of the Agricultural Revolution, Early Christian wilderness saints, medieval Wildman legends, Norbert Elias's "Civilizing Process," Freud's "Civilization and its Discontents," living 'off the grid' and John Krakauer's "Into the Wild."

Prerequisite: Earned credit or concurrent enrollment in HMST 101

HIST 320-TH Crowds, Riots & Mass Society

3 Credits

All historical societies have routinely described collective groups of people as primary actors in political and community life. Current politicians invoke "the American people"; pollsters and historians speak of a community's public opinion; medieval chronicles and modern newspapers alike describe scenes of mass hysteria, the dangerous rabble and other similar manifestations of a sort of collective will. This class discusses the phenomenon of crowds, riots and the mass and the various theories that have been developed to explain them. Topics include: theorizations of the crowd and the collective, mass hysteria and fear, demonstrations, sociological/mathematical modeling of crowd dynamics, the "flash mob," and the relationship of the individual with mass society. Includes readings from Plato, Marx, Rousseau's concept of the General Will, Freudian studies of the collective psychology such as Gustave Le Bon, Canetti, contemporary sociological studies and Existentialist literature, as well as materials from other media such as the 1928 classic film *The Crowd*, supplemented by field studies of crowds in action and other activities.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HIST 338-TH History, Memory & Imagination*3 Credits*

This course examines the contested nature of historical inquiry and narrative during the past 100 years, addressing a number of central themes: What is the nature of the historian's craft and what is the relationship of historical research and writing to art, literature and the social sciences? What is the role of moral judgment in historical inquiry and what ethical duties must historians consider in interpreting the past? What is the nature of historical "truth," and on what basis does the historian make truth claims? What is the nature of the historical "record," and what constitutes historical evidence? What is the relationship of theory to historical practice and has the use of theory enhanced or hindered our understanding of the past? Authors studied will include Herbert Butterfield, Marc Bloch, E. H. Carr, G. R. Elton, Hayden White, Quentin Skinner, Roger Chartier and Richard J. Evans.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HIST 373-TH Dream Workshop*3 Credits*

This course will survey theoretical approaches that address what dreams are and what they mean, with an emphasis on Jung and the post-Jungians. We will consider the various forms of dreams — recurring, panic, erotic, the nightmare, lucid and prophetic — and attempt to illuminate their underlying psychological meaning. Dreams as they have appeared in art, literature and film will also be explored, as well as daydreams, fantasies, memories and collective dreams. To complicate our exploration, we will hold the idea in our minds that we don't know what our dreams are about and appreciate the presence of loss and mystery in relation to our dreaming life. Students are asked to keep a dream journal throughout the duration of the course.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HIST 408 Pre-Industrial Daily Life & Folk Culture*3 Credits*

History often covers the powerful people, epochal events and great geniuses of the past, but in this course we will seek to discover some of the lost beliefs, practices and daily rituals that shaped the lives of the ordinary people who constituted the vast majority of those who lived before us. We will focus on Europe and North America from roughly 1200-1850, a period both formative of our own cultural experience and distant enough so that uncovering the history of its people will seem foreign and poignant to our 21st-century world. This course will provide advanced students skills in research in primary source material (songs, recipes, diaries, material culture) as well as theoretical issues involved in the study of popular history. We will study the social world in which folk practices developed, which may be of particular interest to students whose studio work draws from these traditions. As a final project, students will be asked to present research which could include a recreation or performance of some ritual, practice, or activity from this "lost" time.

Pre: Junior level or higher (Includes Graduate and Post-Baccalaureate students).

HIST 410 Propaganda: Thought Control*3 Credits*

It is often said that totalitarian societies are characterized by propaganda and control of symbolic productions, while democratic societies maximize freedom of belief and expression. This class begins with the opposite assertion — propaganda and thought control are, in fact, the cornerstone of democratic societies. In societies where governments and moneyed elites cannot easily use brute force to control people, they must adopt more subtle means of control and in the 20th and 21st centuries this has been the control of thought through carefully designed spectacles and constructed meanings of contemporary events. This is not to say that force isn't used in democratic societies, but an important part of the constructed meaning of "democracy" is that it is not used. While totalitarian societies control bodies, democratic societies control people's minds. This is the lesson of George Orwell's 1984. The contest over symbols and meanings in so-called "free or open societies" is therefore more

crucial than it is in “closed societies.” Thus, as we will see in this class, public relations and propaganda have merged in the 20th century with news reporting and journalism so that now they are completely indistinguishable, or, to say it another way, most major journalism is in reality public relations. One of the founders of public relations, Edward Bernays, wrote that, “The engineering of consent is the very essence of the democratic process.”

Prerequisite: HMST 101 or Permission of Instructor.

HIST 415 Museums, Nature & Power

3 Credits

This course surveys the development, since the mid-nineteenth century, of mostly American museums focused on natural history and ethnography as sites of research and public engagement. After focusing on networks of collection and the establishment of metropolitan museums for displaying the goods of scientific fieldwork and imperial activity, we will investigate the politics of collecting, what it means to present things as “natural,” humans as museum objects versus subjects and the ongoing roles of museums as sites of preservation, education and public memory. Visits to museums in Philadelphia and Washington, D.C. will provide opportunities to observe firsthand how curators have dealt with these issues and how their museums function as a result.

Juniors and Seniors only

HIST 434 The American Civil War

3 Credits

Investigates the political, economic, social and military aspects of the American Civil War, beginning with an overview of the conditions and events of antebellum America and proceeding to the war itself, observing and analyzing its causes and effects. Covers the chronology of its battles and other events that punctuated the lives of Americans, from politicians to generals, from the common soldier to families left at home, from writers and artist to pundits and scalawags. Finally, the course will explore post-war Reconstruction and the slow and painful beginning of the America we know today. Extensive reading is augmented by lectures, films, demonstrations and field trips, all of which will culminate in active discussions. Examinations are given and an in-class presentation is required.

Undergraduates at the Sophomore level or higher only, or by permission.

HUMANISTIC STUDIES

HMST 101 Critical Inquiry

3 Credits

This course asks students to explore the intellectual and aesthetic foundations of their work and the work of others. This calls for a vigorous investigation into the nature, sources and consequences of personal values (intellectual, moral, formal, philosophical) and such values are invoked in the process of creation and critique. Students are given opportunity to sharpen and extend their ability to articulate their critical responses, both in written and spoken form, reinforcing the essential link between critical thinking and artmaking and demonstrating the powerfully complementary nature of language as a medium vital to the thoughtful artist.

HMST 105 Introduction to Humanistic Studies

3 Credits

This foundation elective class is intended for students interested in exploring MICA's double major in Humanistic Studies and one of the studio majors — those interested in pursuing an integrated and socially concerned program of study in their college career — and beyond. Artists of the 21st century are increasingly multi-disciplinary. They want to be object makers as well as writers and spokespersons for their culture. This class is designed to examine the problems and strategies of working across traditional disciplinary boundaries. It also serves as an introduction to Humanistic Studies and the role of the “public intellectual” in

today's world. It opens the debate on a wide range of issues — historical study, feminism, contemporary philosophy, film, politics and many more. The discussions in this class will grow out of the most important intellectual crises of the 21st century.

HMST 220 Sophomore Seminar: On Being Human I

3 Credits

This is the first required class for majors in Studio Art + Humanistic Studies. It explores the question of what it means to be a human being through a review of concepts developed by thinkers and writers throughout history and in a global context on the problem of human nature. The goals of the course will be to build the students' analytical reading skills along with substantial experience in research and writing. Readings will include texts in literature, philosophy, history, the sciences, as well as an examination of material productions such as art, architecture, states and nations. Humanistic Studies majors are to take this course in conjunction with the Spring semester course On Being Human II.

Prerequisite: HMST 101 or Permission of Instructor.

HMST 230 Sophomore Seminar: On Being Human II

3 Credits

The class follows closely on the Fall seminar. The two semesters are actually “serially team taught”; that is, two faculty with different approaches or theoretical frameworks will address essentially the same theme — the human experience. They will consider different historical and cultural configurations. For example, a philosopher might be paired with someone from Literature. The two instructors will work together to prepare their syllabi so that the work over the two semesters is complementary. In both semesters, students will begin to consider professional opportunities for graduates in the humanities and arts.

Prerequisite: HMST 101 or Permission of Instructor.

HMST 240 Global Perspectives

3 Credits

This course explores our contemporary world and world events, especially as they relate to the interests of humanists. This course takes a “non-western” perspective, focusing on politics and history. All readings are by authors, activists and scholars outside the Euro-American nexus. Its goal will be to bring students up to date on where human development and the progress of societies stand in the 21st century. This class will introduce students to non-western ways of looking at the contemporary world and to the “world systems theory”. It will also consider the media through which so much of the world is represented and understood.

Prerequisite: HMST 101 or Permission of Instructor.

HMST 310-TH How We Became Posthuman

3 Credits

The title of this class comes from Katherine Hayles' *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. This class will study the changes in concepts of human nature produced by artificial intelligence (cybernetics), information theory, genetic coding and more. Kevin Warwick wrote in 2000 “I was born human. But this was an accident of fate—a condition merely of time and place. I believe it's something we have the power to change. I will tell you why.” We are now able to create genetically modified “designer” babies. “Human” is a construct that emerged in Renaissance “humanism.” It defines our species according to qualities such as reason, morality, benevolence, sociality and so on. The 20th and 21st centuries are characterized by apocalyptic themes in literature, film and theory — “humans” are threatened with extinction while other beings — aliens, cyborgs, zombies, machines with artificial intelligence — emerge to take their places. They become the models for defining us. All of this suggests the emergence of a new “posthuman” era that we are moving into. The goal of this class is to explore this new era.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HMST 315-TH Critical Race Theory**3 Credits**

Critical race theory scholars have argued that racial inequality is endemic to American society. This course examines how a critical framework that initially emerged from legal studies of structural racial inequality has influenced thinking in history, sociology and education and how elements of critical race theory have been deployed and resisted, in public debate. Students will read classic works on race and the law, whiteness, civil rights, color blindness and affirmative action and recent interventions attentive to gender, class and sexuality. Throughout the course we will consider the possibilities and limitations of critical race theory as a lens for understanding current conditions of inequity.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HMST 320-TH Humanistic Theory I**3 Credits**

This class is the first Junior level requirement for all Studio Art + Humanistic Studies majors. It looks at social, intellectual and other theories that are brought to bear on the analysis of culture, especially in the context of the last hundred years or so of work. For example, students may explore the tradition of anti-humanism from Nietzsche to Foucault, or theories of race, feminism, gender, sexuality, or theories of semiotics, language and meaning. Theoretical explorations into community, political and economic structures are also be important. Some community involvement may also be required, especially in MICA's Community Arts Partnership program. Substantial research and writing will be required.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HMST 330-TH Humanistic Theory II**3 Credits**

This class follows closely on the Fall semester of Humanistic Theory. Like the sophomore seminars, these two classes are "serially team taught" by two different instructors who bring different perspectives and intellectual frameworks to the subjects of the class. This class will require substantial research and writing and may require some community involvement, especially in MICA's Community Arts Partnership. Further work in professional development will be required. Students will also work on making connections with the projects they are doing in the studio side of their integrated major.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HMST 340 Writing in Humanities & Arts**3 Credits**

Writing is important in all Humanistic Studies classes, but this class takes a practical stance. With publication as a goal, we will write for journals, blogs, conferences and zines. Each student will produce and refine three essays, with the help of workshop-style critiques and selected readings. We will focus our energy in particular on art and cultural criticism, taking as our subjects of inquiry selected works of visual art, film, literature and performance, as well as certain cultural phenomena. As we read the work of influential critics and write our own essays, we will consider the purpose, value and potential of criticism and strive to develop our own unique critical voices.

Prerequisite: One Academic course at the 200 level or higher.

HMST 346-TH Introduction Critical Muslim Studies**3 Credits**

In Critical Muslim Studies, an interdisciplinary area of scholarly inquiry, Islam is not considered merely a religious, spiritual, or cultural tradition but rather becomes the focal point of an area of study that explores, through a variety of disciplines and methodologies, how we produce knowledge that is no longer organized by the West/Non-West divide. CMS investigates global ways of thinking and being in the world, raises questions about decolonization and postcolonial approaches to understanding the world and critiques Islamophobia,

Eurocentrism and other forms of Xenophobia. This course introduces materials from a variety of fields, which may include Anthropology, Sociology, Literature, History, Cultural Studies, Critical Studies and Islamic Studies.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

HMST 470 Being Human the Era of Posthuman

3 Credits

What are the essential qualities of the "being" that the Humanities study? Do they evolve over time and across historical eras? Have we now crossed into a "Posthuman Age" in which qualities such as freedom and dignity are obsolete? The goal of this class is to help students locate the articulation of "being human" in the humanities and arts by addressing directly the issues raised by Posthumanism. We will do this by reading comparatively certain key texts from the period of Renaissance Humanism and from the Posthuman age. For example, Richard Dawkins' *The Selfish Gene* might be read against Adam Smith's *Theory of Moral Sentiments*. This class will include both analytical and creative components. The re-definition of "being human" is shaping up to be the great challenge of the 21st century and those who are students today will be the creators of this new definition. This class welcomes Graduate Students.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

HMST 480 Senior Thesis I

3 Credits

Fall and Spring of the senior year, will be taught by a single instructor who will serve as the mentor for each student's senior thesis project. The class will also focus on contemporary issues in Humanistic Studies. The thesis project will serve as a culmination of work done at the lower levels. The thesis project will begin very early in the fall with a written proposal by each student. Some students will choose research papers; some will choose an integrated project linking their studio work with their academic work. Students should undertake a major project that grows organically out of their three years of experience at MICA as a combined Studio Art + Humanistic Studies major.

Senior level Humanistic Studies majors only

HMST 490 Senior Thesis II

3 Credits

Students concentrate on their thesis projects. Class presentations and group critiques will take place as work progresses. All students should work toward a public presentation at the senior show. This can be in the form of a Humanities conference or some other venue developed by the class.

Senior level Humanistic Studies majors only

INTELLECTUAL HISTORY

IHST 200-IH1 Intellectual History: Ancient Culture

3 Credits

The scope and orientation of the class is global, looking at the rise and fall of centers of cultural and humanistic activity and considering as much as possible lines of influence from earlier civilizations to later ones. While some general historical and analytical books will be assigned, the emphasis will be on reading primary sources in their entirety and books that hold something of the status as major or classical contributions to the humanities or human knowledge. The goal of this class is to provide a foundation that can be further developed and explored in upper level courses in art history, literature and the humanities.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 201-IH1 Strange Peoples: Ethnography*3 Credits*

An interdisciplinary course informed by history, intellectual history, the visual arts, anthropology and literature. Observation of “exotic” peoples in order to gain knowledge of humankind is as old as Herodotus. But since the Western encounter with the New World and with non-Western cultures in the Early Modern period, the Western imagination has also turned the anthropological approach to purely artistic ends. This course examines actual travelers’ and explorers’ descriptions of “exotic” cultures, as well as fictional accounts and visual representations of these societies. It traces the development from amateur and ad hoc ethnography to the scientific observations written by modern anthropologists and also considers the work of artists who have imagined societies that do not exist and who give us a “scientific” report on them. In some cases, it is difficult to distinguish the imaginary account from the true one. In all cases, however, the class discovers what the observer’s statements about the foreign society tell us about our own society. Readings include Herodotus, Captain Cook’s diaries, Melville, Michaux, Kafka, Levi-Strauss, Malinowski, Sahllins and other works of art, fact and fiction.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 202-IH1 The Age of Reformation*3 Credits*

This course examines the different movements initiated for the reform of western Christendom in late medieval and early modern Europe. The course will examine the medieval, scholastic and renaissance contexts of the reformations of the sixteenth century, as well as the thought of the leading reformers. These will include, not only the major figures of the Protestant Reformation, but also those calling for internal reform from within the Catholic Church. Particular readings will include selections from the writings of such authors as Desiderius Erasmus, Martin Luther, John Calvin and Ignatius Loyola, as well as the decrees of the Council of Trent.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 203-IH1 Early History of Western Religions*3 Credits*

This course surveys the rich culture of religions that grew in the eastern Mediterranean, including Judaism, Christianity and Islam, in their historical framework. We survey precursor pagan religions in Egypt, Israel, Persia and Greece before considering the early development of Christianity and Islam. We will examine both the complex world-views of these religious traditions and the role they played in everyday life, dealing directly with the texts, rituals and religious symbols. Special attention will be paid in a comparative manner to the development of law derived from religious texts.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 206-IH1 Bandits & Outlaws: Crime & Justice*3 Credits*

The outlaw is a paradigmatic figure that elicits admiration and fear, sympathy and revulsion and whose example promotes both subversion and conformism. As a figure that, by definition, is removed from society, the outlaw’s example tests the limits and validity of society’s institutions in the popular mind and thus outlaw stories have become vital tools for the questioning of authority and institutions for centuries in all societies. Larger issues such as the place of the Individual in the State, the interplay between mainstream and underground culture, crime and punishment and the police and the limits of community solidarity, can all be addressed through the history of the outlaw.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 207-IH1 Creativity & Genius*3 Credits*

Does being human have a special meaning related to possessing the power of creation? Does human meaning come from the self's creative and productive interactions with an external world through art and work? What is the difference between art and work? Are there dangers, both environmental and moral, to a conception of human beings as manipulators of nature? It is these questions, all spinning off of the central issue of humanity's creative nature, that will be at the core of a new seminar. The different historical/cultural understandings of the relationship of the creative—and creating—self with other objects (nature) and other selves (society) and these differences are connected with a set of larger fundamental questions about the purpose of human life. Beginning with the Prometheus myth, continuing through readings of Mary Shelley, Marx, Arendt, Kant, Joyce, Shakespeare, neuroscientific studies of genius and ending with student project profiles of a creating person (artist, artisan, or worker), literary, scientific, historical and other theoretical perspectives will be placed alongside accounts of artistic and working practices of creation—both exceptional and everyday—to provide students with a full range of the ways that different people have understood the meaning of their creative endeavors.

Prerequisite: HMST 101 or Permission of Instructor.

IHST 208-IH1 Foundations of Western History*3 Credits*

Investigates major events in the rise of Europe — the Crusades, explorations into new worlds, scientific experimentation, economic innovations, Protestantism — alongside developments in philosophy, the arts and political thinking. The goal is to gain an understanding of the foundations for what came to be called Modernism.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 209-IH1 Arab & Muslim Intellectual History*3 Credits*

This class will study the vibrant world of Arabs, Turks (Ottomans), Persians, Jews and North Africans who flourished between 800 AD to 1800 from Spain across North Africa to Iran. As an exploration in intellectual history, we will attempt to understand social and political history through readings in literature, philosophy and the arts. We will, of course, include some straight history as well, but the emphasis will always be on reading primary texts and works that have gained the status of classics. The period known in European history as the Crusades (1095-1250) is actually the Arab world's Golden Age of philosophy and literature. The great writers and libraries of the Muslim and Jewish Middle East (which included Spain) provided the intellectual material for the rise of Europe. After the Arabs came the empire of the Ottoman Turks. The class will conclude with the collapse of the Ottoman Empire in the late 1800s and the rise of the Islamic Resurgence or Nationalism in the mid-twentieth century.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 210-IH1 Mapping Empire, 1500-1800*3 Credits*

This course examines the role of maps and cartography in the context of overseas colonization during the early stages of European imperialism (1500-1800). It addresses a number of questions and issues including: 1) the ways in which maps represented (or misrepresented) indigenous peoples and their cultures; 2) the relationship of printed maps to manuscript maps and the importance of secrecy in overseas exploration and imperial rivalry; 3) the relationship of maps to their accompanying written texts in the articulation of geographical space; 4) the development of a "cartographical rhetoric," which used maps to articulate and assert claims of sovereignty and possession under the *ius gentium* or "law of nations."

Prerequisite: HMST 101 or Permission of Instructor.

IHST 212-IH1 Before 1492: World Systems*3 Credits*

The course “Before 1492” is an overview of world history from the birth of the first human civilizations to the end of the European Middle Ages for students from a non-Western educational background. Our main emphasis will be on building a framework of major political, military, intellectual and religious events and movements that have shaped world history from the Western perspective. As most people know, when Columbus set sail in 1492 he was not trying to find the Americas; rather he sought a sea shortcut into the vibrant Afro-Asiatic trading system and the center of the world's wealth and culture at the time. But most people don't know much about this world cultural center that extended for 1,000 years from the fall of Rome (ca. 400) to the rise of Europe (ca. 1500) and encompasses the land areas of Africa and Asia, a cultural and economic system centered on the Indian Ocean. This class proposes to explore the intellectual history of the Afro-Asiatic world system that attracted the interest of Europeans and gave them their intellectual and scientific foundations. It includes the empires of Mali and the Ottomans; the rise of Islam and the Islamic World; the Buddhist cultures in S.E. Asia and Japan.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 213-IH1 Early Western History of Ideas*3 Credits*

This course is designed to introduce students from a non-Western educational background to key concepts of thought that shaped Western civilization from Antiquity to the Enlightenment. Using Gombrich's *A Little History of the World* as the guiding textbook, reading excerpts from key documents that are considered important milestones for understanding Western thought, listening to lectures and interacting with guest historians, this class will explore how history connects with ideas that shaped certain eras definitive of a Western understandings of self. The course will also introduce students to the tools of historical research — from posing a research question, to evaluating primary and secondary sources to annotating sources and compiling a bibliography, that is, students will learn the building blocks of how to approach and write a humanities research paper.

IHST 214-IH1 Homosexuality & Civilization*3 Credits*

Throughout the history of civilization, people have perceived same-sex love differently. While in classical Greece man-boy love was considered a socioeconomic privilege and tradition, in medieval Europe men and women were burned and hanged for what is now called homosexuality. This intellectual history of homosexuality surveys the period in the West from early Greece to the present and also includes a survey of homosexuality in Imperial China (500 BCE–1849 CE) and pre-Meiji Japan (800 BCE–1868 CE) The class also explores the conjunctions of this history with same-sex love in the visual arts and literature, from ancient Greece and Rome through the Christian Middle Ages and the Renaissance, the Baroque, the Pastoral Elegists and the Gothic. The class continues with the birth of Modernism, the American Renaissance and Aestheticism, the Decadents, Realists and Symbolists, the 19th century sexologists, the New Woman, Wilde and the emerging “queer” culture.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 221-IH1 Myth, Magic & Ritual*3 Credits*

This course will focus on the origins of western philosophy and the pre-history of superstition and religion, considering the origins and tenets of hermetic belief systems such as alchemy, the occult, kabbalah, freemasonry and other Gnostic traditions and styles of thought.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 224-IH1 Witchcraft & Demonology*3 Credits*

Addresses the rise and decline of the witch hunt, exploring the underlying social, cultural and intellectual changes that gave rise to the European and early American “witch craze.” During the period 1450–1750, upwards of 110,000 women and men in Europe alone stood accused of maleficia — of being in league with the devil and practicing “witchcrafts.” Almost half were convicted and subsequently executed. The belief in witches was at this time pervasive and held at all levels of society from the lowest peasantry to elite society; this included high-ranking magistrates who took the threat of witchcraft to the security of the state very seriously, producing a number of learned treatises on how it might be effectively countered. The course will examine a variety of readings from the period, including treatises on witchcraft, inquisitor’s manuals, literary sources and actual transcripts of witchcraft trials.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 228-IH1 Greeks & Persians*3 Credits*

The course “Greeks and Persians” will examine the history of interactions between Greek and Persians cultures in the 6th – 4th centuries BCE through the use of ancient texts and archaeological discoveries. Frequent competitors in the political arena, Greece and Persia came to represent to the clash of two civilizations, East and West. This course will examine the time period when connections and conflicts between Greece and Persia were at their highest: the 6th – 4th centuries BCE. The primary focus of the course will be historical, political, religious and cultural aspects of the Persian empire and Greece in the context of the Eastern Mediterranean and the Ancient Near East. Additionally, we will also concentrate on iconography most representative of the two entities, their literary heritage, social history as it relates to the notion of the other, as well as such issues as the status and role of women and minorities.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 234-IH1 The Problem of Evil*3 Credits*

Takes an interdisciplinary approach to the problem of evil: If God is all good, all knowing and all powerful, then why is there so much evil and suffering in the world? Readings will include some biblical literature, early Christian thinkers like Irenaeus and St. Augustine, as well as selected poetry, fiction and drama, including Voltaire’s *Candide*, Alexander Pope’s *Essay on Man*, Albert Camus’ *The Plague* and others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 235-IH1 Sacred Ritual Russia & East Europe*3 Credits*

Explores the relationship between three key themes: (1) the role of symbolism in the historical context of Russian traditional culture in the late 8th to early 16th centuries CE; (2) motifs of ethnographic imagination in literature, visual arts, music and architecture; and (3) the synthesis of philosophy, artistic expression and religion as a way of life in old Russia. The class further explores the vocabulary of the Eastern Slavic folk art and the syncretic themes embedded in the Slavic ritual traditions. By exploring the aesthetic and philosophical roots of these “primitive” sources, students come to understand how the assimilation and integration of these sources — the symbolism and artistic language of icon painting, the traditions of old Russian books and literary monuments, the image and the role of the cathedral (khram) and design of a traditional costume — brought about the spiritual and creative energy of the modern Russian intellectual life.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 238-IH1 Mythology*3 Credits*

Greek and Roman myths are the foundations of Western civilization, the means by which classical civilizations made sense of incomprehensible and powerful forces in the world, the elements, the heavens and human destiny. In these stories, passed through the ages from their origins as oral and communal stories, generations have witnessed the birth of gods and goddesses, immortals who reside apart from humans, procreating, waging war and intervening in the affairs of mortals. Versions of these myths entered the literary and in philosophical work of Homer, Hesiod, Aeschylus, Sophocles, Euripedes, Herodotus, Plato, Pindar and the lyric poets Ovid and Virgil. This course examines Greek, Roman and Norse mythology and later the founding myths of Mayan, Native American and Celtic cultures, along with their enduring influence on literature, art, music, dance and film.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 241-IH1 The Conquest of the Americas*3 Credits*

This course to be taught in Spanish and English. Were the Americas 'discovered' in the 15th century, or were these lands invaded and their peoples destroyed? What did contact with Europeans mean for the Western Hemisphere? When did the conquest begin and where does it end? This course will include readings from Bartolome de Las Casas, Prescott's *The Conquest of Mexico* and *The Conquest of Peru*, Galeano's *The Open Veins of Latin America*, Che Guevara's *Diaries*, as well as writings that address the most recent issues of international trade and the self-determination of indigenous peoples.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 245-IH1 Civic Humanism*3 Credits*

Civic humanism refers to a cluster of themes in Western political thought emphasizing the active, engaged life of the citizen and the cultivation of civic "virtue." This course examines the development of civic humanism in Western political thought from ancient through Early Modern times, the varieties of civic humanist thought (communitarian and juridical) and the evolving attitudes of civic humanist writers towards the emergence of commercial society. Authors studied may include Aristotle, Cicero, Niccolo Machiavelli, John Milton, James Harrington, Algernon Sidney, Thomas Jefferson and Thomas Paine.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 247-IH1 Europe in the Dark Ages*3 Credits*

A survey of the hidden origins of Europe in the period between the fall of Rome and the Renaissance of the 12th century. This class begins with Roman explorations into barbarian Europe (Tacitus, Agricola and Germania) and looks at the movements and settlement of various tribes (Goths, Franks, Huns) that became the nations of Europe. It covers the great epics such as *Beowulf*, *Song of Roland*, *Nibelungenlied*, or Scandinavian sagas of *Grettir*, the *Volsungs*, or *Burnt Njal*. Religious writings running from St. Augustine (*The City of God*) through the pious *De Contemptu Mundi* of many popes and finally to the Vatican Councils will be covered. Finally, this class looks at medieval science in writers such as Isidore of Seville.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 248-IH1 Chinese Intellectual History*3 Credits*

This course identifies enduring archetypes and themes from China's intellectual and cultural history. It explores their origins as well as how they manifested themselves during different historical periods in Chinese literature, art, philosophy and religion. Attention is given to the emergence from oracle bone and bronze ritual vessel inscriptions of China's writing system. The relationship between ancestor worship, still practiced throughout East Asia and the duty of filial piety, taught by Confucius six centuries before the Common Era, is also

examined. Confucian and Taoist theories of human nature and morality are explored as well and reflections from Taoist and Legalist texts regarding spontaneity, creativity, happiness, government, law, war, the Cosmos and other topics are analyzed. Also, salient features of academic prose and fiction are compared; calligraphy as an art form is discussed and the poetry and landscape painting of eremitic scholars are explored.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 249-IH1 Utopia & Apocalypse

3 Credits

Intellectuals and dreamers throughout history have imagined utopias — perfect worlds in which all of the moral and social problems that eternally plague human societies are absent. Often, this has been accompanied by a religious or prophetic conviction in the apocalypse. Imaginings of utopia and apocalypse have produced some of the most vivid and profound religious, political and artistic literature in history. This course will investigate many of the expressions of utopia and apocalypse in human history, beginning with the ancient writings of the Bible and Plato and continuing to the present day. At the heart of our investigation will be the following questions: What is the purpose of utopian literature? What role has it played in the development of political thought? Who is included and who is left out of Utopia? What happens when people try to realize utopian societies? Are utopian ideas dangerous? Useful? Necessary?

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 251-IH2 United States & the World

3 Credits

The United States as a political formation, physical space and cultural ideal has been shaped by its encounters with other nations. This course examines American civilization from the late eighteenth through the twentieth centuries as it was wrought on a world stage, through dialog as well as violent conflict at and beyond its borders. It will focus on the role of ideas about the frontier, manifest destiny and American exceptionalism in the formation of the U.S.; the expansion of settlement and influence westward and into the Pacific; immigration; war and commercial enterprise abroad; and the symbiotic relationship between foreign affairs and domestic culture.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 252-IH2 The Enlightenment & Critics

3 Credits

Begins with some representative Enlightenment thinkers in various fields and genres (Bacon, Newton, Locke, Voltaire, Rousseau, Jefferson, de Sade). The second part of the course focuses upon some traditional critiques of the Enlightenment found in the writings of the Romantics and the German Idealist philosophers, as well as in the works of various nationalist, Marxist and conservative writers. After considering the very different approaches to the Enlightenment of Nietzsche, William Morris and Dostoevsky, the course examines contemporary American "culture wars" as a battle over the legacy of the Enlightenment.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 254-IH2 American Intellectual History 1865 – Present

3 Credits

Tracing key developments in American intellectual history since the end of the Civil War, the course examines important topics such as the rise of Naturalism in the late 19th century, the birth of progressivism, the emergence of intellectual and aesthetic modernism, challenges to democratic culture, the emergence of New Deal liberalism and post-war conservatism and the recent postmodern turn. Students read works by important figures in the intellectual history of the modern U.S., including William Graham Sumner, Elizabeth Cady Stanton, Jane Addams, Thorstein Veblen, Clement Greenberg, Martin Luther King, Betty Friedan, Allan Bloom and Noam Chomsky.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 255-IH2 Peace & Political Modernity*3 Credits*

Modern Western thinkers from Hobbes to Hegel, from Max Weber to Norbert Elias, associate “becoming civilized” with the overcoming of violence by reason. A polity is deemed civilized when the brute force of all against all is transformed into a monopoly of the legitimate use of force by the modern state (Weber) — with the modern state understood as an institution bound by and binding its citizens with, the authority of reason expressed in the rule of law. By voluntarily surrendering violence to the state, the citizens become “internally pacified,” “civilized” (Elias) and capable of self-discipline. Contrary to these thinkers’ speculation that the civilizing process would bring peace, the history of modernity has been scarred by violence unprecedented in magnitude and in kind. This course will be devoted to examining the (misguided) logic underscoring modern political thinkers’ association of the modern state with peace. Authors discussed will include Hobbes, Locke, Grotius, Kant, Hegel, Weber and Elias.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 256-IH2 American Intellectual History Civil War—1960’s*3 Credits*

Covers American history and thought from the Civil War and the rise of Naturalism in the late 19th century to industrial America in the Gilded Age and the consequent rise of Progressivism. It then moves on to Modernism (1910–1930) and the challenges to democratic culture (1930–1970), culminating in the student anti-war movements of the 1960s.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 257-IH2 What Men Live By: Russian Intellectual History*3 Credits*

Examines the broad scope of Russian intellectual history from its beginnings through the early 20th century, with particular focus on the work of Petr Chaadaev, Leo Tolstoy, Vladimir Soloviev, Nicholas Berdyaev and Mikhail Bakhtin. Students travel back and forth through the Russian philosophical and cultural traditions, including the visual arts and music. Of special interest are the Russian contributions to spirituality, creativity and organicity.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 258-IH2 Law & American Culture*3 Credits*

This course will examine US history over the past two centuries by way of the major legal decisions that have shaped and changed American society: Plessy v Ferguson, Brown v Board of Education; Roe v Wade; Casey v Planned Parenthood; Cruzan v Missouri; among others. We will examine the historical context of these landmark decisions and the notable controversies they have stirred — some continuously. We will also consider the difficult social and moral issues behind these cases — abortion, euthanasia, affirmative action, desegregation — and how they have evolved (or not) in American society. What impact has the law had on these moral issues? Has the law successfully changed US society? How were the major legal decisions in US history made? How has society in turn shaped the law?

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 259-IH2 History of Socialism*3 Credits*

Covers the history of socialism, extending from the early Utopian socialists, to the writings of Karl Marx, to the American labor movement and up to and including the current presidential election. We will discuss and engage in the debates within the socialist movement: between reformers and revolutionaries in the Soviet Union, during the American Civil Rights movement and elsewhere. The course explores the possibility of a contemporary socialism that addresses the problems besetting capitalism: environmental disasters, racial and sexual oppression and income inequality.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 260-IH2 The Age of Darwin*3 Credits*

This course explores Charles Darwin's ideas of natural selection and evolution, their origins and their influences. It considers not only the work of Darwin himself, particularly "The Origins of Species" (1859), but also the historical context of his thought. Particular issues covered include the question of precursors to Darwin, the social, political and theological ramifications of Darwinian thought and the subsequent reception and influence of Darwinian ideas in the 19th and 20th Centuries.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 262-IH2 History of African American Spirit*3 Credits*

This course is an introduction to the literature, music and ideology of African Americans as a specific culture in the New World. Beginning with the music and literature of the Slave Narrative and extending through the congregational singing of the Civil Right Movements in the 20th century and more current examples of the signature of survivance. The course asks the student to read, perform and lead discussions of historic text exploring the nature of American society's engagement with the ideals of diversity.

IHST 263-IH2 Deviant Bodies*3 Credits*

This course in the history of science, medicine and American culture will examine scientific ideas about race, sex, sexuality and heredity from the early nineteenth century through the present. Scientific and medical ideas about differences in anatomy, physiology and psychology have shaped social norms, public policy and the development of identity. To better understand these processes, we will examine the ways in which scientific ideas about difference have evolved and persisted in American culture (as well as in Western Europe, occasionally, whose intellectual cultures informed American scientific and medical discourse). Authoritative scientific arguments about what makes people different from one another and what these differences mean has taken many forms. In particular, we will investigate the historical intersections of scientific, medical and popular ideas about differences in bodies and behavior, the relationship between ideas and heredity and the evolution of sexual mores, gender norms, definitions of deviance and the ways the exotic, the beautiful, the monstrous and the pathological have been constructed and culturally and politically embedded.

Prerequisite: HMST 101 or Permission of Instructor.

IHST 264-IH2 Homosexuality & Civilization II*3 Credits*

Surveys the period in the West from the 19th century to the present and also includes a survey of Islamic homosexuality and readings on the Native American berdache, or "man-woman." The class explores the birth of modernity in the West, the American Renaissance and Aestheticism, the Decadents, Realists and Symbolists, the 19th century sexologists, the New Woman, Wilde, "gay culture" during both world wars and the McCarthy Era, Stonewall and gay lib and the emerging "queer" culture.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 265-IH2 Political Violence & Modernity*3 Credits*

The class follows a broadly chronological order and considers a wide array of theoretical texts deriving from and dealing with a range of modern historical matters of political violence — from state-sponsored violence and popular uprisings to mass extermination and anti-colonial revolutions. Major themes for discussion and debate include the distinction between political violence and warfare; the relationship between violence, national identity and the rise of modern states; the causes and consequences of violence as a form of political contestation; the rise of the police as a modern institution of violence; the dynamic interaction of terrorism and torture in modern warfare; the correlation of various ideologies to political violence; and

alternatives to violence within political discourse. Most readings come from leading modern theorists of violence. Authors whose authority stems from a personal relationship to political violence are considered. The goal of the course is to provide the student with both a general background in the modern intellectual history of political violence and a deep understanding of the problems and challenges political violence poses for the contemporary world.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 266-IH2 Human Nature in Political Thought

3 Credits

Examines changing conceptions of selfhood and human nature and how they have informed political and moral theory since the 17th century. Is human nature constant in all times and places or is it historically contingent and the product of environment? What are the ramifications of modernity's progressive erosion of the strong conceptions of selfhood that informed classical moral thought? Readings include Descartes, Locke, Bentham, Dostoevsky, Ortega y Gasset, Golding, Sartre, Heidegger, Taylor, Derrida and MacIntyre.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 270-IH2 Reading Peace: The History of Nonviolence

3 Credits

From Aristophanes' *Lysistrata* in 410 BC to the early Quakers, from The Beatitudes of Jesus to the writings of Mahatma Ghandi and Martin Luther King, the vision of peace has been one of the great hopes of mankind. In times of war, who are the peacemakers? This course examines the seminal writings of the advocates of peace and nonviolent solutions to political conflict, from the ancient Greeks to the 21st century. The course questions the received wisdom, challenges conventional assumptions and envisions our way toward a just and lasting realization of peaceful societies in the century to come.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 271-IH2 History of the American City

3 Credits

This course critically examines the history of American Cities—in particular, the historical forces that have shaped the American city from colonial times to the present day. Using readings in history, architecture, urban ethnography and literature, we will seek to uncover the largely invisible forces that have created the physical shape and social experience of the American city. Topics include: urban order and disorder, industrialization, the City Beautiful Movement, congestion, slums, suburbanization and urban renewal. Highlighted cities are: New York, Chicago, L.A. and especially Baltimore, which we will use as our lab.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 272-IH2 History of Silence

3 Credits

Traces the use of silence in human activity and thought, from the earliest written sacred texts and mystical practices of Western, Middle Eastern, African and Asian cultures up through the use of silence in humor, silent film and the music of John Cage. We explore silence as a contemplative space and a communicative medium in visual and literary art, philosophical inquiry and spiritual practice, from the experience of Medieval monks to contemporary politics and astrophysics.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 273-IH2 Man, Animal, Machine

3 Credits

A critical introduction to the relationships between humans, animals and machines, as these have colored philosophical, scientific and social thought in the West since the 1870s. Students first study a series of definitive moments in the scientific and political understanding of animals (Darwin's revisions to natural selection, controversies surrounding vitalism and mechanism, eugenics and racism and the literary treatment of animals from Orwell to

Coetzee). They then address the human dependence on, and interaction with, machines (e.g. the Marxist conception of technology, the Fordist effort toward a fusion of economic and social goals and early AI). The remainder of the course examines contemporary problems, such as animal rights and “animality” in ethics, the limits of artificial intelligence in philosophy and film and the intermingling of human desire and freedom with technology and cyberspace. Darwin, Marx, Ballard, Dreyfus, Oshii, Ford, Coetzee, Canguilhem, Rabinbach and Oshii are among the figures studied in this course.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 274-IH2 History of Sensibility: East & West

3 Credits

This course traces the history of sensibility in the last two hundred years, from the idea of lyric sensibility in England in the late eighteenth century, to the romantic sensibility that thrived in Germany in the early nineteenth, to the notion of decadence in late nineteenth century France and by way of the so-called modern sensibility in the U.S. in the early decades of twentieth century, finally to the Cold War sensibility through which we view the texts written in the divided nation contexts of Germany and Korea. Focusing on the works of representative writers from the opposite sides of the globe, we will discuss the literary texts against the historical backdrop of a nuclear world and we will address a range of social and intellectual issues that inform their intelligibility. These issues include modernism, modernity, “belated modernity,” enlightenment and the dialectics of enlightenment, collective guilt, trauma, “diasporic consciousness,” and, importantly, the changing concept of the nation as “home.”

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 275-IH2 Thinking Women

3 Credits

Writing women and women's difference into history is a contradictory project. Too often “women's thought” is seen as separate or in opposition to men's thought, rather than in congruence with it. Yet, when looking at the gross of intellectual history survey courses, it becomes all too obvious that women and feminist thought, are still conspicuously absent from the canon. This course seeks to overcome the bias that there is only a marginal female intellectual tradition that remains outside of “proper” history before the advent of the contemporary women's movement. This does not involve the exclusion of men from the ranks of liberatory thinkers concerning the woman's question. When looking at feminist and women's thought in Europe and the U.S. from the 18th century to the 1970s, it appears that gendered intellectual production is relational, i.e., tied to socio-political conditions that allow its expression. Hence the revolutionary period of the late 18th century attracted men such as Dafeo and women such as Olympe de Gouge, Mary Wollstonecraft and Flora Tristan to write about education, citizenship, human rights and poverty. Enlightenment ideals and the Industrial Revolution had staunch critics in figures like George Sand in France, Mary Shelley in England and the Romantic salonières Varnhagen, Günderrode, Schlegel-Schelling and Arnim in Germany. The 19th century has been characterized as solidifying the separation of gendered social spheres for men and women and many women wrote about and undertook social and philanthropic work in this period. The course examines suffrage and abolitionism as feminist preoccupations in the U.S., nationalism and imperialism as forces that influenced women's intellectual lives in Europe and writing such as J. S. Mill, F. Engels and A. Bebel on gender and the conditions of the working class. The Bolshevik Revolution also inspired figures such as Rosa Luxemburg and Clara Zetkin, two leading intellectuals and socialists in Germany. Finally, the focus shifts to Simone de Beauvoir in the mid-20th century in Europe and Betty Friedan in the U.S. as advocates of an active intellectual tradition of thinking about gender and women in the West.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 276-IH2 Urbanism: Modern American City**3 Credits**

From the ruins and excesses of the 20th century American city, we are left with 21st century urbanism — the multiple, ever-shifting ways in which people now experience public space and activity. This course examines the trends and ideologies that gave rise to the industrial city and suburbs, urban renewal areas and ghettos and finally the contemporary city, which simultaneously recycles, mixes and mourns all of these to produce American urbanism. Readings, class discussions, local site visits and guest presentations from architects and artists highlight design on an urban scale.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 278-IH2 Revolutions**3 Credits**

The violent revolutions and uprisings of the 19th and 20th centuries base many of their revolutionary ideologies in the ideas of secularism that characterized the enlightenment and informed 19th and 20th century ideology. This course traces some of the ideas and movements that defined and fed revolutionary fervor and culminated in revolutionary actions from the 18th century to the present, where revolution is characterized by fragmentation, competing schools of thought and movements and in some cases a return to a religious order. To understand what kinds of epistemologies dominated and influenced the world view of the writers and thinkers, scientists, artists and activists, students immerse themselves in the intellectual climate of the time. This course is interdisciplinary and therefore looks beyond the ideas of revolutions, cultural revolutions, social movements and the tenor of revolutionary ideas in de-colonizing nations in a variety of texts — ranging from literature, the arts and philosophy to political and economic theory.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 281-IH2 Psychohistory & Autobiography**3 Credits**

The concept for this course grows out of Erik Erikson's Life History and the Historical Moment, in which he writes that certain individuals raise their individual patienthood (i.e., neurosis) to a general cultural level and through tremendous struggle resolve for the entire culture what they could not resolve for themselves as individuals. Modernism rises with the self-consciousness of individuals. Readings include Rousseau's Confessions and Erikson's own Young Man Luther, Freud's work on da Vinci and many others that attempt to understand history through the psychoanalysis of individual men and women who may have lost their own lives but in the process created enduring historical movements. The course covers the period of history from the Renaissance and Reformation to the 20th century.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 282-IH2 Voices: Women in the Americas**3 Credits**

This course will survey a range of American women's experience, reaction and influence beginning with primary sources from the mid to late 1600s up to the present, from diverse areas of North, Central and South America, with a particular focus on indigenous and minority voices. Students will examine, discuss and interpret poems, essays, short stories, songs, videos and autobiographies in conjunction with secondary sources to anchor these women's voices on a variety of topics (e.g. politics, sex and marriage, domestic violence, economics, religion, motherhood) in their historical context. Works to be examined may include, but are not limited to: Sor Juana de la Cruz, Sojourner Truth, Adela Zamudio, Rigoberta Menchu, Rosario Castellanos, Elena Poniatowska, Claribel Alegria, Madres de la Plaza de Mayo, Matilde Casazola, Mary Brave Bird and Leanne Betasamosake Simpson. Assessment methods include student writing, as well as group presentations.

Prerequisite: HMST 101 or Permission of Instructor.

IHST 283-IH2 Modern Political Theory*3 Credits*

What is the best political state in which humans should live? What form of state delivers and protects individual freedom best? Is individual human freedom even a desirable political goal or concern in the first place? What can ensure peaceful cohabitation of diverse populations within a state? What can ensure peaceful cohabitation between nations? What political constitution is best equipped to achieve economic prosperity? Alternately, what form of state is most suited to fostering great cultural achievements? What makes for the most tolerant state? When, if ever, is political, cultural or religious tolerance excessive? These are some of the most significant and vexing questions that recur among political theorists over the past 2 centuries. In this course, we will examine the writings of modern and contemporary political theorists and consider their- and our- responses to these urgent questions, among others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 287-IH2 From Humanism to Post-Humanism*3 Credits*

The conceptions of human nature that we hold today were the creation of the Renaissance. We will trace the creation and evolution of the ideas of humanism from the Renaissance through Modernism. Post-modernism is better thought of as Post-humanism, a rejection of the Renaissance conception of human nature. This class will follow the rise and fall of the idea of humanism.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 288-IH2 History of Psychoanalysis*3 Credits*

In this course, we will study the history, origins, development and transformations of psychoanalytic theory, as handed down from Freud. We will start by examining some precursors to Freudian psychoanalysis, in Greek and Early Modern European philosophy and psychotherapy. Then we will focus on Freud's work, the basic doctrines of his theory and its changes over his lifetime. Finally, we will follow the developments and transformations of Freudian theory in his followers and successors: Jung, Adler, Rank, Lacan, Kristeva, Klein, among others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 291-IH2 History of the Idea of Race*3 Credits*

Recent genetic research has revealed that humans are more than 99.9 percent identical and racial categories have no meaningful basis in biology. However, race remains a powerful idea in contemporary society, contributing to our personal identities and persistent inequalities. This course examines the history of the idea of race, beginning in the late Middle Ages when Europeans first encountered the diversity of Africa, Asia and the Americas. These initial encounters formed the basis for a "science" of race that emerged during the Enlightenment and reached its peak during the Victorian period, when the presumed superiority of white Europeans was used to justify the exploitation of non-white peoples. The course ends with a consideration of the experiences of those who were oppressed during the 19th century, as revealed in their memoirs.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 295-IH2 Intellectual History of American South*3 Credits*

The American South produced five of the first seven American presidents and the first great chief justice and also generated the bloodiest war this nation ever fought. It gave the world blues, jazz, country music, William Faulkner, Elvis and Martin Luther King. A slave society in the land of freedom, a bastion of agrarianism in an urbanizing nation, the South stood both inside and outside the American mainstream. Students study the Southern founding fathers, including the conflicted Jefferson; America's strongest conservative tradition ever as

represented by John C. Calhoun and George Fitzhugh; and read Wilbur J. Cash's iconic study, *The Mind of the South*. They examine Southern literature, social thought and the cultural matrix that produced both Robert E. Lee and the Klan, both *Birth of a Nation* and *To Kill a Mockingbird* and explore the mythical South and endeavor to replace it with the authentic one.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LITERATURE

LIT 202 Reading Pleasures: Poetry

3 Credits

Do you like reading poems? Do you hate reading them? Have you had encounters with poems that simultaneously eluded you but also drew you in? Have you explored the similarities between poetic and visual art forms? What is the necessity of poetry at this juncture in the 21st Century? In this course, we will read contemporary poems from many cultures as well as poems from earlier times. We'll luxuriate in the pleasures of encountering language forms that are crafted to perfectly express their subject matter. And we'll understand better why and when a poem fail to do so. We'll learn effective methods (oral and written) for expressing our reactions to these poems. And, we'll look at the ways in which reading poetry might help each of us to make sense of our experiences.

Prerequisite: HMST 101 or Permission of Instructor.

LIT 214-IH2 The Literature of Empire

3 Credits

Serves as an introduction to Colonial literature in the canonized male and the lesser-mapped female traditions. While works such as *Robinson Crusoe*, *Treasure Island* and *A Passage to India* have been linked with the Imperialist project of empire, works like *Jane Eyre* and *Orlando* have only recently come under similar critical scrutiny. The female Colonial legacy — in which women have traditionally held a more precarious position with respect to nation building — has perhaps been less charted because women were located on a continuum of simultaneous oppression and domination within empire-building. This course serves as an overview and introduction to Colonial texts by juxtaposing men's and women's Colonial writing to study how the writers represented (or omitted) Colonialism and how the ideologies of Empire surface or are critiqued in their works. Students read and analyze the literature in its socio-political context and focus particularly on the contradictions and paradoxes of nation-building and gendered and racialized involvement in the projects of Colonialism.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 215 Literature of the American South

3 Credits

Writings by William Faulkner, Zora Neal Hurston, James Agee, Flannery O'Connor, James Dickey, Richard Wright and others. Are these writers regional or universal, radical or reactionary, experimental or traditional? Do they celebrate or criticize the South? What is the American South: geographic place, fictional setting, or state of mind? Seminar discussion, no lectures. Electronic submissions midterm and final exams, final paper required.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 216 Caribbean Literature in 20th Century

3 Credits

This introductory course surveys Caribbean writers in English across genre as a study of New World civilization and language. The original and translated works represent the various island cultures including Haiti, Trinidad and Tobago, Jamaica, Guyana, Cuba and Barbados. The required readings will be selected from a range of writers including Derek Walcott, Miss Louise, Earl Lovelace, Jean Rhys, Jacques Romaine, Cecily Waite-Smith, Anson Gonzales, Wilson Harris, Kamau Edward Braithwaite, Mervyn Morris, Aime Cesaire, Pearl Entou

Springer, Renee Depestre and others. Requirements include an oral panel presentation, one analytical research essay, one take-home review of the reading and other minor assignments related to class participation.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 218-IH1 The Age of Shakespeare

3 Credits

Shakespearean drama—including history, comedy and tragedy—serves as the anchoring focus of this course. We will read and discuss Shakespeare's writing alongside contemporaries such as Christopher Marlowe and Ben Jonson, with particular attention to the historical and cultural conditions informing their work. We will explore topics like social class, familial relations, human sexuality and selfhood, as depicted in early modern literature. In turn, we will consider how those representations might inform our understanding of society today. Course readings will be supplemented by philosophical/theoretical texts including Marx, Freud and others to be determined.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 225-IH1 Bible as Literature & Art

3 Credits

Focus is the Hebrew Bible in English translation. Students become familiar with the great stories and sublime poetry of the Hebrew Bible and learn what modern scholars/ translators have to teach us about the making of the Bible and how it can be read as literature and how it was read, through millennia, as a source for religion and art. We'll come to appreciate the decisive significance in Western history and in the English-speaking world in particular, of the translation of the Bible. Our translations will be the King James Version, sections of the Tyndale Bible and contemporary literary translations by David Rosenberg, Robert Alter and Ariel and Chana Bloch. We engage sections of Genesis, Exodus, Judges (Samson story), 1,2 Samuel (story of David), Jonah, Job, Psalms, Ecclesiastes, Song of Songs and the Prophets.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 232 The Beat Generation

3 Credits

The writers and artists of the Beat movement might be regarded as descendants of the American Transcendentalists. They resemble Thoreau in their distrust of technology and Whitman in their faith in America and individualism. Nonconformists, the Beats espoused pacifism and environmentalism and were drawn to Buddhism and the expansion of consciousness. This course will examine the writing and music of their period and its influence on subsequent American writers. The work of Kerouac, Ginsberg, Ferlinghetti, Burroughs, di Prima, Corso, Rexroth and others will be studied.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 233-IH1 Chaucer & His World

3 Credits

Intellectual history involves the study of philosophers, intellectuals, artists and traditions of thought in their cultural and social settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions and the dynamics of intellectual movements. Chaucer is often regarded as a pivotal figure in the transition from the Middle Ages to the Renaissance. He was associated with all of the major writers of his age—Machaut in France to Boccaccio in Italy. His age includes revolts among peasants against monarchy, the early Protestant reformers, the Crusades and the culture of Islam brought back into Europe and the beginnings of modern science. The course looks back to the Medieval roots of the so-called High Middle Ages as well as forward to the Renaissance. Using the work of a single writer like Chaucer as a pivot point for investigating the whole world offers a unique and worthwhile experience.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 234 Contemporary Fiction*3 Credits*

In this course we will enter the ongoing conversation among professional and casual literary critics about the virtues and vices of contemporary fiction (with an emphasis on American, Canadian and British writers). Because many of the works we read will comment upon events and cultural phenomena we are living with today, this seminar will examine the varying ways artists interact with and are influenced by history. We'll read some of the latest works to seize the critical spotlight, as well as books from the distant past — the 1980s and 1990s.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 246-IH1 Cunning, Guile & Ancient Greek Culture*3 Credits*

Why do cunning and guileful characters figure so prominently in Greek myth and epic? Does Greek philosophy begin with ruse? The purpose of this course is to explore the ancient Greek fascination with cunning and to discover its place in Greek literary and intellectual culture. Readings include myth, Homer's works, Pre-Socratic philosophy, Plato, Greek tragedy, as well as Aesop's fables.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 262-IH2 Phil Construct of Africana Lit*3 Credits*

The philosophies undergirding African American culture are based on important concepts that signal how and why phenomena continues to occur within this historically critical group of Americans. This course uses the concepts of initiation and assimilation to examine the ways in which certain concepts have proven useful to both maintain and change American society's original marginal view of and interaction with Africana people. Beginning with the authoritative text *Introduction to African American Studies: Trans-disciplinary Approaches and Implications-* by Talmadge Anderson and James Stewart, the discussion, writing and panel presentations center on the work of Aimee Ceasire, Jawanza Kunjufu, Winthrop D. Jordan, Zora Neale Hurston, Molefi Kete Asante, D. Watkins, Michelle Alexander, Wole Soyinka and others. The preparation of a Kwanzaa Feast Day, (after studying the Ngzo Saba) and the analytical research essay tests the students' knowledge of the overall course.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 266-IH2 19th C. Literature & Culture*3 Credits*

Intellectual history involves the study of philosophers, intellectuals, artists and traditions of thought in their cultural and societal settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions and the dynamics of intellectual movements. This course focuses on the literature and history of the Victorian period and its importance in the modern Western intellectual tradition. In addition to poetry and literature, the class studies social and historical texts from the period, both "official" and demotic, including crime statistics and looks at the origins of photography, the flourishing Victorian underworld, political and religious influences and the vicissitudes of Colonialism and the power of the British Empire.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 268 Africana Storytellers Workshop*3 Credits*

This fun course focuses on reading and telling stories of all kinds by Africana writers. It begins with the first fairy tale in human existence, the Egyptian Tale of the Two Brothers from the Papyrus D'Orbiney and the Persian Conference of the Birds by Attar and continues with Africana connections to American Indian Myths and Legends, Pow Wow: Charting the Lines in the American Experience and a anthology of African Tales. Grade requirements include exercises and "telling" assignments using your body and voice and doing writing that develops the student's ability to compose and tell both stories adapted from the assigned

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reading and original stories from the storyteller's life. It is noted that the course is primarily centered on understanding the world view of Africana people globally. Two public readings and two analytical peer reviews are also required.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 276-IH2 Harlem Renaissance

3 Credits

This Intellectual History course surveys African American Literature written during the Harlem Renaissance as a way of examining the confluence of forces that created the New Negro at the beginning of the 20th century. It is your inquiry into the world view of Africana people living and writing during this historic period. The literature of the Harlem Renaissance represents several major Africana-based artistic movements worldwide. Beginning with the authoritative text of *The New Negro*, (edited by Alain Locke) discussion, writing and panel presentation assignments center on the work of Marcus Garvey, Jean Toomer, Katherine Dunham, Langston Hughes, Zora Neale Hurston, W.E.B. Dubois, Georgia W. Johnson and others. The "Rent Party" simulating a Harlem "Dark Tower" soiree and the analytical research essay tests the student's knowledge of the overall course.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 279-IH2 Love in the Non-Western World

3 Credits

From the complexity of re-created Egyptian Love Spells and Rituals and the search for the Buddha in *Monkey-Folk Novel of China*, to the complexity of modern mating, marriage, divorce and love forever after in *Memoirs of a Geisha*, *Jagua Nana's Daughter*, *Love in the Time of Cholera*, *Reservation Blues* and *The Dragon Can't Dance* this course uses the *Miniature Guide to Critical Thinking: Concepts and Tools* to examine what we think about the culturally bound relationships and the implications that they have for 21st century global ethics. Grade Requirements include One Analytical Research Paper, One 10-question Take Home Review of assigned reading and a number of Minor in-class assignments.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 283 To the Underworld & Back

3 Credits

Provides a survey of literature about the hero's trip to the underworld and what the hero learns from the dead that he needs to take back with him to the realm of the living. The course begins with the myths of Orpheus, Herakles, Odysseus and other heroes who make it, alive, to the underworld and back and follows with Book VI of Virgil's *Aeneid* and then Dante's *Inferno*. The second half of the course examines variations of this theme in poetry, novels, drama and film, including the work of Rimbaud, G.B. Shaw, Sartre, Pound, Broch, Monteverdi, Henze and Birtwistle.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 284-IH2 Judaic Literature

3 Credits

This course surveys narratives in the modern Judaic tradition. We will begin the course with the classic nineteenth-century Yiddish writers. We will discuss topics such as exile, hasidism, humor, rhetoric, satire, existentialism, self-referential and women's writing. We will read Hebrew fiction by the Nobel-Prize winner S. Y. Agnon and by other important Israeli, European and American Jewish writers.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 285-IH2 Modern Folklore

3 Credits

Today's folklore is not restricted to rural communities but may commonly be found in cities and, rather than dying out, it is still part of the learning of all groups from family units to nations, albeit changing in form and function. Folklore as a creative activity and as a body of

unscrutinized or unverifiable assertions and beliefs has not vanished. Folklore has come to be regarded as part of the human learning process and an important source of information about the history of human life. It is a complex and subtle social phenomenon having to do with the production and transmission of narratives. In this course, we will study contemporary ideas and beliefs, traditions, narratives, legends and anecdotes from the perspectives of anthropology, sociology, psychology, linguistics and literature.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 292-IH2 The Uncanny

3 Credits

In this course, using Sigmund Freud's famous essay as a springboard, we will explore various manifestations of the Uncanny as it appears in fiction, aesthetics, architecture, poetry and film, with particular attention to the inflection of the Uncanny in the literary arts. In an attempt to get to the root of the question posed by the Uncanny—how can something be both familiar and unfamiliar at the same time? — we will consider phenomena that are marginal, liminal, obscure, threatening and subversive—all characteristics can be also found in familiar and apparently harmless everyday phenomena.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 302 Contemporary Drama

3 Credits

Students will study the drama of the immediate contemporary theater through close reading and the staging of scenes of plays drawn from the Broadway, off-Broadway, Regional and International stages. Students will be asked to act, direct and set scenes from the plays we read and discuss and to write about their experiences working with the plays.

Prerequisite: One Academic course at the 200 level or higher.

LIT 307-TH The Nature of the Book

3 Credits

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, Carlo Ginzburg and William Sherman.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 314-TH Body Discourses

3 Credits

Whether we experience our bodies as the site and center of our being, or we feel we are the proprietors of a shell called "the body," whether we are at one with it or feel alienated from it, our body is always with us, we are in our body and we desire to know it. To understand and define it, fix it, liberate it, expose it, invent and imagine "truths" that are inscribed in the flesh, however, we turn, necessarily, to symbolization and language. When studying the body, we therefore recognize the somatic players in the drama such as skin and bones, hair, organs, ova, semen, blood—but one can be amazed at the stories woven into intricate plots by theorists from a variety of disciplines that offer often strange, often profound and often literal insights into the body. This course serves as an introduction to the complex and extensive field of body theory, exploring texts that narrate the sexed body, the gendered body, the orgasmic body, the ascetic body, the tortured body, the uncanny body, the raced body, the foreign body, the body in images and film and the body and technology through a variety of discourses, ranging from religious to scientific discourses, discourses on aesthetics, political activism, cultural theory and psychoanalysis.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 319-TH Reading Signs: Semiotics*3 Credits*

Semiotics is the study of signs and sign systems. Language is the most elaborate and pervasive of sign systems, but it is far from the only one — images, clothes, advertising, sports, social behavior, in fact almost all cultural expression may be considered to be governed by an intricate network of signs out of which “meaning” and “significance” arise. This course explores a range of signs and sign systems in an attempt to understand the codes they embody and the principles that govern their creation and operation.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 324 Contemporary American Poetry*3 Credits*

Beginning with the anti-academic reactions of Beat poetry, contemporary American poetry has often been concerned with subverting the theories and criticisms of poetry in favor of philosophically and politically charged poetry that breaks down literary canons. Such subversion has created a schism between elitist and populist poets. In this course, students read, discuss and write about contemporary American poetry after the Second World War, focusing largely on poets, formal and avant-garde, who are living and writing today. Course work consists of readings, criticism, discussions, short written analytical responses, imitative poems, formal essays and group presentations.

Prerequisite: One Academic course at the 200 level or higher.

LIT 325-TH Edgar Allan Poe*3 Credits*

Edgar Allan Poe is usually regarded as a writer of short horror stories, but his range and influence is actually far wider. He was an innovator and inventor of a number of popular genres and his work offers us valuable insight into philosophy and psychology. Beyond this, he had a huge impact on literary and cultural history. His writing was central to the development of Symbolist poetry, modernist painting and illustration, film, psychoanalysis and literary theory. In this course we focus mainly on Poe’s works of what he described as the “Grotesque and the Arabesque,” including his Gothic tales of doubling and haunting, his tales of sensation, his philosophical speculations and selected poems and criticism. We will also consider the work of his best-known illustrators, watch movies based on his works and trace his legacy in Baltimore.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 327 Major Authors*3 Credits*

Topic-driven course. This course will be an opportunity for students to immerse themselves in the work of a seminal 20th century master.

Prerequisite: One Academic course at the 200 level or higher.

LIT 330-TH Trans/feminism*3 Credits*

Although both transgender theory and feminist theory foreground gender as a central category of analysis, their relationship has been anything but seamless. On the one hand, transgender scholars and activists have often seen feminists, especially second wave feminists, as biologically essentialist and thus transphobic. On the other, many radical feminists have seen the transgender movement as erasing the specificity of cisgendered women’s experience and thus contributing to the patriarchal marginalization of women. At the heart of these tensions are questions such as: What is a woman? What is sex? How does the body acquire meaning? In this course we will critically analyze the debates between transgender and feminist theory and explore a third category of scholarship: transfeminist theory, which seeks to reconcile the two bodies of knowledge. We will cover themes ranging from reproductive justice, to immigration, incarceration and cultural representation. In

addition to studying theoretical texts, we will conduct our inquiry through a variety of media such as: newspaper and magazine articles; blog posts; novels; memoirs; films; television shows; and contemporary art installations.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 331-TH The Crit: A Consumer's Guide

3 Credits

Through engaging in critiques and simultaneously interrogating that process, students in this course examine what happens when visual art is subjected to expressive and analytical language. Students will investigate the common goals and assumptions, both acknowledged and unacknowledged, that attend the practice of talking about art, especially in instructive settings. Students will carefully consider the consequences, intended and otherwise, that flow from such art-inspired language production, both for the artist whose work is being critiqued and for those who are talking about it. In short, we will critique the critique. Student work, chosen by students themselves, from whatever course or circumstance in which it was produced, will provide the material critiqued in the course.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 340-TH Post Colonial Legacies

3 Credits

To get a sense of how our understanding of the world has been shaped by the histories and ideas of imperialist and colonial culture and knowledge production and the kind of resistance that questioned, eroded and sometimes forcefully dislodged it, we will study some of the myriad voices that constitute the vibrant and evolving field of postcolonial and border literature, contact zone writing and subaltern studies. We will explore the tropes of hybridization, métissage and postcolonial and subaltern identities, pay close attention to the structures of border language and narration, look at the production of myths by nations vis-a-vis local and global experiences, expose ourselves to the ideas and critiques of various diasporas in critical writing, literature and films and discuss how these narratives imagine and re-imagine the legacies of the colonial impact and globalization.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 341 The Art of the Lyric

3 Credits

From troubadours to Tupac, words in song have mattered. Do songs differ from poetry in that they must be intelligible at first hearing? Students examine traditional lyrics from medieval ballads and songs in Shakespeare to the lyrics of Bob Dylan, Joan Armatrading, Richard Thompson and Lucinda Williams. Students read Joyce, Yeats, Frost and Michelle Shocked. Particular attention is devoted to lyric and poetic devices: alliteration, rhyme, wordplay and "the hook."

Prerequisite: One Academic course at the 200 level or higher.

LIT 349-TH French Feminism

3 Credits

Heated debates once surrounded which kinds of feminism more usefully counter the patriarchal structures we live with — the theory-laden French Feminism celebrating women as different, or the socially-oriented Anglo Feminism that strives for sameness with respect to the sexes. Today, a large body of feminist thought weds these schools — and yet the turf wars within feminism are as alive as ever. The sex appeal of the French Feminist credo, "vive la différence," and its joyful and playful attitude toward reclaiming and re-inventing patriarchal constructions, continue to seduce, fascinate and appall women (and men). The class begins with the questions raised by Simone de Beauvoir, studies the possibilities of a feminine language or écriture féminine and comes to terms with the body as informing thought and engages in a rigorous critique of French Feminist issues as perhaps utopian, perhaps élitist, by non-academics and women of color. The readings are non-traditional and often hard to classify. They will include philosophy, psychoanalysis, textual and visual.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 354-TH Critical Studies Seminar*3 Credits*

Through readings, discussion and student presentations, this seminar examines the history, theory and practice of the following 20th century critical discourses: psychoanalysis, semiotics, structuralism, poststructuralism, Marxism, feminism, postmodernism and cultural studies. The goal of the course is to put critical theory in context so students can read, understand and discuss how it affects and has been affected by artists. Class is run as a seminar with no more than fifteen students, who lead the discussions.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 358 War & Literature*3 Credits*

In the 20th century, humanity crossed a "certain threshold" according to Nobel laureate Czeslaw Milosz. "Things too atrocious to think of did not seem possible, but, beginning in 1914, they proved to be more and more possible. A discovery has been made, that civilizations are mortal." Twentieth-century warfare claimed the lives of more than one hundred million people. In this course, students read the works of writers who suffered and survived the World Wars, the American War in Vietnam and the wars of uprising and revolution in Latin America and Africa, including the "soldier poets" of the trenches, Ernest Hemingway, Mary Lee Settle, Marguerite Duras, Kurt Vonnegut, W. B. Sebald, Tim O'Brien and others. The course concludes with works that address the implications of war in the 21st century.

Prerequisite: One Academic course at the 200 level or higher.

LIT 361-TH Masculinity*3 Credits*

Examines the social history of masculinity, beginning with a survey of the goals, methods and controversies in the growing field of gender studies and men's studies. Students use theoretical and literary texts to analyze the construction of masculinity as a concept in relation to race, class and sexual orientation.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 362 Doing Documentary Work*3 Credits*

This course uses literary documentary to explore how one's point of view is influenced by individual frames of reference, social and educational backgrounds, personal morals and political beliefs. Through documentary research (oral histories, archival sources, etc.) and writing, students explore the relationship between "reality" and the narratives we construct to represent and interpret it. Texts will include literary documentary works such as George Orwell's *The Road to Wigan Pier*, James Agee's *Let Us Now Praise Famous Men*, Muriel Rukeyser's book-length poem about West Virginia coal miners, *The Book of the Dead* and Gary Nabhan's *Gathering the Desert*. Robert Cole's *Doing Documentary Work* is a primary source for methodology.

Prerequisite: One Academic course at the 200 level or higher.

LIT 364-TH Reading Freud*3 Credits*

Offers a chance for in-depth study of a seminal 20th-century thinker. Texts (sometimes excerpts and sometimes entire works) include: *The Interpretation of Dreams*, *The Psychopathology of Everyday Life*, *Jokes and their Relation to the Unconscious*, *Moses and Monotheism*, *Totem and Taboo* and *Beyond the Pleasure Principle*.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 368-TH Queer Literature & Theory*3 Credits*

Examines the theoretical controversies surrounding terms like "invert," "heterosexual" / "homosexual" (invented in the 19th century), "gay," "straight," "bisexual," "lesbian," "queer," "transgendered," and "transsexual" and read so-called "non-normative" literatures and other

"texts" across these theories. The readings vary each year but may include the works of such writers, theorists, artists and philosophers as Oscar Wilde, Michel Foucault, André Gide, Freud, Jeannette Winterson, Henry James, Gertrude Stein, James Baldwin, Thomas Mann, Virginia Woolf, Kathy Acker, Jean Genet, Eve Sedgwick, Leslie Feinberg, Paul Monette, Dorothy Allison, Robert Glück, Audre Lorde, Plato, Kate Bornstein, David Sedaris, Judith Butler and Andrew Holleran; poets including Whitman, Ginsberg, Hemphill, Hughes and Rich, filmmakers including Marlon Riggs and Michelle Parkerson; and artists including Deborah Bright and David Wojnarowicz. Assignments may include class presentations, reading papers and quizzes.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 370-TH Accursed Beauty

3 Credits

A study of the change in Beauty in the 19th century. We will focus on two writers who bookend this process — Percy Shelley and Fyodor Dostoyevsky. Shelley followed the world tradition of beauty as a transformative force, moving people in the direction of goodness and truth. Shelley's friend John Keats expressed this idea: "Beauty is Truth, truth beauty, — that is all / You know on earth and all ye need to know" ("Ode on a Grecian Urn"). But the 19th century inverted this concept; first emerging in the work of Byron and reaching full expression in Baudelaire's volume called *The Flowers of Evil*. Dostoyevsky's novel, *The Idiot*, is a portrait of Shelley's idiotic idea that beauty will transform the world. In Byron, Huysmans, Dostoyevsky, Baudelaire we find the beauty becoming accursed: "the symbolic deity of indestructible lust, the goddess of immortal Hysteria, of accursed Beauty, distinguished from all others by the catalepsy which stiffens her flesh and hardens her muscles; the monstrous Beast, indifferent, irresponsible, insensible, baneful, like the Helen of antiquity, fatal to all who approach her, all who behold her, all whom she touches." This class will study the horrible and nightmarish beauty that haunts us even today.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 371 Russian Literature

3 Credits

This course is a study of the intense period of literary production and social upheaval from about the time of Catherine the Great (d. 1796) to the Bolshevik revolution in 1917. Connections are made between literary works (novels, stories, plays, poems, journalism, philosophy) and the social history, especially with reference to the influence ideas from the west on Russian culture. Some authors covered are Pushkin, Herzen, Chernyshevsky, Dostoyevsky, Gogol, Tolstoy, Gorky, Chekov, Belinsky, Lenin, Trotsky, Bakunin, Goncharov and others.

Prerequisite: One Academic course at the 200 level or higher.

LIT 372-TH Feminist Theories

3 Credits

Examines the contributions of feminist theories to the cultural understanding of power and oppression and to the struggle for social justice. Emphasis is on race, class and gender as intersecting variables in a matrix of domination. Special attention is made to practical applications of theories for creative artists.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 373 Contemporary Latin-American Literature in Spanish

3 Credits

Contemporary Latin American prose writers and poets have created a richly imagined literature — Magic Realism, Surrealism, bardic epics, lyric love songs and deeply committed "poetry of witness." Students travel for one hundred years through Gabriel García Márquez's magical village of Macondo in *Cien Años de Soledad*, fall in love with Pablo Neruda in *Viente Poemas de Amor y Una Canción Desesperada*, wander through Jorge Luis Borges's enchanting labyrinths of the mind and become haunted by Juan Rulfo's mysterious Pedro

Paramo and read poetry and fiction by Gabriel Infante, Miguel Angel Asturias and Claribel Alegria. Native English speakers with a familiarity of the Spanish language are encouraged to take this course.

Prerequisite: One Academic course at the 200 level or higher.

LIT 380 Performance Poetry

3 Credits

This is an introductory course for students interested in continuing to develop their writing, acting, vocal/speech and performance/movement skills. The course uses a workshop format to do both body related exercises and cognitive exercises. The instructional goal is for students to develop their critical thinking skills and be more comfortable speaking to and performing in front of people in a way that represents the best version of their authentic selves. Multiple texts include *From Totems to Hip Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002*. Requirements include writing and performing both original and published poems in the classroom and in more public spaces and writing 1 analytical essay and 1 analytical peer review essay.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

LIT 383 Postwar American Fiction

3 Credits

In this course we will study salient works of American fiction published in the second half of the twentieth century (primarily in the fifties, sixties and seventies). Our discussion will consider the literature's relationship to cultural and historical currents of the era, such as the Cold War, America's imperialist projects abroad, the struggle for Civil Rights, "the sexual revolution", feminist thought and the nation's growing affluence). The writers we read may include Saul Bellow, James Baldwin, John Cheever, Joan Didion, Ken Kesey, Toni Morrison, Vladimir Nabokov, Joyce Carol Oates, Thomas Pynchon, Philip Roth, John Updike and Alice Walker. Students will prepare a twenty minute presentation and write weekly prep papers, a midterm take-home exam and a final essay.

Prerequisite: One Academic course at the 200 level or higher.

LIT 391 Novel Sexualities

3 Credits

Have heterosexuality and homosexuality always existed? If not, when and how did they emerge and what is meant exactly by these terms? What role might novels play in registering, shaping, defining and even producing certain forms of sexuality? In order to address these questions, the course will pair key moments in the history of sexuality in the United States and Western Europe from the 19th century to the present with landmark novels. In addition to novels, we will read medical, legal and theoretical texts, as well as magazine and newspaper articles. We will end with a contemporary unit that asks what role popular culture might now play in the generation of new forms of sexuality. Through such inquiries, students will learn to historically ground their reasoning, acquire a critical understanding of sexuality and explore the relationship between novels and the production of sexuality.

Prerequisite: One Academic course at the 200 level or higher.

LIT 392 Neurofictions

3 Credits

Contemporary neuroscience has a long way to go from mapping neural connections to scientific mastery over consciousness, memory and emotion. But the limits of science have never prevented artists and writers from imagining its possible futures. This course engages with two centuries of debate in the mind sciences and in Western culture at large that pit materialism against idealism, mechanistic against romantic views of the mind. We look at historical attempts to explain and control human consciousness, using history, philosophy, art and especially science fiction to examine what is at stake in efforts to reduce the mind to a series of electrical impulses in the brain. Writers and artists have invoked the utopian possibilities of mental perfectibility through psychological (or psychic) tinkering; at the same

time, their work often critiques the simplistic notion that science can provide a complete account of human experience. With the advent of neuro-imaging and psychopharmaceuticals, the arts play an ever-more crucial role in situating the mind sciences in contemporary culture. *Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230*

LIT 410 True Crime

3 Credits

This lecture class will focus on mainly American and British narratives of true crime in non-fiction, essay and documentary (as distinct from fictional crime narratives, mysteries, thrillers and detective fiction). Drawing on the earlier discourses of confession, memoir and speculation, true crime first received attention as a form of literature with the publication of Truman Capote's *In Cold Blood* (1966) and has since diversified into a variety of other media, including documentary film, essay and graphic novel. In this course, we will consider how these texts shed light on the process of justice and law enforcement (and their deficiencies) and investigate why stories of real-life murder and mystery strike such a deep chord in their audiences. Through the study of indicative texts and high-profile crimes from the 1950s to the present day, we will consider how our feelings about real-life crime can help us understand how a culture defines itself by its taboos and transgressors.

Prerequisite: One Academic course at the 200 level or higher.

LIT 411 Yeats, Joyce & Woolf

3 Credits

High modernism is often invoked but seldom read with comprehension. Virginia Woolf wryly declared, "In 1910, human character changed," and if this was not to be, the ways of conveying character certainly had changed: the interior monologue, fragmentation and a mythic method allowed these three writers to convey deeper and more ambiguous messages about a world that still exists — altered by WWI and II and technological change. The class reads the major poetry of Yeats, concentrating on his later work, along with Joyce's *Portrait of the Artist as a Young Man* and *Ulysses*, Woolf's *Mrs. Dalloway* and *To the Lighthouse* and finally *Between the Acts*.

Prerequisite: One Academic course at the 300 level or higher, or Grad/PostBac standing.

LIT 418 Ecopoetics: Language, Mind & Ecology

3 Credits

In this course we will examine the ecological paradigm and its cognitive and aesthetic implications. The course seeks an interdisciplinary mixture of reading and writing. Topics will include: the many swings in scientific thinking (Western, Eastern and indigenous) about how the universe works. We'll take a historical and cross-cultural look at poetic and mythic structures as literary forms (oral and written) through which human beings have expressed their relationships with the natural world, with a specific focus on theoretical perspectives informing the critical discussions about ecopoetry. Each student will write and present original poems/stories expressing their own relationships with the natural world as well as analytical essays on topics covered in the course.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 421 Third World Women Writers

3 Credits

The question of women writing in the Third World is linked to issues of difference, othering, colonization, subjugation and religious fundamentalism, among others. This course introduces works that directly address the conditions of women under Islamic, patriarchal and postcolonial rule. To gain better insight into the intertwined nature of the "Orient" and "Occident" and to assess critically our own involvement in Third World issues, we will also explore notions such as "Orientalism" and the conditions of postcolonial and religious fundamentalism in theoretical texts. Here we will concentrate on analyzing the intersections of nation, gender/sex/sexuality, class/caste and race/ethnicity/religion and see how these are represented in our readings.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 433 Freak Lit: Difference in Literature*3 Credits*

Freak Literature will analyze poems, stories, novels, plays, memoirs and films that in one way or another represent 'freaks' — persons whose bodies, historically, have reinforced normality by defying it. With aid of critics and theorists, students will learn about the social categories that such bodies transgressed, the various discourses and cultural rituals that made them human spectacles, the fallout stereotypes that continue to persist today, as well as the redefinition of the 'freak' as counter-cultural icon. Close examination of how literature's re-staging of 'freaks' serves often politically-loaded narratives will certainly complicate our understanding of exploitation while providing radical new ways of thinking about body and identity.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 437 Africans in the New World*3 Credits*

An introductory course in Africana Literature, the readings focus on developing a broad knowledge of the writers and culture of Africans in the Old World and the New World. Beginning with the ancient story of Sundiata from West Africa and the Tale of 2 Brothers from ancient Egypt and continuing with a mix of genres between continents (that introduce modern and contemporary African American and African diaspora writers), the course will introduce students to the diverse perspectives and language expressions in English of Africans globally.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 442 Environmental Literature*3 Credits*

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.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 445 Romanticism II*3 Credits*

In the preface to *Justine*, the Marquis de Sade poses a question that seems to have preoccupied the culture of the late 19th century: Is it "possible to find in oneself physical sensations of a sufficiently voluptuous piquancy to extinguish all moral affections?" This class examines the second generation of Romantics, or negative Romanticism, in order to understand the retreat of the arts from the long-held commitment to political and moral ideals. Students examine the rise of aestheticism, symbolism and art for art's sake. The class reads literary works and also philosophy and history, including authors such as Byron, Baudelaire, Rimbaud, Nietzsche, Huysmans, Wilde, Keats and Dostoyevsky. In them, students see the collapse of European culture begun in the Renaissance and the beginnings of the dystopia of the 20th century.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 451 Modernity in American Literature*3 Credits*

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.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

LIT 485 Stories & Images from Latin America**3 Credits**

"This course focuses on the short story genre and explores the work of 19th through 21st century Latin American authors such as: Clarice Lispector, Joaquim Maria Machado de Assis, Júlio Cortázar, João Guimarães Rosa, Gabriel García Márquez, Renaldo Arenas and Cristina Perri Rossi. The short story is the perfect literary genre for visual artists to study since it often involves the crystallization of image due to its condensed form. Students will gain an understanding of historical and cultural contexts that inform the literary works: independence from colonial rule, slavery and abolitionist movements, indigenous rights movements and land reform, feminist movements, dictatorships, peace and justice movements and movements for economic, racial and gender equality. In studying the work of other creative thinkers and the context in which they work, students will reflect on the influences and contexts of their own work. Ideological and aesthetic links between literature and the visual arts will be explored throughout the semester, making this course particularly relevant for students majoring in any studio practice, critical studies and art history."

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

LIT 488 The Wire & American Naturalism**3 Credits**

Students in this seminar will consider *The Wire*, a "television novel" about crime in Baltimore, alongside the literary tradition of naturalism. Like the American naturalist writers of the early 20th century, *The Wire* suggests that individuals are captive to powerful social forces and political structures beyond their control. The program also shares with the naturalists an interest in the urban poor, abuses of power and social hierarchies. As we read from naturalists texts and view HBO's groundbreaking series, we will investigate the relationship between naturalism and political advocacy, representations of the poor by the privileged and the intellectual underpinnings and consequences of naturalism. Possible readings include novels and stories by John Dos Passos, Richard Wright and Richard Price. (For a list of required books, visit the MICA store website shortly before the semester begins.) We will also view the first three of the five seasons of "The Wire".

Prerequisite: One Academic course at the 200 level or higher

MEDIA & CULTURE.**MCLT 237 Horror Movies****3 Credits**

Examines the origins and development of horror cinema over the last century, with attention paid to a variety of periods including German Expressionism, American 50s horror, Gore, Japanese horror and conceptual horror. The class looks at a variety of filmmakers from Murnau and Wiene to Warhol, Carpenter and Nakata, to see how genre concerns are balanced with the director's aesthetic prerogative. Students study films within cultural contexts to see how horror films are frequently a reflection of social concerns and investigate the fine line between camp and genre excellence.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

MCLT 271-IH2 Censored! Art of Suppression**3 Credits**

Artistic productions across the many disciplines that comprise the Arts provide powerful insights about the complex norms and values of the cultures from which they emerge. When these productions come under fire it is often because they challenge the way entrenched powers are wielded to institutionalize suppression and marginalize dissent. This survey takes a globalized multi-disciplinary approach to examine the nexuses of social, political, moral and religious values that underlie censorship across diverse cultures. It considers specific examples from the 19th through 21st centuries in the fields of visual arts, dance, music, film and theater from China, the Middle East, Europe, Africa and the Americas and asks students

to consider their commonalities. Through these examples the course debates issues of cultural preservation, free expression, access to knowledge, obscenity, gender and self-censorship. Students will examine reception and response theories, conduct primary-source research and produce a case study for their final project. By investigating these contexts students will also enhance their understanding of their own creative frameworks and how to articulate meaning through their work.

Prerequisite: HMST 101 or Permission of Instructor.

MCLT 290-IH2 The Open Source Revolution

3 Credits

Most people have heard of Linux, a free "open source" operating system which was developed collaboratively. Prior to the advent of the internet, some ideas and designs were shared, not sold, in academia or in non-profits but lacked access to the streamlined distribution system present in the market that would allow them to be developed and tested by users in many different contexts. Now that the digital divide is closing, open source concept testing is faster and has the opportunity to circumvent the marketplace. Now used in art and manufacturing as well, this work model impacts culture, social stratification, morality, politics and conceptions of property. In this course, we will use sociology of work literature to trace the origins of open source, identify its core elements and begin to understand its consequences.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

MCLT 295 Screwball Comedy

3 Credits

The Screwball Comedy, a variation on the classic form of romantic comedy, emerged during the Depression and offered timely reflections of disrupted American culture in the 1930s and 1940s. Screwball comedy serves as a stage on which to examine gender roles, sex, sexiness and sexuality, as well as class and the place of madness in society. We will examine these themes in Screwball film in the context of its original audience, but also in the revivals and alterations of the genre after WWII, including its mirror image in Film Noir and up to the present day.

Prerequisite: HMST 101 or Permission of Instructor.

MCLT 305 Biology in Pop Culture

3 Credits

This course will investigate how science and scientists have been portrayed in media culture from the scientific revolution to our own time. Various aspects of biology's portrayal in the media will be discussed from a scientist's perspective. We'll consider the tensions between scientific experts and the lay public about core values, contemplate the search for fantastic creatures in an age of experimental proof and probe how science fiction relates to science fact. Students will gain an awareness of how science is an aspect of the wider culture in different eras; analyze the historical roots of contemporary practices; and reflect on the ramifications of science and popular culture and the choice we make as individuals, social groups and nations. From the first work of science fiction, Shelly's *Frankenstein*, to Hollywood blockbusters like *Contagion* and *World War Z*, we will gain insight into the public understanding of science and the ideals we as a culture hold about science and its role in society.

Prerequisite: AH 100 & HMST 101

MCLT 313-TH Thinking Through Cinema

3 Credits

This course is aimed at re-evaluating normative concepts of the body and its complex relationship with space through the unusual vehicle of Gilles Deleuze's cinema theory and its underpinning in Henri Bergson's affect based philosophy. Close readings of key texts, film viewings in class and online discussions will lead to an interdisciplinary paper or project in which students engage their own studio practices in light of their learnings from the course.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 317-TH Media Ethics*3 Credits*

We live in a media-infested world; our whole lives are subjected to media transmission of some form or another: TV, film, advertisements, newspapers, the internet. In light of this fact about 21st century culture—and the significant role of artists and designers in shaping those media— it is necessary to consider the moral and political impact and influence of the various media. Do films incline us to violence? Do ads incline us to anorexia? Do newspapers incline us to Republicanism? Underlying these concerns is the larger one about the media's relation to truth and accuracy. Ought the media be objective? Can they be objective? What hidden agendas do the media betray and how do they betray them? Also, how do the media persuade, compel and control?

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 355-TH Reality, Illusion & Moving Images*3 Credits*

Through extensive screenings, readings and discussions, this course explores the continually shifting and elusive boundary between reality and illusion in film, video, installation and animation; identifies the ways in which the moving image constructs fantasy or reveals its self-reflexive nature, using as a theoretical framework key texts and concepts from the fields of aesthetics, semiotics and ethics. Explorations include the structural components that connote a space of "fantasy" or "verism" and a meditation on the social dynamic that generates or bridges the distances between self and other. Our examination will be expansive and generous, ranging from Hollywood classics like *Singing in the Rain* to the recent emergence of the indie mumblecore movement, to documentaries, to the new realm of YouTube and to experimental video and film.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 356 Film as Art*3 Credits*

In this course students will watch and study a series of films by a single director, accompanied by historical and theoretical articles which help to contextualize the movies. Students will look at such issues as the concept of the "auteur", art and film theory, audience reactions to work, reception theory and the role of the director as artist. This course will also introduce students to analysis of the style and discourses of cinematic narratives and the complex and ever-changing relationship between studio production and audience consumption. The director whose work is selected will vary each time the course is taught.

Prerequisite: One Academic course at the 200 level or higher.

MCLT 362 Cyber Aggression*3 Credits*

There seem to be no areas of public and private life that are not affected by activities in the cyber domain. Four subjects of particular concern are cyber warfare, cyber espionage, cyber crime and cyber terrorism. Due to the rapid evolution of technology and technology platforms there is some confusion about how to define each of these areas and what cases fall within each of these areas. This course is concerned with exploring the technical and ethical issues with cyber aggression as it is made manifest in acts of cyber warfare, cyber espionage, cyber crime, cyber terrorism.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 379 The Culture of Games*3 Credits*

Interactive fiction, social litmus test, provider of immersive virtual flow, source of pathological violence: as a new art form with an ever-expanding audience, the video game has been assigned any number of superpowers by the media, inspiring both fear from Luddite alarmists and Utopian hubris from fans and the tech industry. Growing in the cracks of these extremes has been a fresh area of media inquiry — one that incorporates ludology, the study of games;

investigations into race, gender and class in game narratives in the manner of critical theory; analyses of multimedia tropes and visual presentation, as in film inquiries; the study of cultures, as in anthropology and sociology; and engineering matters like interface design and end-user experiences. In this class, students will explore this world, using a variety of essays, critiques and games to understand how video games work, what their underlying ideologies teach us, how they have changed over time, how gamification has influenced the wider culture and how games developed into the world-containing productions they have become.
Prerequisite: One Academic course at the 200 level or higher.

MCLT 388-TH Perform. Studies& Cyber Theory

3 Credits

This class focuses on theories of what constitutes 'performance' in everyday life, ritual, art and cyberspace interaction. As a new and interdisciplinary field, performance studies merges anthropology, sociology, theatre, art and new media as a way to both blur and redefine the boundaries of what is considered performative. The theoretical framework of performativity, whether it is looking at the everyday presentation of the self or the performance of nations and states, is a tool that enables us to critically examine the canons which produce these constructed identities. The course will look at key writers of performance studies and cyber theory in order to understand the effects of performative actions, especially in the context of the global expansion of media culture.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 412 Gender in Film

3 Credits

Provides an introduction to gender as a critical tool for film analysis. Students watch films of various genres, different historical periods and cultural backgrounds. In addition to analyzing and discussing film as cultural creation, the class reads essays on film theory and cinematic production and pays particular attention to the constructions and representations of concepts such as femininity and masculinity and to racialized, classed and sexualized representations of otherness as they intersect with gender in film. The course also provides students with the scholarly vocabulary needed to critically engage with and write about film.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

MCLT 415 Avant-Garde Film

3 Credits

Every week we will screen films and determine (through class discussion) if the films viewed in class could be considered experimental, avant-garde, transgressive or subversive in some fashion. We will enhance the discussion further by examining films through various theoretical frameworks (Post-Colonial criticism, feminist criticism, Marxist criticism, etc.) Finally, we will discuss possibilities for experimental film in the future, what's on the horizon.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

MCLT 455 Feminist Approaches to Film

3 Credits

At the heart of feminist critiques of film lies the belief that cinema, like patriarchal society, is deeply marked by power inequalities between social agents. Hegemonic social and ideological structures reinforce patriarchal representations of women and position spectators within dominant structures of looking and reading that further derogate women. In order to avoid a repetition of oppressive and misogynous modes of depiction and to open up spaces for new ways of looking at women, feminists called for cinematic practices that offered spaces to positively represent and read women. To offer positive images of women, however, proved to be at best a limited strategy in challenging patriarchal cinematic conventions and at worst a repetition of the oppressive structures feminists had set out to dismantle. When feminist film theory and feminist cinema addressed the difficult questions of how to organize knowledge not merely around the trope of gender and sexual difference, but also around differences within the category of sex and differences in race, social status, geography, age, corporeality,

religion, income and sexual orientation, it became clear that to lay bare the operations of hegemonic image and knowledge-making implicated and privileged some women to the detriment of others. This course serves as a general overview of the vast field of feminist approaches to film and feminist film theory that has been informed by theoretical frameworks ranging from structuralist and post-structuralist criticism to semiotics, psychoanalysis, queer theory and postcolonial theory. Hence, we will analyze films of various genres, different historical periods and cultural backgrounds. Since class time is limited, we will view the films outside of class and you will have to be able to make available 2 extra hours in your schedule each week for a communal film screening on campus.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

NATURAL SCIENCES

NSCI 201A Scientific Readings: Astronomy

3 Credits

In this course, students are introduced first to the fundamentals of astronomy and building on that foundation and through the wonders of NASA's Hubble Telescope, to the wild, wonderful, absolutely beautiful and profoundly mysterious nature of the universe. We shall explore its strange realities as revealed through modern physics. Supernovas, the Big Bang, neutron stars, black holes, extrasolar planets and even our own tiny solar system. In a lucid manner suitable for the non-specialist, we will explore the impact of quantum theory, elementary particle theory and relativity on our understanding of perhaps the deepest questions of modern science: What is the origin of the universe and where, if anywhere, is it headed? Does the universe have meaning? Is there life on other planets? What is the meaning of time and eternity? Who are we and how did we get here?

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201D Scientific Readings: Human Anatomy

3 Credits

The focus of this course is to understand basic components of human anatomy, including gross and microscopic anatomy. It intends to discuss not only skin, muscle and skeletal systems, but also the nervous system, large organs, immunity and developmental anatomy. Related variations in human anatomy due to aging and certain illnesses will be discussed as well. This course overlaps somewhat with NSCI 220 General Biology, so students should take either one but not both.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201E Scientific Readings: Physics

3 Credits

This course examines the physics of phenomena that make up the world we live in: both the built environment and the natural environment. Visualization will be emphasized as a principal tool for understanding and cross-referencing concepts in Physics and Mathematics. Students will learn about the strength of materials, material behavior, the physics behind phenomena that are critical to the environment and to evaluate these important facts surrounding us. The course is intended to provide Artists and Designers a working knowledge of physical phenomena and their analysis and to support interests such as those in built form whether in Sculpture or Architecture and in environmental issues such as Sustainability and Climate Change.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201F Science Readings: Pollinators or Famine

3 Credits

This course is about birds, bees, slugs, flies, beetles and small mammals and the strategic plants they pollinate. Students will explore the co-evolution of flowering plants and their pollinators, the idiosyncrasies of many of these core species and their ecosystem services;

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provisioning food, clean water and recycled nutrients. The loss of these symbiotic species would alter the planet and severely compromise mankind's current lifestyle. Animal behavior, botany, physics, chemistry, climate change, agricultural practice, psychology, economics and politics will be discussed. Students will be asked to research and present unusual topics to your class and be invited to observe and interact with a bee hive. Students will be challenged to present a poster at a scientific conference on pollinators.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 201G Science Readings: Materials Alchemy

3 Credits

This course explores materials and new media, applying basic principles in chemistry and materials science. Color, tactility, viscosity, flow and magnetism are among the phenomena we will examine in materials and consider how to exploit. Students will discover the art, architecture and engineering of molecular forms, discuss the implications of molecular aesthetics, melodies, machines and structures and learn how to connect observable macro scale behaviors and invisible nanoscale (molecular) and microscopic interactions. Historical and contemporary examples of artists innovating with new materials and their mutualistic relationship with chemists will be analyzed and evaluated for their influence on artists' practice and impact on society.

Prerequisite: HMST 101 or Permission of Instructor.

NSCI 210 Environmental Science

3 Credits

This course promotes a comprehensive understanding of humankind's interactions (both positive and negative) with the local, regional and global environment. The first portion of the course provides a tour of earth's major environmental compartments, including the hydrosphere, lithosphere, atmosphere and biosphere. Emphasis is placed on the interconnected nature of each compartment. The second portion of the course highlights in greater depth environmental issues of current and emerging importance. Student-selected discussion topics will be key components of this course.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 215 Big Ideas in Science

3 Credits

Looks at the major advances in science in the last 500 hundred years, focusing particularly on the 20th century. Newton's laws, Einstein's theories, quantum mechanics and string theory are explored. These ideas affect not only our understanding of the universe, but also our understanding of our cultures and ourselves. Fulfills natural science requirement.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 229 Biodiversity

3 Credits

An introduction to the science of biodiversity. We examine the history of biodiversity as well as current issues, with an emphasis on building the understanding needed to be advocates for the natural world. Topics of discussion include levels of biodiversity; measuring and mapping biodiversity; dispersal and succession; the fossil record and evolution of major groups; the scope of present-day biodiversity; the relationship between biodiversity and ecosystem health; species concepts, speciation and extinction; conservation biology; and restoration ecology.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 237 Mathematics as Experience

3 Credits

This course will cover a range of mathematical and statistical topics needed to think critically and creatively as a consumer or producer of knowledge and information. The goal is to expand students' appreciation of mathematical ideas and facility with their application as

powerful tools which have practical and aesthetic purposes. This course explores these connections for artists, creative communicators and designers through lectures, class discussion and hands-on experience. Topics will introduce students to the vocabulary of mathematics and descriptive statistics as a language and as a work of art in itself used to abstract, interpret, analyze, visualize and communicate contemporary and historical human understandings. As an applied mathematics course, it will additionally provide analytical skills that are foundational to many social science classes in Humanistic Studies.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 240 Scientific Controversies

3 Credits

Scientific theories and facts are the product of struggles between researchers and interested critics. By examining a series of controversies in science during the last two hundred years, this course will explore how science has been done and the relationship between science and culture. We will investigate controversies such as disagreements about plate tectonics in geology, the process by which the biological basis for the race concept was undermined and arguments about the status of homosexuality as a mental illness and the events leading up to its removal from the primary diagnostic guide in psychology. A close examination of these episodes and others will reveal the myriad ways that scientists and clinicians have developed consensus and otherwise attempted to resolve conceptual and social disagreements in science. The case of global climate change, about which there is scientific consensus, but public skepticism, will help the class explore issues related to evidence, the notion of scientific community, the possibilities and limits of scientific research and science and politics. Finally, by looking at ongoing controversies about the definition of life and when it begins, cases of ambiguous sex and sex determination and the balance of biology and environment in producing intelligence, the class will encounter disagreements that are as much about values as they are about research methods.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 244 Objectivity

3 Credits

Does "objectivity" have a history, or even multiple histories? Through close readings and case studies in the history of medicine and science, the course explores how things become known to the world, how consensus becomes fact and how (often) knowledge is unmade. Topics include: the rise of statistical thinking; objectivity in physics; rational thought and monsters; the move from pathological anatomy to the clinic; and debates between philosophy and science about perception. The aim is for students to gain sophistication in their reading of individual texts and to synthesize concepts between scientific domains and historical periods.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 245 The Science of Sustainability

3 Credits

This course is about understanding the fundamental (16) scientific principles upon which life flourishes as expressed in the book "The Way Life Works " by Hoagland and Dodson (ISBN 0-7737-1688-X). In analyzing those principles by examples, we will take a closer look at how human beings as a biological organism, obey those principles and how some behaviors of humankind deviate from those principles, thereby stressing ecosystems, physical forces and availability of resources. The goal is to turn our look inwardly to oneself, one's culture, one's upbringing, etc. to analyze how each of the choices we make change the planet's state of equilibrium, especially when they are multiplied by the presence of billions of people. Students will be asked to research and present topics to the class.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 256 Foundations of Scientific World View*3 Credits*

A course in science for non-practitioners. Starting from Newton's description of gravitation, the course explores the role of mathematical models as the foundation of modern science. Students should achieve some degree of mathematical intuition and an understanding of the scope and limitations of the realm of science. Topics include light and color, harmonics, motion, higher-dimensional spaces, uncertainty and the nature of scientific theories. A background in higher mathematics is not assumed or required.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 260 Logic*3 Credits*

Logic concerns the forms and criteria of correct reasoning. This course begins with an introduction to informal fallacies and critical thinking and proceeds toward the beginning of sentential and predicate logic. By its end, you will think more clearly, read more critically and argue more effectively.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 315 Advanced 2-D Animation & Science*3 Credits*

This is a collaborative course exploring Astrophysics through Animation. Over ten weeks, students will meet scientists from NASA Goddard Space Flight Center. They will explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more. The class will start with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts will then be developed and translated into animation. The last 5 weeks will be spent on animation and different ways of projections. Students will be challenged to use their creative vision within a scientific constraint. Trip to NASA and to the Maryland science center will be part of the class.

Co-requisite: Concurrent enrollment in AN 315, totaling 6 credits

PERFORMANCE**PERF 250-IH1 History of Western Theatre***3 Credits*

This course will introduce students to the discipline of theatre history, focusing attention upon some of the most notable events, performances and artifacts of the Western tradition. Students will learn to undertake the labor and practices of the theatre historian and will be encouraged to consider live performance as the most important—yet most ephemeral—primary document to unearth and analyze. The course will consider theatre and performance from a variety of eras, including Ancient, Medieval, Renaissance, Neoclassical, Romantic, as well as styles such as Realist, Modernist and Absurdest theatre. In addition to written scholarly discourse, students will be asked to call upon their studio skills through a theatrical design project which challenges students' historical knowledge and analytical abilities.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PERF 303 The Play's the Thing*3 Credits*

Entry by audition (cast) and application/interview (tech crew) only. The Play's the Thing students will earn six credits, three academic and three studio, in Humanistic Studies Elective PERF303 (all students) and either studio elective FA303.01 Production (actors, stage managers, assistant director, assistant producer, costumers, publicists) or FA303.02 Technical Design (set, lighting, sound, prop designers, technicians and fabricators). The Play's the Thing is a central requirement for MICA's new interdisciplinary Theater Concentration.

Students selected for the cast and crew will become members of The Rivals of the West, MICA's theater company that stages ticketed dramatic performances for the public in BBOX each spring. All students interested in auditioning and applying for The Play's the Thing must contact Christopher Shipley, cshipley@mica.edu, as soon as possible for additional important information and to request audition/application materials and instructions.

Concurrent enrollment FA 303 required, totaling 6 credits. Enrollment by permission of Instructor.

PERF 305 Storyteller's Theatre

3 Credits

In this course, we engage creative and critical work exploring storytelling as a performative, culturally situated act that structures identity, community and experience. We discuss myth-making, fact, fiction and their interaction. Students utilize various narrative and performative techniques to examine how stories shape realities. We ask questions about the power of storytelling to create communities of place and identity. We examine the use of various storytelling tools: space, image, voice, text, body and sound, drawing from dramatic literature, film, live performance and other media. We use our practical work, readings and visits from guest artists as resources for creations examining performativity, theatricality, identity, power and the social and political impact of stories. We engage in telling stories in many capacities: personal narratives, public spaces, fiction, branding, politics. Performance is our main mode, but a wide variety of media is encouraged: video, photo, music, puppetry, pageantry and digital performance.

Prerequisite: HMST 101 or Permission of Instructor.

PERF 318-TH Multicultural Theatre

3 Credits

This course is an introduction to the concepts of theatre arts as they function within selected African, Asian, Caribbean and American societies. The plays selected introduce a varied number of styles, political orientations, structural concepts and ideas about the human condition. The course is designed to encourage the recognition of the need to construct cultural perspectives within contemporary societies and not to assume that the logic of western cultures is either inherently correct or structurally superior to non-Western dramatic art forms. The class is conducted studio-style with dramatic readings, individual/group analyses and performance requirements. Some original writing, a take home mid-term and a final are also required.

Prerequisite: One Academic course at the 200 level or higher.

PERF 446 Shakespeare in Performance

3 Credits

An intensive examination of several of Shakespeare plays, such as Hamlet, Othello, Richard III, Romeo and Juliet and As You Like It — all of which have enjoyed recent critically acclaimed cinematic treatments. Students explore Shakespeare's work on the page, on the stage and in the movies, studying the play texts, the classically presented BBC productions and the recent film versions of the plays. Acting, directing, discussion and writing are all part of the coursework.

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

PHILOSOPHY

PHIL 204-IH1 Music & Western Thought

3 Credits

Beginning with Plato, Western thought has reflected on the nature of music in order to address concerns that are not merely aesthetic. This course traces the history of philosophical thinking about music — polyphonic music in particular. Why is it that Western thinkers have constantly inquired about the enigma of music in order to answer questions

concerning order in the universe, concerning harmony in the state, the “Dionysian” origins of tragedy, the nature of myth and eros and more recently, the relation of language to meaning? This is not a history of music course, but a course in how seminal Western thinkers have focused on music in order to answer genuinely philosophical problems. No background in music is required, though students must be prepared to listen to a lot of music. The course covers Plato and the ancients on music; Renaissance thinkers on polyphony and harmony; parallels between Leibniz and the music of Bach; parallels between Hegel and Beethoven; Kierkegaard on Mozart and seduction; Schopenhauer and Nietzsche in relation to the music of Wagner; Schoenberg, Thomas Mann and the philosophy of Adorno; Wittgenstein on music and language; and Levi-Strauss on music and myth.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 205-IH1 Medieval & Renaissance Philosophy

3 Credits

This course examines ancient and early medieval philosophy primarily through the major works of Plato and Aristotle, but with Augustine and Aquinas as well. Our focus will be primarily on Plato and Aristotle as they, in many ways, set the agenda for many of the questions still thought fundamental to philosophical inquiry though they approached these questions in a distinctive spirit from that of most modern philosophers. In particular, they thought of philosophy less as a conceptual exercise and more as a way of life indeed, as the best way. The main topics we will cover in our effort to make sense of Plato and Aristotle will be: ethical virtue and its relation to the good life (happiness), the soul and its relation to the body and the objects and nature of knowledge. The main topics to be taken up with regard to Augustine and Aquinas, who are primarily concerned with the Fall and our possibility of salvation are: sex, death, time and free will. Throughout we will make an effort to flesh out the nature of the social and political climate that set the stage for these philosophers and their ideas.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 232-IH1 Classical Greek & Roman Philosophy

3 Credits

The ancient Greek world and the adoption and mutation of its intellectual traditions by the Romans, provide seminal ideas at the basis of Western civilization. This course will examine the roots and progression of that tradition through its heyday and demise, culminating with its early transformations by Christian thought. We will cover some of the well known writings of major philosophers of this period, including Plato, Aristotle, Seneca, Lucretius and Augustine and consider the historical, political, religious and literary trends to which they responded and which molded their thought in turn. This means we will also sample from texts of Homer, Sophocles, Aristophanes, Cicero and Julius Caesar, among others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 233-IH1 Classical Greek Philosophy

3 Credits

Early Greek Philosophers posed the fundamental questions that have dominated philosophy for the past two millennia: What is the good? What is happiness? How can I attain happiness? What is the best political arrangement for humans? Is the human soul unique and immortal? What is justice and why is the pursuit of real justice so often inimical to everyday society? We will explore these and other essential questions in reading from Plato, Aristotle, Epicurus among others and some of the Greek tragedians.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 251-IH2 Age of Rationalism & Empiricism

3 Credits

The topic of this course involves one of the most significant debates in Western philosophy—one that emerges in the period following the Renaissance, starts with the question of the origins of human knowledge, but blossoms into larger controversies concerning the makeup of the human mind, the essence of personal identity, the relations

between body and soul, the limits of knowledge and the possibility of religious faith. Various voices considered in this debate include those of Descartes, Spinoza, Pascal, Hume and Berkeley.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 260-IH2 History of Existentialism

3 Credits

Examines the development of Existentialism from its roots in the 19th century with thinkers such as Nietzsche and Dostoyevsky to its emergence as a major philosophical movement in the aftermath of the First World War. Students consider the basic elements of the philosophy, its aesthetic implications and its applications in the fields of psychology and political science as a philosophy of moral freedom. Writers studied include Nietzsche, Dostoyevsky, Sartre, Camus, Hemingway, Kafka, Fanon, de Beauvoir and others.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 261-IH2 Moral Philosophy of Modernity

3 Credits

Covers the major influences, statements and debates in Western moral thought from the end of the Renaissance through the 19th century. It explores the continuity and changes in various approaches to questions concerning the best way to live, the social duties we have and the manner of ethical motivation. The course begins by examining the influence of Stoicism and the Reformation on the Christian moral paradigm of the Middle Ages, following with the emergence of Enlightenment ethical ideals and concluding with the critique and rejection of the reigning moral paradigms and their religious, cultural and philosophical foundations in the 19th century. Among the writers examined are Hobbes, Rousseau, Kant, Mill and Nietzsche.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 277-IH2 The Scientific Revolution

3 Credits

The period since the Renaissance has known a remarkable rush of scientific advances culminating in unparalleled conveniences in human history. This course texts that chronicle the major advances of this period, with a view to the development of the scientific method that made these advances possible, the socio-political forces that encouraged particular innovations and areas of research and of course, the effect and reception of these advances as they emerged.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 310-TH What is Beauty?

3 Credits

The course explores this basic question and auxiliary questions concerning the relation of beauty to subjectivity, time and the timeless, purpose and purposelessness, the relative and the universal, desire, pleasure, artifice, cosmetics and death. Classic philosophical treatments of the nature of beauty will be encountered in Plato, Plotinus, Kant, Schiller and contemporary re-considerations of beauty in the theories of Nehamas and Sartwell. Our reflections will be deepened and provoked by the writings of Keats, Baudelaire, Mann, Stevens, Ashbery and by pertinent films.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 321-TH Relativism in American Thought

3 Credits

Students identify several strains of relativism in the theory of knowledge, theory of meaning and ethics. The class attempts to answer such questions as these: Is knowledge objective or is it a social/cultural construction? Is meaning independent of particular contexts or is it relative to a particular community's interests, power and purposes? When we judge something to be morally wrong, are we making a universal claim that must be valid at all times or is it a judgment that is relative and limited to a particular times, circumstances and history? Students examine

these problems as they appear in the recent relativism controversy between American proponents of literary-cultural theory on the one hand and professional philosophers on the other. At the center of this study is the late Richard Rorty, whose relativistic philosophy tries to link the American Pragmatist tradition with the European thinkers most congenial to literary theory (Nietzsche, Derrida, Foucault and the later Wittgenstein).

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 322-TH Language & The Limits of Understand

3 Credits

This is a course in the philosophy of language and interpretation (hermeneutics). We examine what it is to understand a language and then go on to address fundamental problems in the understanding of oneself, others and beings who are “wholly other” like gods, or devils as the case may be. Some of the questions addressed in the seminar are: Does the fact that we speak a particular language (that we are situated in a specific culture at a certain time) preclude us from understanding persons who express themselves in a different language, persons with “conceptual schemes” that seem radically different from ours? How does a community based upon an authoritative text, like the Bible or the U.S. Constitution, handle unbridgeable conflicts in interpretation? Why would a god speak to human beings in figures, in a concealed or riddling manner? And how are we to understand such veiled language? Are there certain times when we must be unintelligible to others and even to ourselves? Are there conditions of our humanity which by their nature resist understanding?

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 325-TH Theories of Madness

3 Credits

This class will be based around a series of short stories dealing with murder, madness, mystery and the supernatural, from the 19th century to the present day, with an emphasis on the contemporary era. We will address issues pertaining to the short story form (language, structure, style, tone) as well as content (why are dark and sinister themes so well suited to the short story format?). Subjects covered will include ghost stories, mysteries, tales of the occult, detective stories and first person fantasies. Texts will include stories by Edgar Allan Poe, Wilkie Collins, M.R. James, Sheridan Lafanu, Ambrose Bierce, Herman Melville, Vladimir Nabokov, Thomas Mann, Tennessee Williams and Katherine Mansfield.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 328-TH Psychology of Art

3 Credits

This course will consider the relationship between psychology and the creative arts, with a focus on the aesthetics of personal taste and perception, dreams, fantasy, symbols, subjectivity, identity, sexuality and the unconscious. We will look at the psychodynamics of the creative process and consider the motives behind creation. We will also consider the domain of aesthetics and metaphysics experience, with particular attention to how psychoanalysis can help us understand the phenomenon of the personal aesthetic. Attention will also be paid to art therapy, the Rorschach test and the relationship between creativity, personality characteristics and emotional functioning.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 329-TH Deep Ecology: Environmental Ethic

3 Credits

Are we merely in nature, or intimately part of it? What do we owe the earth and may we take any liberties with her? How can we figure nature and its members into our moral community, or extend moral thinking to include it? What have been the traditional obstacles of such a project and what present challenges—practical and ideological—face it now? Students consider such questions among others in exploring literature of ecological consciousness and an emerging environmental ethic. The guides in this course include Thoreau, Lao Tzu, John Muir, Aldo Leopold, Arne Naess and Peter Singer.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 339-TH The Great Chain of Being*3 Credits*

This course takes Arthur O. Lovejoy's *The Great Chain of Being: A Study of the History of an Idea* (1936) as its starting point and explores subsequent theoretical and methodological debates in the history of ideas. Particular concerns include: 1) The continuing impact of postmodernism on the history of ideas; 2) The impact of the "cultural turn" including the rise of book history on the history of ideas since the 1980s; 3) The development of the Cambridge "contextual" school of political thought; 4) The role of "unit ideas" in the history of ideas. Authors studied will include Albert O. Hirschman, Michel Foucault, Quentin Skinner and Anthony Grafton.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 340-TH Philosophy of Religion*3 Credits*

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 will seek 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 the class will 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. We will also, however, consider the prospect of a secular age and whether humans may be able to live without religion.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 342 Philosophy & Fiction*3 Credits*

This course will examine the fundamental themes and principles of Existential Philosophy and Buddhism with the intention of illustrating how philosophical themes can be expressed in the narrative of novels. Readings will include selections from Kierkegaard and Nietzsche, the Dhammapada of Buddhism, Joan Didion's *Play It As It Lays*, Graham Greene's *A Burnt Out Case*, Hermann Hesse's *Siddhartha* and Jack Kerouac's *The Dharma Bums*.

Prerequisite: One Academic course at the 200 level or higher.

PHIL 348-TH Nietzsche in His Time & Ours*3 Credits*

The course introduces students to key ideas of Nietzsche: "God is dead," Dionysian art, eternal recurrence, beyond good and evil, nihilism, the will to power, the diagnosis and overcoming of resentment, the superman. Nietzsche's influence on artists, writers and philosophers of the last century is considered as we ask what significance Nietzsche's thought may have for us in the 21st century.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 349-TH Psychopathology*3 Credits*

This course will consider some of the major so-called psychopathologies, addressing their psychodynamics, their developmental antecedents and their cultural underpinnings. We will think about some of the ways in which creativity and psychological pain can illuminate each other and how we can understand (and fail to understand) psychological suffering. We will consider some of the ethical questions that arise in these circumstances. We will discuss what the insights of creative artists can bring to the relationship between psychopathology and emotional experience. We will also address the insights that the reading and writing of case studies can give us into the human condition, suffering and our responsibility to one another, particularly when such studies encourage us to develop and nurture observation, analysis, empathy and self-reflection, to which language and narrative are fundamental.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 352-TH Infinity & the Sublime*3 Credits*

How do you describe and picture a god who transcends all names, images, sensuous representations and attributes and what's so important about such transcendence? How can you grasp infinity by means of the finite imagination? This course explores the intellectual roots of this problem of the sublime in Judaic thought, in neo-Platonic philosophy and mysticism and in the aesthetics of the sublime. We explore how different concepts of the sublime spur the poetry of Blake, Dickinson, Crane and Stevens as well as the "ethical sublime" in post-World War II artists and thinkers such as Celan, Levinas, Rothko and Anselm Kiefer. We also consult continental and analytic philosophers for light on the problem.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 353-TH Bioethics*3 Credits*

Explores the field of bioethics. Students examine basic moral theory in the writings of Aristotle, Aquinas, Kant, Mill and others and review the principal philosophical concepts (autonomy, personhood, justice, beneficence) underpinning ethical considerations as they influence medical research and practice. Special attention is paid to medical ethics history, from Hippocrates to contemporary medical ethics policies and regulations. The course includes case studies and case presentations that identify ethical conflicts, present options, recommend resolutions and defend/challenge decisions.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 359 Palestinian-Israeli Conflict*3 Credits*

The course is, first, a history of this 100-year war, giving due attention to the formation and internal complexity of the two nationalisms, Jewish and Palestinian. We will attempt to understand the conflict within the wider contexts of Middle Eastern and international politics and to highlight the role of the United States. The second half of the course focuses on diplomatic attempts to reach a settlement after the failure of Oslo and on problems that stand in the way of such a settlement. Taking account of the most recent developments, students consider competing proposals for a solution and devise their own plan for Middle East peace.

Prerequisite: One Academic course at the 200 level or higher.

PHIL 363-TH Theory of the Everyday*3 Credits*

The great hero of the 20th and 21st centuries has been the Everyman, the Average Joe or Plain Jane whose boring, normal life gets somehow instilled with profound significance. This is not an accident, as modern life has been structured and homogenized while it has also cultivated individualism and self-consciousness. Historians and theorists such as Michel de Certeau and Henri Lefebvre have articulated the concept of the 'Everyday' to describe a fundamental category of human (especially modern) existence: the repeating, patterned, highly structured and anomic modern life. This course will study theories of the Everyday, important historical concepts of the analysis of Daily Life and literature, art and media that revolve around the Everyday and employ it as a basis for normative existence. Readings will include de Certeau, Lefebvre, Virginia Woolf's Mrs. Dalloway, Ionesco, Freud, Elias, studies of consumer politics and products, the feminist concept of the Personal is Political, still life paintings, the soap opera and other materials. The final project will be an applied analysis of some aspect of Everyday life, read through the course materials. This course will provide students with a new way of looking at their everyday existence.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 371-TH Contemporary Political Theory*3 Credits*

This course will look at issues and authors prominent in 20th and 21st century political theory. Questions we will consider include: what is the role and place of religion in the modern liberal democracies? How shall liberal democracies negotiate multiculturalism and integrating not so liberal populations? What is the relationship of violence to the modern state? What roles should the government play in alleviating poverty and social ills and what specific policies are most effective? Why does our democracy in particular suffer increasing apathy and how does that compare to other regimes? Authors we read may include Charles Taylor, Michel Foucault, Hannah Arendt, Michael Oakeshott, Isaiah Berlin, Martha Nussbaum, among others.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 382-TH Animal Magic*3 Credits*

This is a junior theory course in which students will engage with the emerging field of animal studies. We will consider the role played by non-humans in the field of cultural studies, social theory, philosophy and literature. In particular, we will study the history of animal representations in the Western literary tradition, in film and in popular culture. We will also consider the social and cultural implications of pet-keeping, dog shows, animal sacrifice, scientific experimentation, taxidermy, hunting, fur-wearing and meat-eating. We will study recent films, novels and cultural events that reveal how our interaction with non-human animals shapes our understanding of the human.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 383-TH Image, Time, Movement: Deleuze*3 Credits*

Proposes to study Gilles Deleuze's philosophy by looking closely at his writings on the temporal art of cinema and to a lesser extent, his writings on music. To understand Deleuze's theory of these arts, the course examines his general concepts of movement, time and the image. Since this aspect of Deleuze's thinking is strongly influenced by his reception of Bergson, study also includes relevant texts by this somewhat neglected philosopher. Classwork includes the viewing of films.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

PHIL 435 Art Meets Ecology*3 Credits*

Cross listed with AH 435. The poet, Rainer Maria Rilke, suggests "the artist's task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us". Sculptor Jackie Bookner echoes Thomas Berry's belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do (Art Journal, Vol. 51, No. 2, Summer 1992). Students in this interdisciplinary course will explore these ideas through ecological field studies at Baltimore's herring Run Park. Their research into basic ecological principles (energy flow, cycling of matter, adaptations/ changes in form and interrelationships) will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create. Lectures, field experience and notebook, independent project and written critique form the basis of this class.

This is a 6 credit course. Concurrent enrollment in AH 435 required. Prerequisite: AH 201 and HMST 101.

RELG 222-IH1 Eastern Philosophy & Religion*3 Credits*

Examines classical texts and writings of the major thinkers of ancient India and China, with a view to understanding the intellectual foundations and development of these respective cultures. Readings include, among others, students read the Upanishads and the Bhagavad-Gita, the Buddha's Sermons and biography, Confucius' Analects and the Tao te Ching. The class examines the centuries-long discussion between these thinkers regarding such fundamental philosophical topics as the structure of reality, the nature of the human self, the religious issues of destiny of the soul and the existence and nature of God and the moral and political concerns of human social duties and proper techniques of ruling. In surveying this long exchange of ideas, students consider the historical forces that shaped and prompted these ideas and the historical influences that they in turn imparted.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

RELG 270-IH1 History of Buddhism*3 Credits*

This course will examine the fundamental themes and principles of Buddhist philosophy, beginning with the early life experiences of Siddhartha Gautama (the Buddha), continuing through the development of the Hinayana and Mahayana schools of Buddhism and culminating in the philosophy and way-of-life of Zen Buddhism. Texts will include: The Dhammapada, The Heart of the Buddha and Zen Mind, Beginner's Mind.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

RELG 360-TH Religion & Storytelling*3 Credits*

This course will examine how stories and storytelling combine entertainment and instruction to create, reflect, transform and sustain different religious contexts and the beings that inhabit them. We will use stories from various religions and cultures as opportunities to learn about diverse ways of experiencing, imagining and understanding existence in the world. Through specific examples from Native American, South Asian and European-American storytelling traditions, student will encounter Christian, Jewish, Hindu, Muslim and indigenous religious traditions. We will also focus upon the act of storytelling and study how different modes of human communication and relationship affect religious experience. Concepts for inquiry will include truth, belief, religion and culture. As we encounter the content of stories and the role of storytellers we will also think about creation, healing, gender roles, resistance, empowerment and socialization.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

RELG 369-TH Religion & American Consumerism*3 Credits*

This course explores religion and ways of being religious through juxtaposing locative and utopian ways of inhabiting material worlds. Discussions consider the cultural distances between western and indigenous ways of life and how religious ideas inform and shape cross-cultural modes of consumption. Readings focus on Mesoamerican religious rituals, Guatemalan woman's life, development of consumerism and its spaces in America, an economic hitman's confessions and commodification of religion through popular culture. The course encourages students to think creatively about religion and to challenge themselves to think critically as well as self-reflectively about their own culture. Is consumerism a way of life? What does consumerism reveal about Western culture and its core values?

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

RELG 465 Raja Yoga, Spirituality & Art*3 Credits*

This course will investigate the nature of human consciousness and the creative imagination from the viewpoint of Raja Yoga (the practice of meditation and self knowledge), the spiritual vision of Wassily Kandinsky and the place of the artist in that vision and the Japanese aesthetic sensibility of Wabi Sabi. Readings will include The Yoga Sutras of Patanjali (Swami Satchidananda commentary), Concerning the Spiritual in Art (Wassily Kandinsky) and Wabi Sabi: The Japanese Art of Impermanence (Andrew Juniper).

Prerequisite: One Academic course at the 300 level or higher, or Grad/Post-Bac standing.

SOCIAL SCIENCES**SSCI 202 Personal & Abnormal Psychology***3 Credits*

Surveys personality theories, various concepts of psychological adjustment and models of mental health. Specifically, the students examine bio-psycho-social foundations of human personality theories and normal and deviant human behaviors. The class format includes lectures, discussions and case studies. Fulfills social science requirement.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 215 Social Problems: Anthropological View*3 Credits*

Investigates contemporary cultural scenes through the study of newspapers, periodicals, tests, media and guest speakers. Students concentrate on the important cultural markers of postmodern society: violence, ethnic relations, gender roles, ecology and alternate belief and healing systems. Formerly titled Anthropology of Postmodernism. Fulfills social science requirement.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 219 Writing Culture: Ethnography*3 Credits*

When words gather together with energy, other places, other people and other voices stir in a parallel life. The writer can feel more alive too, alert and connected to a welling inner source that flows outward toward other lives. This at least is the ideal. But words sometimes refuse to be summoned, leaving a writer sluggish and adrift, or worse, alone and depressed. This class offers inspiration, purpose and nurturing company for non-fiction writers. Throughout the semester we will engage with the best of new anthropological writing and write a great deal ourselves. Our aim is to improve our ability to describe with vivid accuracy, to lay out ideas with clarity, to make every word count. Writing composed with craft touches readers on several levels — intellectual, emotional, aesthetic — and the impact lingers longer than words dashed off. At its best, strong writing can direct attention to suffering and injustice, deepen compassion and outrage, elaborate imaginative alternatives and mobilize energies for action. Become a crafter of words.

SSCI 220 Anthropological Readings*3 Credits*

This course is an introduction to the basic concepts, methods and perspectives of the social sciences with special attention to cultural anthropology and the study of cultural groups, including native peoples of South and Central America and Native Americans and indigenous peoples of the North. No prerequisite. Fulfills social science requirement.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 223-IH2 Introduction to Cultural Anthropology*3 Credits*

Humanity is a puzzle: we have highly developed intellects, yet again and again we make terrible decisions; we are co-operative yet also intensely selfish. We create beautiful art yet leave the world in an ugly mess. We claim to be loving, yet spend much of our time hating each other. We create technologies which generate great wealth yet most of humanity lives in abject poverty. There is a striking distance between human potential and ability to make a fulfilling life on earth and the actual miseries human beings create for themselves and for other species. Why is humanity like this? How does the world work? Cultural Anthropology tries to solve these puzzles of our contemporary existence. Frequently its method is comparison. By looking at other cultures we realize that much of our own taken for granted life is neither natural nor universal. In this introductory course, we trace the history of the discipline, from it origins to the present day.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 228 The Genesis of Anthropology*3 Credits*

This course answers the questions who, what and the how's regarding the board discipline of Anthropology. It differs greatly in its scope from the rest of Humanities due to its "Holistic Approach" stressing Culture and its influence on all human behavior. Although the sub-groups are specialized, Anthropology is about "The People". Join the journey as archeologists, primatologists, physical and cultural anthropologists enter unknown locations around the world. We will investigate numerous indigenous cultures with pathfinders as they unravel and collect data and build theories regarding humankind. After collecting fieldwork information and living with numerous societies searching for different cultural traits and behavior, we will discover how Anthropology has evolved and presently identifies the universality of being human.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 229 Social Cognition*3 Credits*

Several books appeared and became NY Times best sellers, in recent years that attempted to examine human potential and societal issues, such as Blink and What the Dog Saw by Malcolm Gladwell and Hidden Brain by Shankar Vedantam. They discuss contemporary issues that confront us, including implicit racial bias, bystander apathy, the myth of innate ability, to mention a few. These are fascinating topics and a nontraditional psychological analysis often reveals issues that are often not obvious by rational analysis. Other issues that may be addressed include crimes and criminal personality, subliminal influences and even alien abduction and past life regression from a scientific standpoint.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 235 Women & Sexuality*3 Credits*

This course will examine the shifting history and politics of women's sexuality in the United States. We will explore how sexual behavior and the meanings of sexuality have changed over time and how they have varied depending on race and class. We also analyze how second-wave feminism has altered how our society views and contests female sexuality. This course places female sexuality in the context of broader shifts in American history and culture.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 239 Tribal Societies*3 Credits*

An anthropological journey exploring the realm of indigenous cultures around the world. Taking a holistic approach, students weave the paths of adaptation that form these cultures by investigating their environment, values, beliefs, rituals and socioeconomic systems. It is important to be aware of these cultures to attain a view of our past and understand the multitude of problems of contemporary tribal peoples.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 240 Perception & Cognition*3 Credits*

Perception is the process through which sensations are interpreted, using knowledge and understanding of the world, so that they become meaningful experiences. Thus, perception is not a passive process or simply absorbing and decoding incoming sensations. People fill in missing information and draw on past experience to give meaning to what they see, hear, touch, smell, or taste.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 245-IH1 Warfare & Peace in Pre-State Cultures*3 Credits*

This course investigates the world views, practices, issues and concerns of pre-literate cultures regarding the age-old question — Is humankind innately aggressive or peaceful? The emphasis of the data will reflect a holistic/systemic view of several well-researched tribal societies such as the Warani, Basami, Yanamamo, Pygmies, Tunga, Arunta and the !Kung Bushmen.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 249-IH1 Thanatology*3 Credits*

This is a course in intellectual history focusing on death and dying. We will consider how the process of death has been approached in different cultural and historical traditions, with particular emphasis on spiritual, philosophical and ethical issues in relation to death and bereavement. Themes include death in the arts (especially fiction), funerals, immortality and resurrection, psychological dynamics dealing with death, grief, suicide, the aesthetics of death, the afterlife and ultimate questions in relationship to death and bereavement. Particular emphasis will be placed on works from the Classical period to the Renaissance, mostly (but not solely) in the western tradition and, if possible, the class will include a visit to a local mortuary.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 253-IH2 History of Mind & Consciousness*3 Credits*

The course explores the history of thinking about the origin and nature of mind, consciousness and cognition, as well as the history of the science of psychology and the study of abnormal behavior. After a brief introduction to the science of mind that includes the thoughts of ancient and 17th and 18th century philosophers, we will focus on the modern history of psychology as seen through its major systems or schools of thought, such as functionalism, structuralism, behaviorism, psychoanalysis, Gestalt and existentialism. We will examine the changing attitudes about the diagnosis and treatment of mental illness in the United States as well as look at the depiction of psychology in modern cultural artifacts (including print and screen). We will look at the future of psychology in terms of the focus today on the brain as the origin of mental disorder and drugs as the cure for almost every psychological ill.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 254 Death & Dying: Last Frontier*3 Credits*

Humankind has always been in wonder of the mysteries of death and the possibilities of an after-life. Dying and death is an inevitable part of the sacred circle of life. This topic is of particular interest and often an obsession for the imaginative and creative art student. This class will examine this topic taking a multi-media cross-cultural comparative approach stressing ritual, spiritual practices and world views. Our classroom will reflect “community” within a sacred space; an environment of enlightenment on a multiplicity of levels. The goal of this revived course is to gain a greater understanding and awareness of this rite of passage that we must all face and it’s impact on society, family and friends and the “star” of the drama, the individual. Come share and experience the journey.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 275-IH2 Native American Studies*3 Credits*

This course is an introduction to Native American studies with a particular focus on Native American religion. Like other indigenous religions around the world, Native American religions permeate the entire way of life and their cultural expressions are enormously rich and creative. Native American religion expands usual definitions of world's great religions by including relationships to land and spiritual dimensions of the material world. The land has religious meaning and the natural environment is ultimately sacred. Readings focus on Mesoamerican, Lakota (Sioux) and Haudenosaunee (Iroquois) traditions. Students will explore Native American cosmologies, creation stories, giving thanks prayers, vision quests and ceremonial culture. Readings, films and discussions address such critical issues as colonization and its consequences for Native Americans, sovereignty, freedom of religion, land rights, responses to climate change and globalization. The course invites students to reflect upon the contentious history of inter-cultural contact between indigenous and immigrant people of the Americas.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 284 Family Matters*3 Credits*

At the root of human behavior is the need to survive. Cooperation and alliance making is of paramount importance. This course examines in depth the adaptive mechanisms of kinship and descent within various traditional /indigenous cultures around the world and through time. We will discuss family structures in horticultural, nomadic, pastoral, hunting and gathering and formal agrarian settings.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 285 Celebrity*3 Credits*

What is celebrity and how does one acquire it? Celebrity is not purely a twentieth century phenomenon. This course will track the history of celebrity and charisma, from Alexander the Great to current movie and television stars. We will consider the social, cultural and psychological issues surrounding fame and notoriety and look at how and why cultures are compelled to create and worship their own celebrities. The course will include a series of film screenings.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 300X BSEP Social Science Elective*3 Credits*

Social Science electives taken through Baltimore Student Exchange Program (BSEP). e.g. Psychology, Sociology, Anthropology, Criminal Justice, some Politics and Economics, etc.

SSCI 305-TH Human Development*3 Credits*

This course is an introduction to human development across the lifespan. It is designed to cover major developmental issues in physical, cognitive and social/emotional realms from infancy, toddlerhood, early childhood, childhood, middle childhood, adolescence, early adulthood, middle adulthood and late adulthood. Students will learn the major developmental theories in the field, as well as current "hot topics" within human development from opposing points of view. Students will be expected to use critical thinking, research, writing and presentation skills.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 306-TH Capitalism & Its Critics*3 Credits*

Since the fall of the Communist regimes 20 years ago, it has been taken for granted in the West that the Capitalist economic system is the best possible economic system, indeed, the best by nature and our destiny as a species. This was of course not always the preponderant

view. For most of its history, Capitalism was not supreme and its supremacy self-evident, but rather, it knew significant competition — and in many parts of the world, still does. In light of the recent — and devastating — credit crisis that rocked the global economy in 2008, Capitalism's nature and its self-evident supremacy, very much came into question. Perhaps, critics wondered, it's time to reconsider our embrace of bare-knuckled Capitalism in the West; perhaps it is time to consider subtler variations, compromises, hybrids — and evaluate the strengths and drawbacks of the Capitalist system anew. Perhaps it is time to admit what kind of Capitalist economy we have cobbled together — its essential problem might be that it is not in fact very 'Capitalist' at all! Imagine that. In this course, we will look at some of the most prominent writings in the 'canon of Capitalism,' as well as important contemporary voices critiquing the nature and character of the Capitalist system and how we have allowed it to develop today.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 310-TH Anthropology of Emotion

3 Credits

Have you ever felt the welling-up of rage, the tender pangs of love, or the emptiness of despair? The emotions are a tantalizing subject for examination because they appear to tell us about our true selves. Yet anthropologists suggest that the emotions are neither individual nor universal. In this course we consider a broad sweep of emotions: fear, disgust, paranoia, pride, envy, compassion and desire, examining how they vary across the world. Why, for example, don't Inuit people show anger? How can we explain the British "stiff upper-lip"? And does it feel the same to fall in love if you do it in Baltimore or Bali? We also consider the political economy of the emotions: when lives are dominated by hunger, what becomes of love? When assaulted by daily acts of violence, what happens to trust?

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 315 Intercultural Communication

3 Credits

This course will explore issues in intercultural communication, balancing a review of primary research and theoretical writings with practical applications for international study and work, art-making and media production. We will move from an understanding and critique of major work in the field of intercultural studies including theories focusing on adaptations in interactions, identity, effective communication and adjustment. Significant features of the course will be guest lecturers from fields such as anthropology and intercultural education and a community engagement project in which we will apply theoretical understanding to service projects with community organizations working with diverse populations in Baltimore city.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 316 Belief Systems: Alternate Paths

3 Credits

Offers artists a means to explore their curiosity about such topics as magic, witchcraft, voodoo, the occult and other beliefs within an anthropological setting.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 321 Creativity & Community

3 Credits

Examines the relationship between art practice and community building, drawing from the work of Paolo Freire and Saul Alinsky, as well as Kenneth Koch's and Wendy Ewald's work with children. Students study the use of poetry, theatre, improvisation and photography in collaboration with communities who are engaged in the work of self-definition and cultural expression. Participants also work with students and parents on collaborative projects that are publicly exhibited. CAP course.

SSCI 323-TH Globalization & Its Discontent*3 Credits*

Our world seems to be getting ever smaller: natural disasters in one part of the planet reverberate around the globe; American fast food can be enjoyed in most every nation; information streams electronically across the earth in a matter of seconds. Is this a good thing, this “globalization”? Some think it is. Some simply think it’s inevitable. And some react with immense anxiety and animosity. Why such an uproar over globalization? First of all, what is globalization exactly? It is a rather nebulous term, in fact, made so by the immensity of its scope: globalization refers to an amalgam of political, economic, cultural and social theories. This course aims to explore the various incarnations and aspects of globalization, in order to amass some definition of it. Evaluates globalization as a theory and considers the many compelling criticisms of it, as well as its real and possible consequences.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 325-TH Anthropology of Childhood*3 Credits*

Why do infants in Kenya sit unsupported at four months when most Western infants cannot achieve this skill before six months? Why are Chinese babies toilet-trained by twelve weeks, while American children remain in diapers into toddlerhood? Why do Beng mothers in the Cote d'Ivoire decorate their babies with jewelry and paint? Are babies divine, or do they have the devil in them? And should parents talk to their infants, or is it a waste of time? Child rearing is often viewed as a matter of “common-sense,” when, in fact, ideas about children and how they should be raised vary a great deal across cultures and throughout history. In this course we draw on anthropological research to study childhood from birth to adolescence. We examine infant development, asking how much is universal; discuss the every day actions — toileting, feeding, sleeping and crying — that make babies into social actors; and evaluate the impact on children of poverty, migration and war.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 326-TH Visual Anthropology*3 Credits*

Anthropology has a long and at times troubled history of engaging with film and photography. In this course, we explore the legacies of visual anthropology in the collections of exotic artifacts and images that circulated in the West as popular spectacles, scientific specimens and as works of art. We then examine key movements in the history of ethnographic film, consider ethical and philosophical debates about the objectivity of the filmic image, examine the power relations inherent in the ethnographic gaze and unpack the politics of inter-cultural representation. Finally, we consider how new media shapes the anthropological endeavor. Rather than approaching visual anthropology with a divide between “anthropological content” and “aesthetic composition” this class will attempt to foster both, pushing an artistic eye toward newly unfolding anthropological concerns.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 330-TH Cyberpsychology*3 Credits*

This course will be an immersive experiment in which we use online forums to investigate the effect of virtual communication upon our behavior and attitudes toward each other. Face-to-face class sessions will be held once every three weeks. During the two weeks in between our physical meetings, we will “meet” online in order to discuss how we experience online realms as psychological spaces with meaning and purpose, an intermediate zone between self and other and even as an extension of their own minds. Students will read theory and research concerning how attitude change and social influence are affected by online discussions and learn to evaluate healthy versus pathological internet use and the various psychological needs addressed by cyberspace (needs for sex, belonging, relationships, mastery and achievement, altered consciousness, self-actualization, transcendence). We will also experiment with the question of how people's past relationships lead them to misunderstand and misinterpret one

other online. Readings will be drawn mainly from the work of John Suler and Sherry Turkle. Students should be willing to talk about personal issues in class.

Prerequisite: HMST 101 or Permission of Instructor.

SSCI 337-TH Very Bad Things

3 Credits

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.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 344-TH Women & Islam

3 Credits

This course will introduce students to the anthropological study of the position of women in the contemporary Muslim world. Students will examine ethnographic and literary works that illustrate how the construction of gender is impacted by their participation in a lived Islam, how Islamic belief and ritual shapes gender rites, how notions of family, marriage, widowhood and modernization, nationhood, politics, reform, aid-programs, education and work affect women's lives. One important case study will be the examination of women in Afghanistan, whose lives have been impacted in the last 30 years by wars, civil wars and Western interventions.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 345-TH Activism & Social Theory

3 Credits

Efforts to understand human society have always been linked to activist struggles to achieve social change. This course examines some of the major social theories of the 19th and 20th centuries, including Marxism, critical theory and postmodernism. Students consider the influence of these ideas on social movements such as the labor movement, the student movement of the 1960s and the anti-globalization movement and discuss the ways in which the form, content and goals of activist efforts evolve in connection with ideas from philosophers and social scientists.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 376-TH Urban Theory

3 Credits

The aim of this class is to obtain new knowledge of the city by conducting critical “listenings” of the city of Baltimore. Throughout the semester, students identify, research and then experiment with various experimental, exploratory tactics, including (but not limited to) the ambulatory drift (as practiced by the Surrealists) the derive (as practiced by the Situationists), stalking (as practiced by Yoko Ono), flânerie (as practiced by Walter Benjamin), Rhythmanalysis (as practiced by Henri Lefebvre), urban detective work (as practiced by Phillip Marlowe and Jake Geddies) and actor-network theory (as practiced by Bruno Latour). While the pedagogic intent of this course therefore tends towards the epistemic, ultimately, the point is to encourage artists, architects, activists and the like to engage their cities in ways that resist our predefined notions of what the city is or should be.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 387 Poverty & Homelessness*3 Credits*

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 explores 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.

Prerequisite: Earned credit or concurrent enrollment in HMST 101

SSCI 428 Globalization & Dispossession*3 Credits*

This course will explore processes of globalization and dispossession through careful analyses of race, class, sexuality and nation. How do capitalism and violence produce how subjects are gendered, racialized, classed, sexualized, nationalized and dispossessed in the contemporary? How do we understand and theorize globalization so we understand how intimately the linked processes of capitalism and violence are to the dispossessed subjects of globalization? This course will offer anthropological ways of seeing and thinking through mutually imbricated processes of globalization and dispossession.

Prerequisite: 3 credits of IH1 and 3 credits of IH2, or HMST 220 or HMST 230

SSCI 476 Stages of Life: Cross-Cultural*3 Credits*

This course examines and cross-culturally compares the concepts and associated rituals surrounding the life crises events of birth, puberty, marriage and death. In addition, the material will reflect the phenomena of initiation into secret societies, the military, fraternity hazing, college graduation and mid-life crises.

Prerequisite: HMST 101 or Permission of Instructor.

SSCI 485 Conflict & Coexistence*3 Credits*

The course introduces students to research and studio practice surrounding the topic of settlement patterns and strategies in the Middle East, from the origins of town life to the contemporary period. Topical discussions will focus on issues like settlement patterns and lifeways in the Middle East; the importance of nomadic pastoralists and other "alternatives" to patterns of sedentism; the role of geography and natural resources; behavioral and cultural reactions to stressed geographies and ideas of sustainability; interaction of different settlement/behavioral patterns through time, the art and architecture of early city dwellers and survivals of traditional lifeways in the contemporary era. The weekly six-hour course meeting will be divided in to lecture and discussion periods and studio-based practice involving mapping, modeling and other environmental design techniques.

This is a 6 credit course. Concurrent enrollment in AH 485 is required.

Prerequisite: AH 201

ILLUSTRATION

IL 100 Drawing as Illustration*3 Credits*

This course gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of story telling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This class includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration.

First year students only

IL 138 Introduction to Illustration*3 Credits*

This course is an introduction to the ever-changing and exciting world of illustration in all its capacities. Through lectures and assignments students become exposed to and experience the multiple facets of illustration today, such as book illustration, editorial, sequential art, concept art, character development and others. The relationship of Illustration with other fields such as Animation, Graphic Design and Painting is examined.

First year students only

IL 200 Sophomore Illustration I*3 Credits*

Designed to provide an informative initiation into the discipline of illustration, this course includes information on the history of illustration and instruction and demonstration of traditional and digital techniques. Students learn to be adept at variety of media and investigate the role of the artist as storyteller, problem-solver, symbol-maker and social/cultural reporter.

IL 201 Sophomore Illustration II*3 Credits*

A continuation of Illustration I, this course is more challenging. The course includes media demonstrations and a continuation of discussion of historical and contemporary illustrators. Emphasis is on the elements that form strong visual ideas.

Prerequisite: IL 200

IL 202 Visual Journalism*3 Credits*

Observational drawing is the foundation for all work and study in visual journalism. In the tradition of the best visual reportage, students travel off campus throughout Baltimore City meeting and recording its people, music, social fabric and urban landscape. This class blends experiences like Baltimore Symphony Orchestra rehearsals, jazz ensemble sessions, market scenes and the streets of Baltimore's ethnic neighborhoods into a rich stew of social politics, on the street and in the community. Historical examples of reportage art including Honoré Daumier, Kathe Kollwitz, Ben Shahn, George Luks, the Ash Can School, Jacob Lawrence, Saul Steinberg, Julian Allen are studied and utilized. Students fill sketchbooks, expand to more finished pieces and learn how to create art that literally moves.

IL 203 Studio Remix: Illustration for Kids*3 Credits*

In this class students will explore how illustration applies to our youngest audiences. Whether for toys, games, books, apps, apparel, room decor, or any other area, illustrating for children requires both playfulness and thoughtful communication. The projects will explore a range of formats, familiar and new and will challenge students to explore, teach and play as they illustrate.

IL 203F Studio Remix: Fine Art Illustration*3 Credits*

In this hands-on studio the two realms of Fine Art and Illustration are explored through drawing, painting, mixed media, with digital options. Working from the model, photography, sketchbooks, memory, automatic drawing and dreams, we will explore the cross-pollinations, conflicts, enrichments and influences, of unbridled creativity and collaborative applied problem-solving. Total commitment to drawing will be stressed.

IL 203G Studio Remix: Technical Illustration*3 Credits*

An introduction to Architectural Illustration and Medical Illustration. This course explores methods to depict three-dimensional illusionistic space. Particular emphasis is placed on learning and applying the key concepts of linear perspective through studio exercises and direct observation. The second part of the class introduces students to the creation of illustrations which record and disseminate medical, anatomical and related knowledge.

IL 203H Studio Remix: Narrative Color*3 Credits*

In this class students will learn to use color to create mood, time and place, emphasis, temperature, drama, etc... They will explore objective versus subjective color, psychological color, monochromatic schemes, complementary color schemes and other color arrangements. They will learn how to build suspense with color, create empathy, amuse, disturb, delight, etc. This will be done through weekly assignments in a variety of two-dimensional mediums.

IL 203J Studio Remix: Maps & Places*3 Credits*

This class will look at the illustrated map and its functions. We will explore different types of maps, charts, board games and other illustrated ways of conveying information and plotting the narrative. The projects will explore the real, the imaginary, the personal and the commercial. We will look at conventions and breaking conventions. A love of hand lettering is encouraged, as is a desire to solve problems.

IL 203K Studio Remix: Performance*3 Credits*

An experimental, cross-disciplinary and multi media class. Combining traditional and non-traditional stage practices, the course will culminate in a performance at the B-Box theatre. In this class the students will develop all aspects of the production, will create environments and characters through painting, drawing, mixed media, animation and projections and will develop a non-traditional interpretation of the story.

IL 203L Studio Remix: Storyboards*3 Credits*

In this class students learn to use the language of storyboards, how they resemble and are yet distinct from other forms of sequential art. Their origins and history are discussed, examples of great story board artists examined and assignments are completed that hone the students skill for working in this format. Storyboards applications to all kinds of motion-based entertainment (film, video, TV, animation, games, etc) are covered in the course.

IL 203M Studio Remix: Portrait*3 Credits*

Studio Remix: Portrait is a class devoted to the study of portrait work as it pertains to the illustration field. Assignments will be based around portrait work in a range of styles from highly realistic and detailed to minimal and cartoonish. Sketchbook homework, biweekly assignments and in class model drawing and experimentation will also play a part in the curriculum.

IL 225 Narrative Collage*3 Credits*

During the early 20th century, collage emerged as a populist form that embraced early commercial ephemera. The cut paper effect was further mimicked in mid-century graphics and also rose to prominence in editorial art in the 1970s and 1980s. This course explores a variety of contemporary uses of collage from using found ephemera to creating students' own collage materials.

IL 228 Character Design*3 Credits*

Students will delve into a universe where character is king and where good character design is taught through an emphasis on idea, shape, structure and fun factor. The goal: to create characters that captivate the eye, provoke the mind and pull the viewer into their world. Students will learn how to breathe life into their characters through drawing from the model, studying the anatomy and observing movement. These ideals will be reinforced by watching them in action through inspiring art presentations, animated films/shorts and video games.

IL 230 Narrative: Words & Pictures*3 Credits*

This class deals with how to tell an original story. The basic aspects of narrative structure are covered in this class. Students learn to make their own stories through writing and image making. These include personal narratives, adaptations of Classic tales and new fictional creations. Students address how to make sound choices when it comes to expressing a range of aspects that contribute to narratives. Stories will have conventional and non-conventional plots and utilize a variety of materials, both traditional and nontraditional.

IL 236 Photography for Illustrators*3 Credits*

Photography can be an invaluable tool for illustrators: it can be used to create references for painting and drawing, it can be incorporated into hand drawn images in collage and digital illustrations and it can be used to reproduce and modify finished illustrations. This class will explore the specific photographic methods most useful to illustrators: How to pose, costume and light models, how to shoot for imaginary or fantasy images, how to photograph one's portfolio of work, etc. The relationship with photography work of several historical and contemporary illustrators will be examined and analyzed and students will complete a series of assignments based on the material covered in class.

IL 238 Digital Illustration*3 Credits*

In this class projects start with sketches and then move quickly to the digital realm. Assignments emphasize traditional illustration skills such as visual problem-solving, rendering and drawing, while exploring the digital possibilities to execute the artwork. Students spend half of their time in the studio working on sketches and concepts. They spend the second half of their time executing these assignments in digital programs. The emphasis will be on Adobe Illustrator and Adobe Photoshop. Crossing software and mixing media are encouraged.

IL 240 Drawing from the Tablet*3 Credits*

This course is being run concurrently in the Illustration department and the General Fine Arts department as one double section class. In this class students will work in the traditional studio/life drawing manner with models and varying timed sessions [quick sketch through sustained drawing] but will work exclusively in digital form using tablets and laptops. Composition, action, dramatic lighting and many other drawing schemes will be employed.

IL 247 Concept Art*3 Credits*

The origins and multiple applications of concept art, from its origins in scenography, production design and costume design to its current forms for film, television, animation and video games are investigated along with the confluence of the visual arts and the performing or movement based arts. Students learn the basics of this practice through assignments that involve a variety of stylistic approaches.

IL 262 Painting Techniques for Illustrators*3 Credits*

In this studio class, students will explore painting within the context of illustration. Assignments include painting from the nude and clothed model, still life and plein-air painting, as well as illustration assignments such as character design, environment design and editorial illustration. Emphasis is placed on analyzing color and light, as well as palette and brush techniques. Also, there are slide lectures on topics such as color theory, illustration masters and artists' studios.

IL 263 Drawing Techniques for Illustrators*3 Credits*

In this studio class, students explore the aspects of dry media techniques best suited for narrative art. The storytelling possibilities of color, lighting, composition and perspective are examined and practiced in class and homework projects. Students learn traditional rendering techniques in graphite, charcoal, pastel and conte. Assignments include a variety of topics such as portraits, nude and clothed figures, interiors, cityscapes and landscapes. Approaches range from reality to fantasy.

IL 266 Book Illustration*3 Credits*

An introduction to the art of the illustrated story. Students learn traditional parts and functions of illustration when it pertains to books as well as the fundamentals when it comes to choosing the themes to visualize in a narrative. A basic history of the Illustrated Book is covered with both historical and contemporary examples examined. Different types of illustrated books are addressed; Graphic novels and comics are not included in this course.

IL 272 Sequential Art*3 Credits*

An introduction to the art of comics. The art of making effective, strong and original layouts is emphasized in this course. Students acquire a basic understanding of the history of the medium current trends, orthodox and experimental narrative techniques that are possible. Concentrating on the visual narrative structure, students learn how to create clear panel-to-panel transitions and dynamic layouts.

IL 307 Imaginative Realism*3 Credits*

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

IL 315 Non-print Editorial Illustration*3 Credits*

Where is the editorial illustration market headed? With the evolution and transformation from print to digital, images are being asked to perform more and more dynamically on line. For example, the Google masthead now incorporates movement. The stagnant printed

image may never go extinct; however new ways in which illustration can communicate are continually changing. This course addresses movement within an image using animated gifs to communicate ideas and to tell stories. Unlike print media, tablet and Internet magazines allow for this subtle movement. This is not an animation class in the traditional sense, but an evolution of editorial image creation to further address the shifting digital platform.

IL 325 Illustrating the Edible

3 Credits

The illustrated food market is strong and healthy and the ability to make mouth-watering, thoughtful illustrations is a marketable skill. This course explores the nature, preparation, tasting, presentation and culture of food. Students sketch and paint ingredients; cook and draw the food; visit restaurants, cafés, farms, markets and kitchens. In addition, guests may come and prepare food in the classroom as students draw. The work created is part reportage, part still life, part personal expression and an overall exploration and illustration of the senses. Homework may include visits to specific sites, buying and drawing ingredients and working on articles and assignments. Students experience local food and ethnic cuisines, appreciating the role that food plays in economics, society, family, culture and history.

IL 328 Advanced Character Design

3 Credits

This class challenges students to utilize their illustration skills to create characters for one of three genres: Film, Animation, or Video Games. The class is structured like a professional environment, with three groups working together on a project of their choosing, so emphasis on teamwork, professionalism and consistency of design and style play a key role. Each assignment requires the student to do visual research as well as explore the design of their characters from many different angles and in a way that truly explores the individual characters in depth, i.e. movement, facial expressions, details, environment, etc.

Prerequisite: IL 228

IL 333 Fantasy Art

3 Credits

This class delves into the world of fantasy subjects: fairy tales and folk tales, myths and legends, sword and sorcery and heroic fantasy, science fiction, horror and supernatural tales. Students become familiar with the visual vocabulary specific to these genres. The origin of fantasy art and its relation to symbolism, visionary art and surrealism will be examined and the work of the great fantasy illustrators will be discussed. In addition, the assignments emphasize awareness of the roles that fantasy art and escapist literature, film, animation and games play in society.

Prerequisites: DR 252 or DR 298, IL 200 and 201 and two 200-level IL electives.

IL 335 Eros

3 Credits

An exploration of sexuality and eroticism as an art topic. Students produce work that addresses pertinent aspects implicit in the subject, such as gender identities and roles, the spectrum of sexual orientation, concepts of beauty and aesthetics, paraphilias and taboos and censorship and sociocultural context. The work of both historically (Aubrey Beardsley, Felicien Rops, John Willie, Vargas, Tom of Finland) and contemporary (Chris Cunningham, Jean Paul Goude, Dimitris Papaioanou) artists will be examined and analyzed. Students may be able to work in a variety of two-dimensional mediums.

IL 338 Advanced Digital Illustration

3 Credits

Adobe Photoshop and other programs have become increasingly sophisticated, allowing artists to create illusions and mimic effects previously possible only with traditional techniques. From flat bold colors to subtle textures to the illusion of watercolor and colored ink line work,

Undergraduate Course Descriptions

this class focuses on advancing technical skills in digital programs using a variety of in-class demos, exercises, projects and assignments and step-by-step instructions. This class is for the student who wants to be challenged and is willing to work hard.

Prerequisite: IL 238

IL 340 Junior Illustration I

3 Credits

The object of this course is to provide a solid grounding in creating sophisticated ideas for images, the procedures and practices of illustration and the development of a personal vision. Students learn about representational, narrative and conceptual approaches to problem solving and how they apply to the practice of illustration in the 21st century. Techniques and professional practice are discussed.

Prerequisite: IL 201

IL 341 Junior Illustration II

3 Credits

This course is a continuation of IL 340 and the further development of a personal style and approach to illustration. Students begin to consider directions that will lead to their senior thesis. Informal discussions are held on the business of illustration, professional practices, client relations, studio practices and self-promotion.

Prerequisite: IL 340

IL 344 The Lab

3 Credits

Artists are emerging as authors and entrepreneurs in a variety of new markets and media. New methods such as print-on-demand books, the wave self-publication and festivals that facilitate distribution, prototyping, high-end output devices and laser cutters and creative directions such as body wear imagery, instructional, political or socially inspired projects, weblogs and archives, games and animation and literary works are a few of the directions being taken to create content and get ideas out in the world. In this class, students learn how to actualize one idea or theme through creating, planning, prototyping, branding, documenting, marketing and exhibiting it to an appropriate commercial, institutional, or cultural venue. Field trips, workshops and guest lecturers augment class critiques. The class is the student's laboratory.

IL 346 Sequential Art & Character Development

3 Credits

This course combines the course sequential art and the course character development into one. For students who have already taken sequential art and or character development, this course combination allows for continuation of projects already started. Students may concentrate in either or may create work in both areas of study. For students who have never taken sequential or character development, class work will be done through introductory assignments. Students develop original characters and bring them to life in innovative narratives. In addition, students' work is inspired by weekly presentations and discussions of the history and convention of comics. Students are challenged to develop their own unique styles. Class work has an emphasis on drawing with particular attention on black and white ink drawing. Final projects do not need to follow the traditional look of comics.

IL 347 Advanced Concept Art

3 Credits

This class places its focus on the art of world-building and using thinking and ideation skills just as much, if not more, than pure illustration or rendering skills. The class will teach students how to think about designing their own "world" in a meaningful and imaginative way through maps, real-world visual research, environment mood pieces, drawings of details like flora and fauna, character design, vignettes of daily life and key scenes. The student will have

to present a design bible or style guide, an accurate representation of the types of work a concept artist might actually be asked to do in the film, video game and theme park design industries.

Prerequisite: IL 247

IL 350 Illustrating Opinion

3 Credits

This course promotes illustration and design as a tool for persuasion and criticism. It examines, through historical and contemporary images (European and American propaganda from the '30s, protest posters from the '60s, the New York Times op-ed page during the '70s and alternative comics today), the practice of making images that engage the outside world. Students are encouraged to debate current political, ecological and sociocultural issues as they unfold in real time during the course of the semester. This is an advanced-level course. Students should anticipate intensive work outside of the classroom.

IL 366 Advanced Book Illustration

3 Credits

Students are expected to have knowledge of all the basic concepts involved in illustrating a story. In this class the students tackle the advanced aspects of book illustration, including styles, market, reproduction, etc. Students will work on independent projects and explore the subject in depth. A wide variety of illustrated books are addressed. Graphic novels and comics are not included in this course.

Prerequisite: IL 266

IL 372 Advanced Sequential Art

3 Credits

Having taken IL 272 (Sequential Art) in advance is required. Students are expected to demonstrate knowledge of all the basic facets of visual storytelling. This class explores advanced aspects of drawing one's own narratives in long-form sequential art. The focus is on perfecting individual approaches to media, color, lettering and formats. The students will explore current trends in the publishing marketplace relative to comics and graphic novels, develop and present professional portfolios and/or book proposals geared to the format and synthesize various exercises and assignments into a final long-form project.

Prerequisite: IL 272

IL 393 Lifestyle Illustration

3 Credits

Focuses on the methods, manners, techniques and presentation utilized by the illustrator interested in lifestyle and fashion projects. The role of the illustrator in the world of lifestyle and fashion has broadened and changed a great deal in the past 50 years. The illustrator is tasked with not only presenting conceptual work for design, but also commenting on behaviors and attitudes. Although fashion has had a longer history as practice, lifestyle provides a broader umbrella as a means of forging a sense of self and creating cultural symbols that resonate with personal identity, reflecting pop culture and communicating desires, fantasies and general visual luxury. The topic is approached from the standpoint of the casual observer and the active participant, tasked with recording the world around us and imagining what's brewing beneath it.

IL 400 Senior Illustration I

3 Credits

In this course students start to prepare the final body of artwork to be produced while in the Illustration Department, building their portfolio to achieve a personally rewarding and commercially viable group of images. Working closely with instructors and peers, students create weekly projects that are reviewed in individual and group critiques. There are visiting artists, critics and lecturers and field trips to places of interest.

Senior level Illustration majors only

IL 401 Senior Illustration II*3 Credits*

Students are encouraged to complete their portfolios and prepare a cohesive body of work to present to future clients. Students will present their work and participate in the campus-wide Commencement Exhibition and the MICA Illustration Showcase, a portfolio review by art directors and designers.

Prerequisite: IL 400

IL 405 Professional Development*3 Credits*

This course focuses on the transition from student to professional artist. Career choices available after graduation are explored including employment, freelance and entrepreneurial opportunities. Topics essential to the professional artist are considered, including careers, copyright, financial concepts, marketing, studio practice, continuing education, professional networking, pricing and ethical guidelines and more.

Junior & Senior Illustration majors only

INTERACTIVE ARTS

IA 100 Introduction to IA*3 Credits*

Students are introduced to the materials, concepts and forms of new media, robotics, games and sound. Through studio work, lectures, presentations and discussion, students are familiarized with current practices of integrated digital art making.

IA 202 Introduction to Sound*3 Credits*

This course is designed to provide a basic framework for recording, editing and composing with sound in a variety of media. No prior production knowledge is assumed. Classes will focus on creative projects, while establishing a common technical and aesthetic vocabulary through in-class demonstrations and discussions. Sound processing, editing and performance software such as Reason, Ableton Live, audiomulch and turntables will be covered.

IA 206 Creative Coding for the Web*3 Credits*

This course introduces principles and methodologies for developing engaging interactive projects for the web using the Javascript-based creative coding library, p5.js. Throughout the semester, students will gain a hands-on understanding of the possibilities and limitations of code as a creative medium. Studio time will be supplemented by readings and discussions exploring historical and contemporary perspectives on the role of the network in the visual arts.

IA 210 Interaction as Art*3 Credits*

This course is a series of media non-specific explorations of interaction and interactivity. The goal of the course is to engage students in encounters with objects and others to learn the fundamentals of interaction within the context of art. Students will investigate the way we relate to objects and people through physical engagement and group dynamics. In addition, the relationships between body, space and architecture and how we define and challenge notions of social and physical interactions will be covered.

IA 215 IA 1: Creative Coding*3 Credits*

Creative coding = Art + Code. In this class students will be introduced to the relevant technologies, contexts, histories and materials of Creating Coding for Interactive Arts. Beginning with the open source programming language Processing, a programming language built by artists, for artists, students will learn programming fundamentals while creating personal projects. The class will also introduce MaxMSP, a visual programming language for artists to build complex, interactive works. Students will develop a context for their work via lectures, presentations and critiques.

IA 220 Narrative Design*3 Credits*

This course is an introduction to narrative strategies for digital games. Using the skills learned in their previous game design courses, students learn how to analyze, design, build and test compelling game narratives.

*Prerequisite: IA 305***IA 225 Game/Play***3 Credits*

This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games and party games will be analyzed and this analysis will then be applied to designing two paper-based games over the course of the semester.

IA 230 Sound Art*3 Credits*

Sound Art is a studio introduction to the development of sound as an expressive, sculptural, environmental, networked and musical medium. Students will be introduced to a broad range of historical, contemporary and hybrid techniques, ideologies and creative approaches used by artists working in the field. The course will also survey such pivotal genres of sound art and the avant-garde as: Musique concrète, Tape music, Electroacoustic music, Industrial and Noise music, Ambient, No Wave, IDM, Glitch, etc. Artists and Composers who helped define these genres will be introduced through lecture and discussion. Concepts of interactive sound installation, acoustemology, deep listening, live performance, networked music and sound in relationship to video and the internet will also be covered.

*Prerequisite: FF 210***IA 235 Handmade Digital Music***3 Credits*

This class will feature the Arduino and Teensy microcontrollers and peripherals as standalone sound instruments/objects, MIDI/OSC inputs to sound apps or as embedded soundfile players for performance, installation and/or gaming. Making, experimenting and performing together will be central to this class. Coursework will be supplemented by presentations on best practices, historical context and critique.

*Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing***IA 240 Unity Game Programming***3 Credits*

Unity is a powerful 3-D game engine used to create mobile, web and console based games. In this course students will learn the basics of 3-D game programming, level design and C# programming.

Prerequisite: IA 225

Undergraduate Course Descriptions

IA 250 Advanced 2-D Game Design*3 Credits*

In this studio course, students will build on game design and programming skills developed in 2-D Game Design. Topics covered will include mechanic design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

*Prerequisite: IA 305***IA 252 Network Art***3 Credits*

Students will learn and apply various new media methods and technologies to create networked art projects. Sound, electronics, games, gaming, play and beyond will be used for the creation of participatory net/web events. Students will work both individually and collaboratively throughout the semester. Studio work and techniques will be supplemented by readings, lectures and discussions on current and historical perspectives on new media, electronic art, systems and networks.

*Prerequisite: IA 215***IA 255 IA 2: Installations***3 Credits*

Students will learn and apply various media, methods, concepts and technologies to create interactive and/or responsive installations. Students will investigate the way we relate to objects, people and spaces through the creation of dynamic, site-conditioned projects. Sound, electronics, participation, games, play and beyond will be used for the creation of participatory, installation events. Students will work both individually and collaboratively throughout the semester. Studio work and techniques will be supplemented by readings, lectures and discussions on current and historical perspectives on interactive and responsive installation art.

*Prerequisite: IA 215 or IA 277 or permission of the instructor***IA 277 Robotic Arts Introduction***3 Credits*

This class will introduce the arduino (www.arduino.cc) micro-controller, sensors, programming and various output devices (lights/sound/motion) as media for art making. Each student will create their own robotic work for presentation at the end of the semester. Studio work will be supplemented by lectures/presentations, video, critiques and readings.

IA 298 Game Design Special Topics*3 Credits*

This course looks at various aspects of game design, theory and practice with each semester focused on a different theme. Faculty may include the MICA's Game Lab Designer-in-Residence, or a faculty member from another program at the College. Students will be expected to be read, discuss and write about related topics as well as producing finished projects.

IA 305 2-D Game Design*3 Credits*

This class will teach the techniques of creating video games from the ground up. Students will learn to program, design, prototype and test their own projects and also work in groups. In addition to creating one's own unique games, students will learn video game history, theory and production, including current trends in digital games and gaming.

Prerequisite: IA 225

IA 310 The Soundscape*3 Credits*

This course provides an introduction to field recording and field recording composition (phonography), acoustic ecology and concepts of deep listening through the exploration of multiple acoustic environments throughout Baltimore City and its surrounding counties. The class will also take an anthropological approach and consider how different cultures, urban development and humans have influenced our sonic environment throughout history while considering its positive and negative effects. Topics covered will include soundscape theory and history, microphones and recorders, in field techniques and tools for recording sound, working in a variety of locations, basic sound editing and composition, working with Natural VLF (Very-Low-Frequency) phenomena, microsound, aural architecture, noise, hydrophones for underwater recording, building contact microphones and acousmatic composition. In addition to multiple creative projects the class will also produce a future edition of Framework, a weekly sixty minute international radio program dedicated to field recording and it's use in composition.

IA 312 3-D Game Design*3 Credits*

This class builds upon the student's technical and design skills in 2-D games and makes the jump into 3-D. Students will learn how to program, design and build games in 3-D environments with a focus on understanding 3-D work flows and tools. Students will create their own games as well as work on group projects while learning how to analyze and critique 3-D game systems.

Prerequisite: IA 305

IA 314 Installation Games*3 Credits*

This course will further the student's skills in game design and programming with a focus on new emergent forms of gaming and their use in interactive installations. Students will work on three small installations over the course of the semester both creating custom interfaces and using new game technology to create engaging environments.

Prerequisite: IA 210, IA 215 or 305

IA 315 Hybrid Games*3 Credits*

This course explores new game design techniques by having students concurrently design, build and play test a tabletop game and it's digital counterpart. Students will work in teams to build a tabletop and digital RPGs while developing stronger game design and programming skills. The goal of this course is to examine how rapid prototyping of digital and analog games can influence and improve upon a game's design. Students are expected to have a background in either programming, game design or concept art to be considered for the course. This course will work closely with students and faculty from Johns Hopkins University's Computer Science Department.

Prerequisite: IA 225

IA 316 Advanced 3-D Game Design*3 Credits*

In this course students will create small 3-D games in groups while furthering their understanding of 3-D game design, research and prototyping. The course will emphasize project management skills so that groups can successfully plan and execute their designs. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

Prerequisite: IA 210

Undergraduate Course Descriptions

IA 317 Virtual Reality for Artists*3 Credits*

This course is an introduction to the technology, methods and history of virtual and augmented reality through the lens of art making. Students will learn to build virtual worlds, gain an introduction to asset creation and become familiar with the toolsets and work flows needed to make immersive experiences. Students do not need any previous digital experience to enroll in this course.

Co-requisite: Concurrent enrollment in AN 317, totaling 6 credits

IA 320 Level Design*3 Credits*

Students in this course will learn how to hone their skills in creating compelling level design. Working with level editors as well as student made assets, topics covered will include setting player goals, planning player paths, assets optimization, procedurally generated levels and quest design.

Prerequisite: IA 210

IA 325 The Art of Electric Light*3 Credits*

This class about making art with various forms of electric light. Class members will learn how to use contemporary forms of electric light/lighting, including LEDs, EL wire (cool neon), lasers and more. Through the process of creating their own projects, students will locate their own interests and sensibilities and develop essential techniques in the medium of contemporary, electric light. In addition to studio work, history and context will be established by readings and presentations. Final projects will be shown publicly at the annual RobotFest in Linthicum.

Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing

IA 335 Advanced Game Design*3 Credits*

In this 3 credit studio course, students will build on game design and programming skills developed in Game/Play 2. Topics covered will include level design, scripted behavior and A.I., procedural content generation and mobile deployment. Throughout the semester, students will produce small, personally-directed games both collaboratively and individually. Studio work will be supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

Prerequisite: IA 305

IA 340 IA3: Intermedia Studio*3 Credits*

Individual and collective projects integrating person-to-person, person-to-object and medium-to-medium-interactions will be studied and created. Playful, Political, Experimental and Hybrid interactive forms and media will be discussed and explored. Each student will make, present and document three projects throughout the semester in the media of their choosing. Historical, critical and technical content will be provided via lecture, demo, research and critique.

Prerequisite: Any Interactive Arts course, or Permission of Instructor

IA 345 Max/MSP & Jitter*3 Credits*

Max/MSP/Jitter is a powerful, graphical, multimedia authoring environment for realtime sound and/or video. It is ideal for realtime processing of data, such as serial input (arduino/sensors, game controllers), MIDI messages, sound, video and system messages and mapping data from one media to another. Projects are created by interconnecting different icons from a library of objects that represent small snippets of code, Max's graphical interface allows non-programmers to create programs without having to learn or to write code. This course will introduce students to the basics of Max's programming interface and teach students to

construct their own patches (custom programs created within Max). Each student will work on small, individual projects throughout the semester and create a final project at the end of the course.

Prerequisite: IA 215 or IA 277 or permission of the instructor

IA 351 IA Fab Lab

3 Credits

This class will cover the basics of 2-D and 3-D design fabrication in the MICA dFab lab. Students will learn to work with a variety of 3-D printers as well as extended techniques integrating the hand made and the digitally printed to create robotic arts, sound, games and new materials projects. 3-D laser scanning will also be covered. The class is ideally suited for students whose practice incorporates electronics/robotics, sculpture, games and sound and who wish to complement their skills with advanced and experimental fabrication techniques.

Prerequisite: IA 215 or IA 277 or permission of the instructor

IA 355 Studio Techniques & Recording

3 Credits

This hands-on class will cover studio recording and editing techniques for in studio and live environments. Students will be taught best practices for mixing, monitoring, mastering, microphone design and applications, acoustics, live recording, synchronization, amplifiers and more.

Prerequisite: IA 202 or IA 230

IA 370 Robo Vision

3 Credits

This course will include gesture control, facial recognition, object detection/tracking and network/IP cams for students whose practice engages emerging media for either installation, performance and/or gaming. Students will work with the Leap Motion Controller, Kinect 3-D Camera and Web cams in Processing, Unity and Max/Msp to create personal and/or collaborative projects. Coursework will be supplemented by presentations on best practices, historical context and critique.

Prerequisite: IA 215 or IA 277 or permission of the instructor

IA 385 Live Electronic Music & Media

3 Credits

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

IA 390 Remix as Performance

3 Credits

This course will focus on the use of remixing as an artistic medium. While using audio as the primary medium, the course will also focus on the use of remixing in other media. Creative projects will involve sample slicing, video remixing, collage, constructing a DJ set, live remix with a cappella vocals and free improvisation in a performance setting. We will explore the history and techniques of scratch DJing with turntables, finger drumming with samplers such as the Akai MPC series and MIDI mapping controllers with software, including Ableton Live and Traktor Pro.

IA 395 IA 4: Project Studio

3 Credits

This is an advanced maker studio for students who have taken any Robotic Arts, Sound and/or Game courses and who wish to devote an entire semester to research, build, present and document a personal or collaborative art project. The class will include lectures, readings, technical demonstrations and critiques tailored to the work developed in class.

Prerequisite: Any Interactive Arts course, or Permission of Instructor

IA 408 Tactical Media

3 Credits

Tactical Media is the political intersection of participation and electronic culture. The premise of this course is that the reality presented to us by institutions is almost entirely false. Students will study how Media and Interaction are used to create false narratives and learn to develop, test and implement actions that subvert these mechanisms to glimpse the underlying complexity of contemporary culture. Class participants will create three self-directed or collaborative projects during the semester. Lectures, presentations and class exercises will provide a context for our work.

Prerequisite: Any Interactive Arts course, or Permission of Instructor

IA 430 Media Performance Lab

3 Credits

The Media Performance Lab produces a public media performance event featuring specific works developed in a collaborative environment and including students from MICA, Peabody and the Graduate Towson Theater Arts program. Students engage in the investigation of a range of interdisciplinary multimedia projects, including Internet, live performance, electronic theater, installation, video and animation. This course is envisioned as an ongoing structure to bring music, theater and visual arts students together from sister institutions within Baltimore, to promote and facilitate the creation of intermedia art and to further explore shared resources, joint research and exhibition/performance opportunities.

Juniors, Seniors and Post-Bac/Graduate level students only

IA 475 Robotic Arts: Advanced Studio

3 Credits

This studio class will focus on making art objects whose contents and processes include robotics and new/electronic media. Centered around the arduino micro-controller (arduino.cc), sensors, motors, electric light and interfacing with processing (processing.org) and max/msp/jitter (cycling74.com) will be covered. Studio work will be supplemented by lectures, self-directed study, presentations, readings and critiques.

Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing

IA 498 Interactive Arts Thesis

6 Credits

Senior Interactive Arts Majors Only

IA 499 Interactive Arts Thesis II

6 Credits

Interactive Arts Majors only

INTERDISCIPLINARY SCULPTURE

IS 200 Introduction to Sculpture

3 Credits

Introduces the 3-D format and exposes students to an overview of processes, tools and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.

Prerequisite: FF 101

IS 202 Introduction to Wood*3 Credits*

This course presents an opportunity to manipulate wood as a sculptural material. Slides, photographs and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating and finishing wood. The goal is to further individual creativity.

*Prerequisite: FF 101***IS 205 Sculpture Workshop: Mold making***1.5 Credits*

Teaches the skills of mold making as a simple means of reproducing original work accurately, efficiently and in any quantity using plaster piece molds and flexible rubber molds. Consists of demonstrations followed by individual instruction for each student. Students learn how to dye and cast plastic, cast both solid and hollow forms in plaster and wax and how to prepare a pattern for metal casting in aluminum or bronze.

*Prerequisite: FF 101***IS 206 Material Transmutation/ Evolution***3 Credits*

This intensive eight-week workshop uses evolution as a metaphor for a particular process of working through materials. "A periodic table" of elemental techniques particular to each material is discovered/uncovered. Then these techniques are used "molecularly," in combination to make forms that as the weeks go on become more and more complex. The work is evolved over many generations through the selection and reproduction of "accidents." Craft, for the purposes of this class, is defined by the ability to reproduce accidents. As the work evolves and fluency is established with the material, intention and accident become confused and it is more difficult to distinguish at any given moment between which aspects of the work are the result of the artist's hand and which are the way they are due to the qualities/limitations of the ever-changing material.

*Prerequisite: FF 101***IS 208 Professional Practice: Photographing Artwork***1.5 Credits*

Do you want to learn to shoot better slides of your artwork? This class covers advanced camera use, films and filters, metering, controlling and modifying lights and professional portfolio presentation. The emphasis is on a hands-on approach through demonstrations and assignments where students use their own cameras to shoot slides of their work. Students meet individually with the instructor to evaluate their work and solve specific problems. May not be repeated for credit.

*Prerequisite: FF 101***IS 209 Professional Practice: Grant Writing Workshop***1.5 Credits*

This class guides students through the application process for grants available to graduating seniors. Students decode the specific application guidelines and forms, set up a work schedule for completing applications, select and label slides, write a grant narrative, write a résumé with an exhibition history and assemble the final grant package. Emphasizes a concrete, "how-to" approach; however, wider issues and techniques in grant writing are also discussed. May not be repeated for credit.

Prerequisite: FF 101

IS 210 Professional Practice: Self-Publishing

1.5 Credits

Students use InDesign software to create brochures of their work, exhibition announcements and business cards. Discussion includes photo retouching, color management, artist statements, interviews or essays of student's work, colophon acknowledgments and printing resources. The files can be applied to printed matter or the web. The course emphasizes a DIY approach.

IS 220 Design Method Studio

3 Credits

"Integrative Design Methodology" is a team taught course with one half of the semester devoted to pre-visualization techniques using a combination of industry standard 3-D software packages. Students will utilize the potential of this software to work through problems virtually and to conceive of and produce 3-D models for full-scale sculptural projects. The other half of the semester will be devoted the iterative process and its resulting generation of unpredictable material (and conceptual) circumstances. By interrogating both of these distinct and seemingly opposing methodologies students will discover the ways in which these varying approaches are both necessary components to contemporary interdisciplinary practice.

Prerequisite: FF 101 & FF 210

IS 225 Wood Carving as Social Practice

1.5 Credits

The course will be taught by visiting artist, Senior Lecturer and former Head of the Sculpture Department in the School of Industrial and Fine Arts (CEDAT), Makerere University, Kampala, Uganda. Professor Dr. Lilian Nabulime holds a Fine Art PhD (Newcastle University 2007). Her research is on the role of sculptural forms as a communication tool in relation to the lives and experiences of women with HIV/AIDS in Uganda. She uses everyday objects (for example, soap, sieves, cloth, mirror, metal cans, car metal parts, found objects) to embody a specific social agenda that attempts to raise awareness and promote discussion as well as moving the meaning of art beyond the visual.

IS 240 Social Practice Studio

3 Credits

What is now called "social practice" in contemporary art has a long history rooted in the late 1960s, when artists like Allan Kaprow created participatory events called Happenings and Joseph Beuys coined the term "social sculpture." Both were inspired by the utopian desire to blur the boundaries between art and everyday life, as well as the democratic belief that everyone is an artist. As Beuys said, "every sphere of human activity, even peeling a potato, can be a work of art as long as it is a conscious act." These ideas have been elaborated by generations of artists associated with Fluxus, conceptual art, performance, site-specificity and institutional critique. Since the 1970s, the legacy of social practice has been significantly shaped by the feminist politics of many women artists including Suzanne Lacy, Mierle Laderman Ukeles and Martha Rosler. Reaching beyond the traditional studio production of objects, these artists aspire to transform social relationships, constructing aesthetic experiences and situations that use food, self-organized education, alternative economies, walking, conversation and other forms of social cooperation as the material of art. This class will introduce students to the theory and practice of socially engaged art through a participatory process of research and co-learning. Working individually or in small groups, students will produce a series of projects that are informed by weekly readings, screenings, discussions and field trips.

Prerequisite: FF 101

IS 260 Spatial Relations*3 Credits*

A sculptural exploration of space, environment and atmosphere. The sculptor works with space similar to how a pilot navigates a plane, a wanderer takes a journey, or a chess player makes moves on a game board. The course explores how objects are located in space, how systems play into sculptural practice, how artists "map" space environmentally and how the atmosphere surrounding objects can be visually charged. Students are encouraged to work across disciplines to develop their concepts by experimenting with materials, including light and sound and interaction in space. Through a series of studio assignments and readings, students develop skills to represent and manifest spatial concepts, perceptions and experiences. The critical element in making a three-dimensional work of art or performance is how the artist defines, uses, occupies and interprets space. Students create works that explore the aesthetic, corporeal and philosophical issues of space.

Prerequisite: FF 101

IS 266 Introduction to Newer Genres*3 Credits*

Offers a studio-laboratory environment for trans-disciplinary, cross-media experimentations in time-based, performance, relational, video/electronic arts, installation, light/space and locational/spatial practices. Students are encouraged to develop new methods and sites to realize their ideas and concepts through material, process, form and technology. Through rigorous critiques, students investigate their artistic intentions and how these are executed through the work to create meaning. The objective of this course is to guide students toward a thorough understanding and articulation of their work within larger cultural, theoretical and historical contexts. Importance is also placed on developing skills to documenting these genres through photographs, video and other techniques.

Pre-requisite: FF 101 and FF 210

IS 271 Figurative Reflections*3 Credits*

This course provides a unique opportunity to combine life drawing and sculpture together. Focus revolves around in-depth study of the human figure, emphasizing anatomy structure, proportions, mass and quick studies. Both disciplines enrich eye-hand coordination. At the end of each sculpture exercise students are encouraged to photograph their work.

Prerequisite: FF 101

IS 272 Introduction to Figure Sculpture*3 Credits*

An introduction to the fundamentals of making both figures and portrait heads from models. Small quick clay sketches, bas-relief and plaster waste mold techniques are covered. At the end of each exercise students are encouraged to photograph their work.

Prerequisite: FF 101

IS 275 Metal Casting & Foundry Process*3 Credits*

In this metal casting course we will concentrate on the casting of Aluminum, Bronze and possibly Iron. We will utilize several different types of processes: rubber molds, ceramic shell molds, resin bonded sand molds and green sand molds. We will discuss the benefits of each and when it is appropriate to use a particular method over another. Pattern making in wax, wood and rapid prototypes will be discussed, demonstrated and used. The history of metal casting as it applies to art and industry will also be discussed, along with various chasing (finishing) techniques and patinas. Material expenses are to be paid by the student and can range anywhere from \$150 to several hundred dollars, depending on the nature and scale of the student's work.

Prerequisite: IS 200 or Post-Baccalaureate student standing.

Undergraduate Course Descriptions

IS 280 Green Wood Working

3 Credits

Green wood working is a technically advanced, specific study of wood as a sculptural medium. This study begins with a living tree or a freshly cut log. The living material of the tree is encountered directly. The class provides a means for furthering a safe technical mastery of raw wood. Students learn a combination of modern and traditional skills in modern milling (sawing logs into planks), drying and skills in wood bending, riving and shaping. Hand tools and some power tools are covered.

Prerequisite: IS 202

IS 285 Metal Fabrication

3 Credits

The emphasis of this course is to introduce students to various metal working processes and materials. In this course students will develop their technique by exploring steel fabrication, welding and various other hot and cold metal working skills. It is expected that through mastery and the application of these processes as a means to an end, students will combine formal and conceptual subject matter to articulate their own artistic direction. For students enrolled in a second or third instance, it is an expansion upon the knowledge and techniques learned during their first completion of the course. Students become an integral part of the studio and are expected to work toward developing a more cohesive body of work through more specific investigation and research.

Prerequisite: IS 200

IS 287 Sustainable & Recyclable Materials

3 Credits

The act of consuming is fundamental to living in a culture that thrives on capitalist ideals. In our society, consumer culture has had a negative effect on the natural environment and human well being due to irresponsible design. Ecological design can play a part in restoring our interconnectedness with the natural world. The Recyclable and Sustainable Materials workshop will explore materials and methods that promote sustainable and ecological solutions in art, design, architecture and fashion. We will examine designers and artists who play an integral role in promoting environmentally conscious products and concepts.

Prerequisite: FF 101

IS 290 New Language

3 Credits

Nonsense has been used as a critical device throughout the history of modernism. Much of this critique was directed towards the following interrelated and over arching assumptions of the modernist project: (1) It is possible to completely and fully describe the world and (2) in order to do that we must be able to see from more than one place or perspective at a time. Students work through these assumptions in their assignments. They attempt to make visible that doubling that is always already there, presupposed by our Cartesian language. To do this, they enter into their own specific nonsense. They have to "observe in order to see what they would see if they did not observe" (Wittgenstein). By looking at and making work that accounts for what frames the way they see, students begin to discover their own voice.

Prerequisite: FF 101 & FF 210

IS 308 Installations

3 Credits

Focuses on the multiple histories involved in site-specific works that include architecture, media and landscape, among others. Consideration is given to aesthetic, political and poetic concerns that are part of the creation of "place". Students are encouraged to explore beyond traditional art exhibition sites in order to understand how the content of work cannot be separated from its context. Model making and drawing are used as tools in the development

of ideas and processes before full-scale work is created. Students need to be highly motivated and use their initiative in order to work in this context where focus is on creating a spatial experience rather than an individual object.

Pre-requisite: FF 101

IS 316 Baltimore Urban Farming

3 Credits

This class will focus on the artistic, social, political and ecological issues of growing food in the city. We will start in mid winter by preparing seeds indoors and conducting a seminar on historical and present day issues of food production. We will look at how this activity has been approached by artists historically and look at the vast amount of new work in this area. This will be a project-based class and students will be asked to respond to this information with either a single or series of projects. We will partner with 6-8 urban farms where students will have an opportunity to learn practical gardening skills and each farms unique strengths and challenges.

IS 319 Public Art & Art Intervention

3 Credits

Creative disruption of everyday life is inherent in the exploration of public art and art intervention. The creative process is affected by working outside of the privacy of one's studio in a social sphere. These issues raise inherent questions: How does the artwork address situations and issues of concern to those who experience it? Does the work encourage wide-ranging conversations and collaborations while taking risks? Is critical reflection a priority? Students have the opportunity to consider this as they develop a series of unrelated works or a body of related ones. Individual interests determine the direction and content of the work. Slide lectures, readings and class discussions complement individual investigations.

Prerequisite: FF101+ 3 Credits of 200 Level 3-D Coursework

IS 320 Introduction to Digital Fabrication

3 Credits

Digital fabrication is literally reshaping the world around us. Digital modes of designing, thinking and making are embodied in the buildings we inhabit, the clothes we wear, the artworks we experience and even the food we eat. The integration of design software, precision robotics and innovative systems of making opens up exciting new possibilities for artists and designers. It also introduces fundamental shifts in our ways of making, our economy and our society. It demands our consideration as citizens and our thoughtful use as makers. In this course students will develop proficiency in computer aided design (CAD) working in Rhino and learn to safely and effectively use laser cutters, 3-D printers and the CNC router. Through research, discussion and practice students will learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice.

IS 322 Collaborative Partnership

3 Credits

Collaboration is a process of mutual transformation in which the collaborators and thus the common work, are in some way changed. Most important, the creative process itself is transformed in a collaborative relationship. The focus of this course is to explore collaborative partnerships. How, why, with whom and to what end does an artist become involved in this practice? Students are encouraged to consult, involve, or engage individuals or groups as a part of their creative work. In addition, studio work is augmented with readings, classroom discussions and lectures focus on how one gathers professional and technical support, the many venues of public art and the potential for community involvement.

Undergraduate Course Descriptions

IS 324 Masks & Headdresses

3 Credits

Masks and headdresses have the power to transform one's character. They make a statement about the nature of change. In this course, students explore the human body as a site and springboard for questioning art, gender, or politics. These issues are addressed while exploring a variety of materials and techniques. Armature and construction methods are introduced through video demonstrations and hands-on experimentation. Slide lectures provide historical, contemporary and cultural background information. Students are graded on their individual progress and in comparison with other students, as well as on their participation in weekly class discussions and critiques. Attendance counts. Supply costs vary depending upon the scope and scale of individual creations.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 326 Conversations as Muse

3 Credits

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 MICA community in a concerted effort to take an active, collaborative and reciprocal role in community. Students develop ideas for their projects after extensively researching possibilities and conducting self-directed outreach with a given group. 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 Baltimore, community collaborations, performances, tours, or other types of interventions.

IS 331 Puppets & Prosthetics

3 Credits

In an attempt to explore notions of reality, metaphor and myth, students create works that subvert, enhance, extend, or replace our notions of the human form. Students examine a broad range of work, from the gigantic puppets of Royal de Luxe to the work of Matthew Barney, starting with the clown nose — a simple gesture with wide-ranging cultural implications of identity. In addition to studio work, this class employs readings, films and slides to explore the use of performative objects and prosthetics devices in contemporary culture.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 333 Warped Wood

3 Credits

Students make sculptures that have been conceived to demonstrate permanent bends and controlled warps through the use of stacked lamination, heat and steam techniques. They experiment with pressing methods and determine and document the compressibility ratios and stress range of several species of lumber. Students build some equipment needed for the bending process.

Prerequisite: IS 202

IS 334 Advanced Wood: Primal Instinct

3 Credits

This course features 17th-century woodworking techniques to build sculpture of green wood. Green wood is lumber taken directly from a freshly cut log and is softer and much more pliable than commercially available dried wood. The goal of the course is to expand the possibilities of sculpture making by the direct manipulation of raw material. This study focuses on the primal reality of this raw material and the use of hand tools as a fundamental expressive force for realizing sculptural idea. Basic skills and an understanding of traditional woodworking concepts are developed by first learning to split, shape and join green wood. This process allows students to work much more quickly and spontaneously than possible with dried lumber. Students make some tools and equipment necessary for the process of green woodworking.

Prerequisite: IS 202

IS 335 Robotic Arts: Motion & Motors*3 Credits*

This class will focus on digital kinetics and smart motor control for robotic art. Using the arduino microcontroller, students will learn how to use servo motors, stepper motors, reversible dc motors, solenoids and ac motors. In addition to motor control, programming the arduino and the use of sensors will be covered. Students will produce a final project. Studio work will be supplemented by lecture/presentations, video, critiques and readings.

Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing

IS 345 Sound Installation Art*3 Credits*

Sound Installation Art is a studio introduction to the sonic possibilities of a three dimensional space while also considering sound as an independent sculptural medium. The course will address the use of sound in a variety of media including photography, drawing, video, performance and sculptural materials. Concepts of interactivity, site specific sound art, networked sound installation and kinetic sound sculpture will also be covered.

Prerequisite: IA 202 or IA 230

IS 346 Grow the Future*3 Credits*

"The best way to predict the future is to invent it." Nearly a half-century since this motto inspired inventors of the personal computer, perhaps the best way to predict the future now is to grow it. Advances in biotechnology are outpacing digital technology as new knowledge and tools open astonishing possibilities. Artists have a vital role to play here. To grow a better future we must first understand emerging technologies and their contexts, imagine possibilities, speculate on their unfolding and then test our ideas. Through interdisciplinary collaboration, we combine biotech research, speculative thinking and creative application to explore how we might grow the future. This class participates in the Biodesign Challenge, a competition of top art, design and research institutions from around the world. The BDC inspires students to imagine innovative applications of emerging biotechnologies. Through informed and creative thinking, small groups of students in this class will research, design and prototype such a project.

Prerequisite: SS 286

IS 349 Repetition, The Copy, The Clone*3 Credits*

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 3-D scanning and 3-D 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 3-D scanning.

Prerequisite: IS 200 or Post-Baccalaureate student standing.

IS 355 Water Works*3 Credits*

Water is everywhere before it is somewhere. This studio will address water; the physical substance, the subject of local and global politics and the substance celebrated and ritualized in everyday practice across many cultures. Water's connections to East Baltimore will be the aesthetic, social and environmental subject of our inquiry. A portion of this course will be situated in East Baltimore, utilizing the resources at MICAPLACE. The course begins with team workshops and individual research. Final projects may be sculptural, design-based or social driven objects, spaces or events. Students in ENV # and IS 310 will research issues and actors, map their findings, geography and ideas; and envision individual or group projects that address water in community, ecology and culture. Collaborations are encouraged.

Prerequisite: FF 101 and either CE 200/201, FB 200, IS 200, IS 282, or IS 202

IS 360 The Object of Networks

3 Credits

From everyday exchanges on Facebook to ambiguous fears of Al-Qaeda, we live in an era shaped by networks. This course addresses the “object of networks” in two separate, but related, senses. We consider the purpose of networks and examine how they function. We explore the social, political and technological implications of different network structures. In the second sense of the title, this course examines the object as it exists and functions within networks. We explore how objects in networks create us as subjects and shape our world. This class is academically rigorous, but as a studio course, we also apply and advance these ideas through making objects. To challenge this notion of the object, nontraditional media and artistic approaches are explored and supported.

Prerequisite: FF 101

IS 365 Exploited Trade, Expanded Practice

3 Credits

Using wood as a primary medium this course features skill building and material knowledge. Sculptural idea and conceptual rigor will be generated and informed largely through direct involvement with objects, materials and ways of making. Through an emphasis on the ways in which material relationships and fabrication methods can inform the content of the work. Though grounded in traditional craft, more varied and experimental or irrational relationships will be sought to determine unexpected narratives. Students will be encouraged to find or invent new ways of working or fastening materials and objects. Students will be challenged to discover appropriate means for making any particular expressive arrangement. The safe and proper use of wood shop tools will be a primary feature of this class. Students will increase creative freedom by an expanded knowledge of materials and greater proficiency in the use of hand tools and some power tools.

Prerequisite: IS 202

IS 367 Tables & Chairs

3 Credits

This class is an advanced study of wood working and furniture design. This course features four areas of study. Students will make a small dovetailed box to contain precious object, a table by traditional means and a chair with the option for using a CNC router to produce chair parts. Scale drawing and model making will be an integral component of our process. Students will be responsible for providing their own lumber, materials and some tools.

Prerequisite: IS 202

IS 368 Time-Based Art

3 Credits

Art takes time to be made and may, as well, rely on timing to be exhibited. Often the most enigmatic artworks become imbued with meaning over long periods of time — hopefully not to be forgotten. A work may cause one to relive a past event or to experience a premonition of the future. A work may make one aware of time passing at a particular speed, or feel that time has been standing still for centuries. This course will vary in its emphasis each semester, focusing on sound, performance, or process.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 368A Time-Based Art: Kinetics

3 Credits

Focuses on sculpture that moves mechanically. Students build objects that move themselves or move by human power. Existing machines will be salvaged, recombined and re-contextualized. Electric motors and control circuitry will be used. Classical movements such as gears, pulleys, cams, ramps, spiral drives, etc., will be discussed. Performance, installation and interactivity are options for the presentation of moving artworks. Visual impact, physical movement, ergonomics, sound and safety are criteria for student projects.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 370 Publishing as Form*3 Credits*

From Gutenberg's invention of movable type in the 15th century to the American government's development of the Internet in the 20th century, publishing- or making ideas public and disseminated across cultures- has played a leading role in the progression of civilization. We will look critically and formally at publishing as a medium for the production of art. From books and blogs to posters and flyers to performances and exhibitions, we will examine significant works from the Age of Enlightenment to the media we consumed right before we entered the classroom. We will visit art book fairs, publishers, print shops, industrial printing presses, libraries, performance and exhibition spaces. We will make our own publications; InDesign will be taught; basic bookbinding will be demonstrated; we will make gifs, videos and texts and put them online; and we will publicly perform something. The course will culminate with the production of a collective project that exists in print, online and in real life.

Prerequisite: FF 210

IS 372 Intermediate/Advanced Figure Sculpture*3 Credits*

This course is a direct continuation in the development of figurative modeling using all applied principles from both Intro. to Figure and Figurative Reflections classes. Advanced students will be encouraged and instructed to model a life-size figure over the entire semester. Options for intermediate students will focus on two, three and four week lessons of portrait and half life-size figure studies.

Prerequisite: IS 272

IS 374 Expanded Format Sculpture*3 Credits*

Allows students to develop work that engages in the temporal, spatial and contextual parameters of sculpture. Expanding on traditional sculptural practices and embracing new techniques and media, this class builds upon traditional foundations to evolve each student's independent work into contemporary site specific and site responsive work.

Prerequisite: FF101 and one 200-level 3-D course. Or Post-Bac Student standing

IS 378 Performance, Action, Event*3 Credits*

This course locates itself at the intersection of performance and the visual arts, where the boundary between gesture, action and object is often indistinguishable. Performance emphasizes the body as material and medium, extending the formal boundaries of visual art into time, space and movement. Performance also relies on the performer/audience relationship. Through a combination of survey, workshops and projects, students follow the trail of performance art in an effort to develop a visual vocabulary that engages both artist and spectator in the active creation of a work of art.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 380 Bastardizing Machines: A Romance*3 Credits*

"We should not use our intelligent machines to return to nature (we would not be able to retrieve it anyway, since it was never there); on the contrary, we should make our machines go wild. To some, such technoromanticism might seem preposterous; for me, it is nothing less than an absolute necessity. My only question is: Can we and will we, ever be Romantic enough? Will we ever be able to restore the feelings and care we had for things? ... If the machines of modernism were meant to cleanse and purify, our machines will bastardize and hybridize." — Lars Spuybroek, *The Sympathy of Things* In this course we develop strategies of relation, liberation and creation suited for life on a planet circumscribed by and interwoven with computing machines. We will bastardize machines and create machines that bastardize.

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We will rejoice in the dubious offspring of the digital and physical. We will hack machines, learn to whisper commands, roam as nomads across all borders, fold the pre-modern into today, write poetry in code and dance through Cartesian coordinates.

Prerequisite: IS 320

IS 384 Expanded Format II

3 Credits

By working from either a researched-based practice, or by deepening a material investigation, this course will allow students to evolve their own independent work. Expanding on traditional sculptural practices students will embrace new techniques, media and the performative aspects of making "sculpture" to develop unpredictable perspectives on the temporal, spatial and contextual parameters of sculpture. This course will also utilize site-specificity and site-responsiveness as generators for subverting preconceived ideas of how sculpture can function.

Prerequisite: FF 101

IS 399 Special Project in Sculpture

3 Credits

Variations of this course will engage students and faculty in focused project work based upon partnerships and/or topical research in conjunction with studio output.

IS 410 Junior/Senior Studio

3 Credits

Each semester, one or more visiting artists of recognition are invited to the MICA campus to work with a small group of seniors in their final semester of study. Students work with the artist(s) via studio critiques and informal discussions both individually and as a group. This course is intended to offer juniors and seniors contact with independent artists, to exchange views and opinions, as well as the opportunity to further their familiarity with the issues and strategies facing artists today.

Juniors and Seniors only

IS 424 Unravel the Code

3 Credits

"Unravel the Code" draws upon traditional crafts to explore emerging technologies of making. We pair weaving with digital algorithms, origami with parametric laser cutting and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts. These inform student's research-based projects that become the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal they keep online. The course concludes with a public presentation of these projects. This course is combined with a graduate section and the two are taught together as one class that encourages interdisciplinary collaboration. Ryan Hoover and Annet Couwenberg are co-teachers, supported by a cast of technical experts from the fields of engineering, programming and beyond. Students in Unravel the Code are encouraged to enroll in 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.

Prerequisite: IS 320

IS 425 Concrete Culture

3 Credits

The urban environment is a complex blend of structures: physical, political, economic and cultural to name a few. The city's smells, sounds, textures and shapes; its development and decay; its architecture, surfaces and interfaces; its spaces, places and non-places; its economies and racial divisions all compose a complex text that is read through cultural/historical context, personal experience and materiality. Readings, films, lectures and discussions will augment students' inquiries into the ways in which the urban fabric becomes

site, inspiration and material for individual studio projects that may traverse many genres from site-specific to object-based works. Students will learn technical proficiency in the three major methods of working with concrete but will also be encouraged to alternative materials and methods in producing work in the urban context including examining the methods of the media and consumerist strategies in the urban environment.

Prerequisite: IS 200 or Post-Bac or Graduate student standing.

IS 435 Urban Resilience

3 Credits

"Public space is always political and strategic." -Krzysztof Wodiczko Increasingly humanity and especially urban dwellers, is being called upon to forestall and recover from disruptions to built, social and natural systems. Urban resilience, the ability of a city to withstand crisis, is predicated upon adaptability, diversity and self-organization. Increasingly, the arts are looked to as the creative force thru which a city can respond, reshape and create the transformation of space to place rooted in possibility, imagination, critique and change. In this course, students will explore the ways in which an art practice within an urban context enters the discourse of the city and possibly changes that discourse. Through studio projects, students will explore creating works in the context of Baltimore city that might respond to, or address urban issues such as race relations, shifting economic forces, livability, privilege, power, education, sustainability, poverty, urban planning, architecture, history and access—to name just a few. Methodologies of contextual practice will be explored which might include, urban intervention, new genres in public art, street art, relational esthetics, social practice, institutional critique, culture hacking and tactical urbanism. Students will produce temporary experimental works throughout the semester, as well as a final fully realized work within Baltimore City. Students will also examine the art historical precedence of these practices and the theoretical contexts thru lectures and readings.

Prerequisite: FF 101

IS 440 Reality TV

3 Credits

Reality is in a constant state of contention. Plato maintained that man lived in a world of shadows unable to see the mechanizations from which they emanated. Contemporary theorist Jean Baudrillard has proposed that reality is in a phase of displacement where it is constantly being reconstituted by simulations of what is real. In either case, our concept of reality is in part shaped through media. In this course we will focus on reality (and it's contrapositive: fantasy, fiction and dreams) and how this has been explored in the traditions of documentary, video art, reality television and the web. We will examine the construction and phenomena of reality, identity and desire in the 21st century specifically related to time-based mediums such as video, sound and the internet. Through readings, lectures, films and discussion students will explore the methods of mass media as well as a critique of the media in the development of studio works. Historical and theoretical contexts will be examined including (but not limited to), the Situationists; pioneers in video work; and the advent of digital and web technologies. Emphasis will be placed on video installation, video and digital sculpture and web-based works. Introductory instruction in Final Cut Pro and Flash will be included as well as utilizing/exploring web-based media such as YouTube, blogs and so forth.

Prerequisite: IS 200 or IS 266

IS 450 Co-Lab

3 Credits

Co-Lab is an experimental class bringing students and faculty together around a common research project. The course is informed by other research-based classes at MICA, but parallels structures found more commonly in university scientific research labs. The primary direction of the research is determined by the faculty leading the course and varies each semester. Though this differs from the sort of autonomy typically afforded to students in a studio course, students are empowered as collaborators on a larger research project. Elements of the research are assigned to students individually or in small groups, aligned

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with the project goals and the students' particular interests. Students work closely with the faculty leader to build a foundational understanding of the research area, determine research objectives, execute research, document process, integrate findings and apply this new knowledge. Though closely supported by the faculty leader, students are expected to exercise agency, informed decision-making and a personal commitment to the collaborative research project.

Prerequisite: IS 320 and SS 415

IS 451 Material Libraries

3 Credits

Encourages students to collect and develop a library of physical materials, sound, video, or other forms of documentation. Expanding on the idea of an artist's palette, a material library focuses on organized objects, parts, samples, documentation and concepts. The class will consider structures such as archives, libraries, catalogs and palettes as ways to more thoroughly develop the students' artistic research. The semester will begin with lectures, visiting artists and field trips that present a variety of different types of categorizations. Students will individually or collectively develop their own material libraries leading up to an end-of-semester exhibition. For the final project students will resource their collections to create a visual, spatial, or multimedia project that applies their research in strategic and innovative ways.

This course is not open to first-year students.

IS 455 Ritual, Reliquaries & Shrines

3 Credits

Reliquaries form a bond between heaven and earth, linking humankind to ritual and devotional practices. Historically, artists used earthly materials to reconstruct the heavenly power of sacred objects, as well as tombs, shrines and places of worship. Relationships toward art and holiness will be explored as a means to understand art objects, which were fashioned in direct response to human needs, beliefs and values. Students will develop ideas for their artwork after researching shrines and relics, both historical and contemporary. Work may be two or three- dimensional, site-specific, community based, a performance, pilgrimage, or other form of art intervention. One may consider working collaboratively or alone.

Prerequisite: 3 Credits of 200 Level 3-D Coursework

IS 498 Senior Independent

6 Credits

Students will develop a coherent body of work completed during the senior year for final presentation to a jury selected from the sculptural studies faculty. Periodic critiques to discuss progress, content and process are conducted by faculty and invited critics.

Prerequisite: SS 300

IS 499 Senior Independent II

6 Credits

This course is a continuation of IS 400 leading to the final senior show. Periodic critiques.

Prerequisite: SS 300

SS 286 Introduction to Biofabrication

3 Credits

In the thousands of years since humans left the stone age, we have developed an astounding collection of skills and technologies for fabrication. Nature, however, has employed billions of years of R&D to develop far more sophisticated means of making things. Biofabrication is the combination of these technologies. In this course, we will learn about natural growth systems and explore ways of making, not just from, but with nature. Through visiting scientists, visiting artists, readings and hands-on experimentation, students will gain a scientific understanding of fundamental principles of biological materials. We will use a variety of organisms, such as bacteria and fungi. We will combine these with different biotechnologies, like genetic

modification and fabrication processes. This will allow us to create objects in a range of materials such as biocement, microbial cellulose nanofibers, fluorescent proteins, or mycelium-based composites. These complex technological practices will be driven by artistic sensibilities and put into action through material exploration and studio projects.

Prerequisite: FF 210

SS 300 Junior Seminar

3 Credits

This seminar for juniors working in IS, FIB, CE will create an environment of dialogue, interaction and collaboration where they develop distinct aesthetic positions while investigating their individual themes and the media, forms, structures, processes and procedures used. Students will critically interact with their artworks, documenting thematic aspects through still photos, video clips, etc. along with corresponding interactive writings. Next they'll collate correlated information, such as other artists' artworks plus anything else that contextualizes and elaborates on individual themes. Then they'll arrange it all within a distinct "construct" typifying their personal "Visual Verbal Journey". The idea is to create a "place" where you, your artworks, correlative situations and interactive writings can imaginatively coexist in constant renewal, continuously generating new thoughts and new possibilities for new ways of working with your themes. Weekly in-class teacher and student presentations will be "housed" at a student website using PmWiki with its collaborative authoring function providing us with an extensive collection of readings, writings and critiquing representative of the aesthetic diversity of the class.

Juniors and Seniors only

SS 415 Digital Fabrication Studio Research: Architecture

3 Credits

Digital Fabrication Studio Research is an advanced course in digital fabrication that explores specific topics through project-based research. Workshops, lectures, online learning modules and other programming establish the background and supporting skills required for the theme of that semester's class. With this foundation, students pursue research regarding the development of new digital fabrication processes (hardware/software/materials) or creative applications of existing technologies. Projects will often be advanced through interdisciplinary collaborative teams and students will work across departments at MICA and often with others outside of the school. Learning and implementing effective methodologies, protocols and tools for collaborative research will be a significant aspect of the course. Student will develop and maintain a process portfolio that will serve as an effective support for "publishing" this research, which may take a variety of forms. Themes for the class will vary each semester and will include topics such as 3-D printer development, experimental robotic fabrication, parametric weaving, material exploration and development, biomimetics, biofabrication, algorithmic fabrication, experimental 3-D input methods, or open research.

Prerequisite: IS 320 or AD 351, or permission of instructor.

PAINTING

PT 150 Painting I

3 Credits

Presents the fundamental principles and techniques of painting. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing and analyzing surface qualities. Integration of drawing and design concepts are emphasized as students investigate color-value connections, articulation of form, composition and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes and cityscapes, to self-portraits and the figure.

PT 200 Painting II*3 Credits*

Consolidates concepts and methods from FF 150 Painting I and leads students to expanded perceptual awareness. Projects may include still life, landscape and the figure, as well as abstract and conceptual concerns to enhance each student's formal and personal development. There is ongoing concern with painting materials and techniques.

Prerequisite: FF 150 or FF 175

PT 205 Painting & Drawing: A Dialogue*3 Credits*

The threshold between drawing and painting is a dynamic and fertile ground for exploration and for discovering new possibilities within the two disciplines. This course aims to encourage that exploration and to facilitate a dialogue between contemporary drawing and painting. Process, figure/ground, line, edge, value, color and the history of these two related though distinct specialties will be comprehensively investigated in the course and extended by way of in-class and home assignments.

Prerequisite: PT 200 or FF 175

PT 213 Material as Metaphor*3 Credits*

The physical and metaphoric dimensions of materials are examined in this class. The process of how artists interact with materials can be parallel to the experience of thinking. This class is for students who are linked to materials and are process-oriented in the way they work. The use of traditional two-dimensional materials, natural materials in their raw and processed states, as well as found and collected materials is explored as students develop independent projects.

Prerequisite: PT 200 or FF 175

PT 229 Head to Head*3 Credits*

The class will explore some of the possibilities in painting the portrait. In class we will be working from models each week, building skills that are important to understanding the portrait. Starting with a focus on the head to half portraits, then full portraits and finally portraits in interiors. Slide lectures will be given on painters working with the portrait past and present throughout the semester.

Prerequisite: PT 200 or FF 175

PT 230 Abstraction & Mixed Media*3 Credits*

This course offers an opportunity to pursue individual concerns, to interrelate drawing and painting approaches, to experiment with a wide variety of media. Emphasis is on individual development. Time in class is spent on critiques, sometimes ranging into the philosophical, sometimes becoming technological, in which the class participates in a lively fashion. There is no final authority and diverse or contradictory opinions are encouraged.

Prerequisite: PT 200 or FF 175

PT 233 Working From Life – Untraditional*3 Credits*

Working with, but moving beyond traditional practices of "rendering," this course will explore what it means to work from life. "Observation" will be considered a direct experiential practice that taps all the senses. Students will question and challenge their ideas about their artistic practice (materials, physical dimensions and environment) and to actively engage in cooperative dialogues and art production with and alongside their peers. Classes will be conducted in the studio and in the field.

Prerequisite: PT 200 or FF 175

PT 235 Painting Over the Lines*3 Credits*

This course provides a venue in which students investigate notions of painting that challenge its boundaries and question its method and materials. Working independently, students are encouraged to develop personal direction and to experiment with novel approaches to problem solving. Scheduled slide talks address such topics as conceptual painting, kinetic painting, sculptural painting, electronic painting, performance painting, process painting, etc. There are regularly scheduled individual and group critiques.

Prerequisite: PT 200 or FF 175

PT 236 Automatic Triggers*3 Credits*

This course emphasizes experimentation with automatic processes and responses as stimulus for painting. The intuitive connection to peripheral, marginal and compulsive "triggers" reveals surprising directions for painting and initiates a dialogue surrounding intention, accident, form and content. Personal research and investigation of contemporary/historical contexts lead to an independent series.

PT 239 Deluxe Redux: Pattern & Decoration*3 Credits*

Painting/decoration, art/design, high/low: This course addresses the relationship between painting and ornamentation. Investigating painting as both an illusionistic window and a manipulated object/surface, students will make works that challenge the binaries of fine art and decoration. Through slides and discussion, we will trace the various threads of an expansive history that includes cave painting, tomb painting, the Arts and Crafts movement of the 19th century and the Pattern and Decoration movement in the 20th century. Sourcing from these entangled histories, we will look closely at how contemporary artists are collapsing together historically distinct methods. Individually directed student projects will develop both two- and three-dimensional approaches to building surface and form, including digital methods and the relationship between the hand and the machine, exploring the value and meaning of artistic labor. Throughout the course, students are encouraged to expand the concept of what constitutes a painting through multi-discipline investigation, what alternative surfaces for painting exist and how painting language can be applied to large-scale and installation work.

Prerequisite: PT 200 or FF 175

PT 246 Keystroke/Brushstroke*3 Credits*

Digital technologies offer new techniques and specialized concepts for today's painters. This course focuses on developing practical technical skills in multiple computer software programs (Photoshop, Illustrator) and hardware (tablets) to enhance and evolve 2-D and 3-D solutions to traditional painting concerns, as well as for professional development. Assignments emphasize skills such as visual problem-solving, sketching/rendering and color while exploring the digital possibilities to execute the artwork, along with discussion about the conceptual frameworks of digital media and painting. Crossing software and mixing media are encouraged.

Prerequisite: PT 200 or FF 175

PT 248 Figure & Ground*3 Credits*

This studio class is designed for the student with an abiding interest in representational drawing and painting. Within a wide range of possibilities, the course addresses both historical and contemporary approaches to narrative figure painting. Specific approaches include old master, ala prima, direct observation, pure invention, issues of color and pattern, photo referencing, mixed media, digital imagery and many others. Over the course of the semester, each student produces two major figurative paintings and at least five smaller works.

Prerequisite: PT 200 or FF 175

PT 250 Sophomore Painting*3 Credits*

Students are encouraged to develop their own representational or abstract painting direction. A significant feature of this class is the opportunity for individual student advisement. Slide presentations and occasional group critiques accompany regularly scheduled individual critiques.

Prerequisite: PT 200 or FF 175; Painting Majors and Concentrators only

PT 252 Around Flat: Painting in 2-D&3-D*3 Credits*

This course reflects the protean nature of painting today. No longer essentially 2-D (if it ever was), painting takes on different forms and mergers with various media and disciplines. In particular, we will explore the ways in which painting and sculpture can coalesce, integrating installation strategies and conceptualist practices along the way. A cross-disciplinary dialogue with performance, dance, photography and other media, will be explored as well. This is a studio course that focuses on each students' individual interests; assignments will be given in open and broad terms so that students can develop their own body of work. Students can expect to work in hybrid practices that may not involve paint but exhibit an interest in material, surface and process. Group critique, group readings and discussion will also be an important component of the course.

Prerequisite: PT 200 or FF 175

PT 253 The Figure*3 Credits*

This studio course deals with the nude; students paint directly from life each week. Paintings range from one to three days in length and a minimum of 4 hours outside work is required each week. The lecture part of the class involves both critiques of work done in and out of class. Lectures are designed to put the work into an historical and contemporary perspective. The slide talks include particular painters and issues concerning the figure. The class may view films on Frank Auerbach, Antonio Lopez Garcia and Lucien Freud.

Prerequisite: PT 200/FF 175 and DR 252

PT 256 Landscape & Interior*3 Credits*

This combination studio/lecture course takes a naturalistic approach to the landscape and interior. The course moves between issues of drawing and painting throughout the semester. The first ten weeks focus on landscape, the last four weeks on interior. Most of the landscape work is done at two beautiful properties fifteen minutes north of the city, as well as other sites. The interiors, at various sites around the city. Slide lectures focus on particular painters and issues involved with the landscape and interior, including painters and schools ranging from the 16th century to the present. Part of class time is also devoted to critiques of student work. Attendance to all classes is mandatory and 6 to 8 hours of outside work are required each week. Transportation to and from sites is provided in school vans.

Prerequisite: PT 200/FF 175 and DR 252

PT 265 Painting on the Brink*3 Credits*

Creating on the brink of one's expression yields complex possibilities that reveal deep connections of content and medium often through accidents or failures. An artist's voice can be tied deeply to refined skill, historically embedded processes, or experimental 'avant-garde' approaches. Painting is a vital act with specific unrelenting qualities that can be acknowledged through pushing thresholds and ideas about value. We will investigate the role of the artist and examine stylistic developments throughout the history of art and human existence, often tying catastrophe to invention. If painting is on the brink of extinction, the artist's role is to express on the brink of our knowledge, re-actualizing our oldest form of communication. This course will develop a professional studio rigor and surface an artistic voice.

Prerequisite: PT 200 or FF 175

PT 270 Personal Interiors*3 Credits*

This course is about painting (from) one's inner world, painting what attracts us as individuals and holds our interest. In our collected objects and in the postcards and reproductions with which we surround ourselves, we see certain threads of meaning. We see this in the books we read, the music we listen to, the films we watch, those things that we continually look at in paintings when we go to museums. We choose the items that we have in our studios and, in turn, they define us as artists. They play a key role in our painting. We will work on finding this direction, this interest, this passion that for each one of us is different. We will paint in class and we will discuss these ideas within individual and group critiques.

Prerequisite: PT 200 or FF 175

PT 274 Community Based Murals*3 Credits*

Students actively participate in a variety of community-based mural projects that involve close collaboration with community residents and organizations, public schools and/or senior citizen centers. During the semester, students design and execute — upon approval by the community host — interior murals for a community program site. Additionally, students submit proposals for a site-specific, large-scale outdoor mural for a community in Baltimore (to be executed during the May minimester Murals class). The range of topics discussed include the history of murals and the genesis and development of the community mural movement, technical aspects of mural making and strategies for working with diverse communities. Mural materials are provided.

Prerequisite: FF 150 or FF 175

PT 275 Site Painting II*3 Credits*

In this three-week course sponsored by Community Arts Partnerships (CAP) and the Mayor's Advisory Committee on Art and Culture (MACAC), students train in the technique of mural painting while assisting in the execution of a permanent, site-specific outdoor mural. The mural, to be designed by a MICA student (as part of the sited painting course offered in the spring catalog), is to be located in the Druid Hill corridor. In addition to gaining experience and technical information, mural assistants doing exterior painting are eligible for a stipend from MACAC for community service. The intent of this program is to bond artists and community through collaboration on a project. Transportation and mural materials will be supplied.

Prerequisite: FF 199 and FF 150

PT 277 Collective Explorations in 2-D*3 Credits*

A series of Three or Four 2-D explorations in which Artist-in-Residence, Mequitta Ahuja works collaboratively with students in a series of projects. We will develop our ideas in a range of formats, experimenting and collaborating, as well as working alone. Projects will likely include: A printmaking project in which both Ahuja and students produce posters for a fictional event, or to commemorate a moment now passed; A bookmaking project in which we use the format of an artist's book or folio to each create a visual sequence and a painting project in which we collectively build surfaces and then individually develop them into finished paintings.

Prerequisite: FF 150 or FF 175

PT 280 Color Abstraction*3 Credits*

Various approaches to the phenomenon of color have played an important role in the development of abstract painting in this century. From the earliest experiments in abstraction to the most recent developments, painters have freed color and form from the object and the figure in order to explore openly potential meanings inherent in pure color expression. In this course, we investigate the nature of abstraction and its relation to color theory. Students

are encouraged-through structured and free problems, readings, slide presentations and museum/gallery visits-to develop their own personal approach to abstract painting. There is discussion of color theories of Kandinsky, Itten, Hoffman and Albers. Form issues are emphasized, including alternative painting methods, surface qualities and effective composition.

Prerequisite: PT200 or FF175 or Post-Baccalaureate student standing

PT 282 Theme & Variation: The Figure

3 Credits

Throughout time, artists have explored themes in their work through various personal filters. The deeply human context behind such imagery makes these images universal and timeless. It is also incredibly educational to see how artists have developed their personal visions over a range of themes and processes. Students in this course will use personal history and art history as catalysts for imagery in their work. A "stream of consciousness" attitude will be used to gear the development of the imagery to see how a theme can develop in predictable as well as unexpected ways when one or multiple aspects of the visual equation is altered. The idea of working in a "series" alongside individual works will also be encouraged.

Prerequisite: PT 200 or FF 175

PT 289 Coloration of Asian Painting

3 Credits

Introduces the traditions and techniques of the Northern School of Asian Painting, which is characterized by rich colorization effects achieved through the application of many thin layers of natural materials. Students experience and understand how to apply the principles of brushwork, ink and coloration to painting on rice paper and silk-and make pigments from natural materials, such as animal skin glue, egg, natural mineral powder and pigment. By adding glue, egg, natural powder and pigment in sequences or regularly to a painting, the pigment becomes multi-layered with the superimposition of the colors. Although the colors infiltrate deeply into the paper or silk surface, the surface remains clear and translucent. This method allows the artists to apply and achieve interesting coloring to include all sorts of colors with rich colorization effects.

Prerequisite: PT 200 or FF 175

PT 290 Digital Painting

3 Credits

Explores the possibilities of creating original images through a combination of imaging programs, such as Adobe Photoshop, with painting. The course is both highly creative and technical and will encourage innovation in work employing vocabulary of both the manual and digital artist. Students modify work their handmade work (including photographs) by scanning, adjusting and preparing for printouts on canvas, paper, or other supports. The resulting digital prints are then painted by hand until the desired effects are achieved. Using their own unique markmaking in conjunction with sophisticated digital technique, students build a bridge between traditional and contemporary media. This course is designed for students with a background in fine art and a basic knowledge of imaging software.

Prerequisite: PT 200 or FF 175

PT 295 Mastering Painting

3 Credits

This class will focus on the study of Old Master techniques. We will define and put to use the concepts of Glazing, Scumbling, Imprimatura, Grisaille, the Rule of "Fat Over Lean." We will work primarily from the still life and figure and may produce a copy in a local museum. We will explore 3 styles of traditional painting techniques in an effort to deepen our understanding of the qualities of painting at its highest level.

Prerequisite: PT200 or FF 175 or Post-Baccalaureate student standing

PT 300 Painting: Personal Directions*3 Credits*

This course is geared to intermediate/advanced-level students who have a sense of commitment to painting and seek a personal direction that fulfills their identity as painters. Focusing on developing each student's artistic identity, this course has no in-class studio experiences; rather, it focuses on group and individual critiques. Work is done outside of class. There are no restrictions on medium, form or subject (abstract or representational).

Prerequisite: PT 200 or FF 175

PT 307 Call & Response*3 Credits*

The term Call and Response corresponds to a pattern in human communication or a type of musical phrasing or structure. In this manner, information is imparted via some medium, from sender to receiver. The receiver then decodes the message and gives the sender a feedback. All forms of communication require a sender, a message and a receiver. Using this structure, the class will explore painting as a language, a form of communication with which to engage in a larger worldly dialogue.

Prerequisite: PT 200 or FF 175

PT 310 Storytelling & Mythmaking*3 Credits*

Storytelling is a human instinct as old as language itself and one could say the same of painting. This course takes a contemporary approach to "the painter as storyteller" or painting as evidence of story. Addresses the idea of visual narratives with and without character-subjects and the idea of the abstract narrative. Explores the notions of invented personal mythology, existing archetypal mythology and the role of ritual. Students primarily paint independently while group and individual critiques are held during class. Class time is also devoted to looking at the work of contemporary and historical narrative painters; investigating the relationship between painting and writing, spoken word and performance; and discussing folklore (the old and the need for new), the movement of lore through cultures and the role of theatrics in painting.

Prerequisite: PT 200 or FF 175

PT 311 Pushing Color*3 Credits*

Through discussions and slide lectures, this course explores how artists use color in contemporary figurative and abstract painting across a wide spectrum of styles and methods. In studio work made for this class, students discover how color—the most challenging of the visual elements—can be an exhilarating, sensuous, creative and expressive force in painting.

Prerequisite: PT 200 or FF 175 or Post-Baccalaureate student standing

PT 320 Studio Mixx*3 Credits*

This multi-discipline studio is specifically designed for students interested in working, energetically, with a wide range of ideas, materials, approaches and content. The sharing and fusing of global cultural experiences will inform the course and set the tone for what we learn. This course will encourage developing work across all media and methodologies, including installation, performance, collaboration and bricolage and making work outside the institution's environs, with an emphasis on the role of the audience, will be addressed and supported. Along with scheduled presentations of their own work and research, students will have an opportunity to take the lead role in sharing their interests with the class as a whole. All documentation of ideas, research and works of art developed in the class by both individual and the collective will represent a resource that will be made available to succeeding StudioMixx classes.

Prerequisite: FF 150 or FF 175

PT 325 Obsessions*3 Credits*

Is art-making a socially condoned obsession? Laced throughout the art world, obsession parades: Morandi's vessels, Agnes Martin's grids, Paul Noble's invented other-worlds, Vija Celmins' waves and webs, Henry Darger's 15,145-page illustrated manuscript or James Hampton's Throne of the Third Heaven of the Nations' Millenium General Assembly — artists and projects conceived with no "off" button. And aren't we grateful, as we are the beneficiaries? This course will address the artist's incessant pursuit of an idea, subject, motif, or material. Class time will be devoted to painting together and both group and individual discussions and critiques. Home assignments will lead to students' individually proposed series.

Prerequisite: PT 200 or FF 175

PT 340 Painters Painting Today*3 Credits*

Why continue to make paintings? In this course—part seminar, part studio—we will consider why paintings continue to matter many years after critics have advised artists to "pull the plug" on the medium. By regarding the works and pondering the words, of many contemporary painters, we hope to arrive at a better philosophical understanding of why the enterprise of painting continues to play a significant role in artmaking in the 21st Century—a time when more creative choices exist for the painter than at any other era in history. The work students make for the course will underscore how painting is still a vital medium for artistic exploration and human expression.

Prerequisite: PT 200 or FF 175

PT 343 Material, Technique & Conservation*3 Credits*

This course fuses technical art history and studio painting. Students explore materials and techniques used in painting from the 13th century to the present, including egg tempera with gilding, specific applications of oil and various synthetic media. Students prepare surfaces and make paint and mediums using historic materials and methods to create original compositions. Individual projects may include encaustic or fresco. Studio safety and proper handling of materials is discussed, as well as documentation, matting and framing of artwork. Many topics covered are applicable to disciplines other than painting.

Prerequisite: PT 200 or FF 175

PT 345 Alchemy of Image-Making*3 Credits*

"Painting is alchemy. Its materials are worked without knowledge of their properties, by blind experiment, by the feel of the paint and by the look of colored slurries on the palette."—James Elkins, *What Painting Is*. What happens when a painting is made from observation, reproduced digitally, altered in Photoshop, printed, then used as a source image for a three-dimensional painting? In this course students will explore an alchemical approach to painting by actively integrating traditional techniques with alternative means of creating images (photography, digital imaging, three-dimensional construction, etc.) in an attempt to invigorate their individual working methods. Through a combination of controlled "blind" experiments and intensive critical analysis, students will decipher how perceptions of images can be altered through material manipulation.

Prerequisite: PT 200 or FF 175 or Post-Baccalaureate student standing

PT 350 Junior Independent Painting*3 – 6 Credits*

Helps the student gain insight into his/her personal process and direction as an artist. Students work independently, receiving scheduled critiques from the coordinator and invited faculty. Faculty and fellow students conduct mid-term reviews. At the end of the term a jury made up of elected faculty, a visiting artist and the coordinator will hear the individual student's presentation on his/her term's work and provide an in-depth response and interaction.

Prerequisite: PT 200 or FF 175; Painting majors only

PT 365 Hanguk*3 Credits*

"In all of us there is a hunger, marrow-deep, to know our heritage — to know who we are and where we have come from. Without this enriching knowledge, there is a hollow yearning. No matter what our attainments in life, there is still a vacuum, an emptiness and the most disquieting loneliness." Alex Haley All things Korean, past and present, will be explored as an inspirational source for making art. Korea's history, traditional arts and craft, as well as contemporary Korean artists, music, films and popular culture will be introduced. The Korean Diaspora, the conflict between South and North Korea and the North Korean human rights crisis will be discussed. By finding the link to your Korean heritage, questions of cultural identity, new interpretations of traditional forms and contemporary Korea, in view of a global context will be discussed. Students will first start with research, then will work out ideas in drawing and painting. As projects develop, students will be encouraged to find the medium that best conveys their ideas. Final project will be open to all genres of art.

Prerequisite: FF 150 or FF 175

PT 370 Portrait Painting*3 Credits*

This class will focus on the portrait. The approach is observational. The center of the course is an ability to represent the portrait as it appears without interpretation or distortion. The importance of drawing as it relates to this type of painting is central. Understanding proportions and angles as it relates to this approach. Students are taught about tonal relationships through limited palette paintings, which lead to the introduction of color. Technical issues concerning paints, types of painting surfaces are demonstrated. There will be models every week. During the semester lectures are given on painters who have worked and are now working with the portrait.

Prerequisite: PT 200/FF 175 and DR 252

PT 372 Personal Narrative*3 Credits*

This course is a continuation of the themes and projects begun in PT 272 Personal Narrative. This course asks students to explore their personal history as the subject for multi-media works. It requires a high level of ability to work independently and to generate concepts. There are frequent critiques.

Prerequisite: PT 200/FF 175 and DR 252

PT 375 Figure & Contemporary Painting*3 Credits*

This Course is designed to engage students who incorporate the figure into their work. Through using the figure as subject and narrative device, students will gain a strong understanding of formal issues and conceptual strategies related to painting the figure. Students will have the option to paint from the model, references and their imaginations. Students will become familiar with a broad selection of contemporary painters and their varied approaches to painting the figure. Students will create a series of paintings in which the figure plays a significant role. There will be slide lectures, demonstrations and individual critiques throughout the semester.

Prerequisite: PT 200/FF 175 and DR 252

PT 408 Contemporary Concepts Painting*3 Credits*

This class is made up a two-hour seminar and a three-hour critique session. Various texts addressing historical and contemporary issues in art and culture will be studied and discussed in class. Lectures, films and presentations will also serve as points of departure for discussion and debate. In addition to readings and critiques, the course concerns itself will formal and conceptual issues and skills and empathizes written and verbal competencies.

Prerequisite: PT 200 or FF 175 and Junior level or higher.

PT/DR 258 Height x Width*6 Credits*

Can you imagine The Arnolfini Wedding and Las Meninas switching sizes? How about a scene from the Brancacci chapel and a Persian Miniature? In this course, we will learn how the physical size and relative proportion of parts in a painted whole are as crucial as the painted surface. The work done in class will involve a renegotiation of painted space, which will be continuously challenged by moving from “body size” and larger works to hand held sizes and ideas of “miniature”. The studio work will constitute half the day, while the second half will be used for critiques and slides. At least two trips to museums in New York and Philadelphia will also be part of the course. A love for the complexity of seeing and an openness to exploration are the primary requirements of this course.

Prerequisite: PT 200/FF 175 and DR 252

PT/DR 372 Painterly Representations*3 Credits*

This course is an introduction to the language and tradition of narrative figurative composition. Students work from drawings of the figure that they then translate into compositions that manipulate space using foreshortening, perspective and combinations of indoor and outdoor space. Students are introduced to historic narrative tradition of Piero della Francesca through Tintoretto to Thomas Hart Benton. Students are encouraged to create their own narrative themes.

Prerequisite: PT 200/FF 175 and DR 252, or Post -Bac student

PHOTOGRAPHY**PH 232 Black & White Film Photo I***3 Credits*

This studio course introduces the fundamentals of photographic practice. Emphasis is placed on the exposure, development of black and white film and the silver print as well as the aesthetics of photographic vision. The format includes class demonstrations, lab work, field assignments and critiques.

PH 262 Digital Photography I*3 Credits*

An introductory level course that explores the conceptual and practical principles of digital photography through lectures, readings, hands-on assignments and field trips. Discussion topics focus on camera operation, file formats, the impact of digital technology on contemporary photographic practice, as well as the aesthetic and ethical issues surrounding it. Adobe Lightroom, Photoshop and other software applications are used to explore creative and experimental possibilities for processing and manipulating photographs. Studio work emphasizes printed, still imagery, but students are encouraged to devise new uses for their digital materials. Introduction to input and output peripherals will include digital cameras, scanners and printers.

PH 325 Photo Journalism*3 Credits*

This course is an introduction to photojournalism—visual reporting. Through weekly assignments and critiques, students will explore the role of photography and journalism. Additionally the course will focus on the photographer as a reporter and recorder of specific events and society in general. Students will complete weekly assignments designed to refine technical and reporting skills as well as two longer self-generated documentary projects that require intimate understanding of the subject matter through research, writing and photo-editing abilities. Students will also learn about the profession of photojournalism and editorial photography.

Prerequisite: PH 262

PH 332 Black & White Film Photo II*3 Credits*

Offers a refinement of black and white film photography techniques and visual skills through lectures, assignments, darkroom work and critiques. Students should bring samples of work to the first class.

Prerequisite: PH 232

PH 335 Studio Lighting*3 Credits*

This class 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.

Prerequisites: PH 232, PH 262, & PH 332

PH 336 Large Format Photography*3 Credits*

This studio class explores the long tradition of the view camera in photography. The course emphasizes fundamental techniques of 4 × 5" and 8 × 10" cameras as they apply to landscape, architectural and portrait photography. Students learn to print from large format negatives in the darkroom and digital labs. Cameras are provided.

Prerequisites: PH 232, PH 262, & PH 332

PH 340 Landscape Photography*3 Credits*

This course will focus on Nature/nature, rural/agrarian, industrial, urban and suburban landscapes with emphasis on how they can be interpreted photographically as genre, fact, the sublime, symbol, pure form, culture and propaganda. There will be assignments, field trips and critiques. Students can work in film or digital photography.

Prerequisite: PH 232 or PH 262

PH 341 Night Photography*1.5 Credits*

Whether a photographer is exploring an artistic vision, or creating imagery for commercial purposes, photographing at night can be both poetically inspiring and technically challenging. This seven week course will provide a survey of the technical, conceptual and pragmatic skills necessary to successfully make high quality photographs in low-light environments. Topics covered will include proper light exposure, necessary and helpful equipment, reading ambient light, hand-held lighting, mixing light sources and proper planning and safety. In addition to technical skills, students will explore the history and conceptual implications of photographing at night, through readings, lectures and visiting artists. Students are welcome to work with any combination of digital or film cameras, as long as they have manual exposure controls available.

Prerequisite: PH 232 or PH 262

PH 342 Deconstructing the Photograph*1.5 Credits*

How do we derive meaning from images? As artists, how can we ensure that our intended meanings are understood by our audiences? These are fundamental and difficult questions for almost all visual artists and their viewers. In the realm of photography, where subject matter usually includes "real things", the conversation gets more complicated, as objects can simply be themselves, or can symbolize an infinite array of other meanings. In this seven-week course, students will develop and hone their skills and instincts in "reading" their surroundings; not only imagery, but sound, speech, gesture, humor, relationships and everything else that informs our understanding of the world. This increased attention to nuance and salience will then be applied to photographs as they are made and interpreted

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by class members. Particular attention will be paid to the effects of cropping, focus, motion blur, color cast and other photographic phenomena upon the reading of images. Choosing appropriate and productive strategies for critique will be a cornerstone of all discussions. Students from all majors are encouraged to enroll. There is no technical prerequisite for the course, but each student should have a working knowledge of her/his camera.

Undergraduates at the Sophomore level or higher only, or by permission.

PH 343 Environmentally Concerned Photo

3 Credits

A photographic examination of how the landscape has been altered by human incursion and the forces of nature. The course includes readings, research techniques, presentation forms, as well as group and individual projects. Students may work in black and white, color film, or digitally. Students produce a portfolio of personal work.

Prerequisite: PH 232 or PH 262

PH 345 Contemporary Directions in Photography

3 Credits

This seminar course familiarizes students with concepts, aesthetic trends and practice in contemporary fine art photography. The first half of the course examines photography from the mid-1950's to the present, using slide lectures, readings, presentations and field work to think about important practitioners of the medium. The second half of the course includes discussion of critical topics in contemporary photography, organized around themes such as memory, surveillance, text and image and participatory culture. Students are expected to respond critically in both written and visual formats to the artwork discussed in class and to propose and execute a self-directed final project.

Prerequisite: PH 232 & PH 262

PH 346 Socially Engaged Photography

3 Credits

This course emphasizes the use of photography as a communication tool for the visual investigation of the human experience. Through the use of the camera, students develop the skills to be effective storytellers as a means of understanding people in relation to each other, to their environments and to society. Course discussions address the development of a personal and conscientious style, photographic honesty, the elements of editing and the possibility to generate empathy and/or social change. Guest lectures and occasional field trips to view documentary exhibitions allow for additional exploration within the field. Each student will participate in a community outreach project.

Prerequisite: PH 232 or PH 262

PH 350 Mining the Archive

3 Credits

While photographing disappearing Paris, Eugène Atget referred to himself not as a photographer, but as an archivist. The photograph holds an entangled relationship with collecting and from the 1960's onwards the artist-as-archivist phenomenon has accelerated. The creation and mining of institutional and personal collections of images, documents and objects has fueled the creativity of artists such as Boltanski, Calle, Richter, Warhol and Wilson. Advanced level photo students will explore local archives and museums to create work inspired by their holdings. Through their personal vision students will be encouraged to interpret, re-invent, define and examine the meaning of collecting.

Prerequisite: PH 232 & PH 262

PH 354 Photographic Book

3 Credits

An artist's book class that uses photographic imagery as its primary source. The photographic book extends the photographic series into time and space. Assignments focus on book structures and book binding, image sequencing and page design.

Prerequisite: PH 232 or PH 262

PH 355 The Body in Photography*3 Credits*

From photography's inception to the present moment, the body has captivated, repelled and engaged us. From the rarified to the sensual, the erotic to the embattled, the body in photography continues to intrigue. This course is designed to keep the human form at its center, with all openness to explore the many tributaries that flow from this subject. Students are encouraged to think broadly about the figure and to consider how the long tradition of photographing the nude has shifted in the 21st century. Students respond to specific assignments, readings and exhibitions. The latter part of the semester consists of a self-initiated project and the production of a portfolio of work based on a personal interpretation of issues surrounding the human figure in photography.

Prerequisites: PH 232, PH 262, & PH 332

PH 363 Digital Photography II*3 Credits*

A critical seminar for the use of digital tools in artistic practice, building on skills and ideas learned in Digital Photography I. Work focuses on production and high quality output of still imagery. Specific topics are derived from readings, discussion and critiques and will emphasize narrative forms, such as sequencing, artist books, print-on-demand books and/or interactive web presentations. Students complete a series of thematic assignments, leading to a written proposal for a substantial, self-directed final project.

Prerequisite: PH 262

PH 371 Professional Strategies in Photography*3 Credits*

This seminar course explores pre and post-graduation strategies and professional skills for photographers. Discussions will include setting goals, time management, ethics, web presence, social media skills, grants and fellowships, artist residencies, networking and conferences, applying to internships and jobs, portfolio review events and exhibiting in galleries, museums and alternative spaces. We will discuss freelance business skills, such as quoting jobs, negotiating, copyright, licensing, pricing structures, invoicing and tax responsibilities. The course includes lectures, practical exercises, packet-building, guest speakers, field trips and attendance at Career Development workshops. In addition to other coursework, each student will complete a branded website and submit applications for external opportunities. It is advised to schedule this course during Junior year.

Photo Majors and Concentrators only

PH 373 Constructing the Frame*3 Credits*

This course will explore the possibilities of representing the sculptural photographically and the photographic sculpturally. The photograph, which purports to extend reality to a fixed 2-D position, can distort, complicate and tease constructed materials and environments to great affect. Similarly, the photograph can quickly become considered as a 3-D object with the ease of folding a printed image in half. First through a series of assignments aimed at establishing a toolbox for these possibilities, followed by a guided long-form project, students will be encouraged to think about their artistic process as engaged with these nebulous and broadening practices. The studio component of this course will be complimented by theoretical readings and engaged conversations about contemporary practitioners working at the intersection of sculpture and photography, such as Liz Deschenes, Brendan Fowler, Heidi Norton, Lucas Blalock, Jessica Eaton and Charles Ray.

Prerequisite: PH 345

PH 375 Narrative Strategies*3 Credits*

It is said that a photograph wears the aspect of fact but says nothing. This ambiguity has not prevented photographs from being used to construct visual stories such as the classic picture essay. This course explores how editing and sequencing create relationships between images. The role of text and the use of allegory in contemporary photographic practice are also considered.

Prerequisite: PH 232 & PH 262

PH 377 Creativity & Intuition*3 Credits*

Proust said "The real voyage of discovery consists not in seeking new landscapes but in having new eyes." We are taught our whole lives to think things through, be in control and act with reason rather than intuition, but that approach limits our vision to see just what we expect, not what is actually in front of us. This course is about finding new ways to see rather than searching for a new subject, emphasizing the camera as a tool to intuitively explore our vision and the world around us. Through assignments, exercises, readings and discussions, the students will explore the idea of "seeing with new eyes". By encouraging process over product and intuition over reason, students will develop a more intuitive visual approach to photography.

Prerequisites: PH 232, PH 262, & PH 332

PH 382 Color Photography*3 Credits*

This course emphasizes both the technical and aesthetic possibilities of color negative film photography. Theory, history and contemporary directions of color photography are explored. Students produce a portfolio of color prints.

Pre: PH 332

PH 385 Image & Context*3 Credits*

The use of a lens structures vision in a particular way. What does it mean to peep, stare, or survey a subject? The first part of the class deals with the ramifications of lens-based vision, the second half considers context. Whether the image is viewed on a wall or as part of an installation, in a book or on a computer screen, issues such as size, editing and arrangement are important. Students may choose to work with video or digital technology as well as film photography.

Prerequisite: PH 232 or PH 262

PH 386 Alternative Processes in Photography*3 Credits*

This is an experimental course which introduces students to historical techniques to augment their contemporary vision. Assignments in darkroom and digital negative making, cyanotype, van dyke and pin hole photography lead the student to a broader understanding of the possibilities of photography.

Prerequisite: PH 232 & PH 332

PH 390 Junior Photography Seminar*3 Credits*

Under the direction of the faculty member, each student formulates and pursues a body of personal photographic work. Investigation of contemporary photographic theory and professional practices are key parts of the seminar. This course is open to junior photography majors only and may be taken in the fall or spring semester.

Prerequisites: PH 232, PH 332, PH 262 and PH 345 or AH 332

PH 394 Palladium Printing*3 Credits*

Palladium printing is a 19th century photographic process that yields an archival print with a long and rich tonal range. In this class, students will use large format negatives and an ultraviolet light source to produce a final image of pure palladium. We will focus on making the appropriate negative, the subtleties of hand-coated emulsion and the importance of paper choice. Since this is a contact process, knowledge of large format will enhance your experience, although we will cover enlarging techniques for 35mm negatives as well.

Prerequisite: PH 232, PH 332 and PH 386

PH 405 Still/Moving*3 Credits*

Technology is transforming the way lens based art is created and consumed. This seminar course serves as an introduction to the creation and appreciation of moving images for students with a still photography background. Through lectures, reading assignments and individual research presentations, students will examine the complex relationship between still photography and the moving image. In class demonstrations will be given on the capture and editing of both digital video and still photography. Students will also be required to conceptualize and execute visual media, culminating in a final project. Through looking critically at the shared history, creative goals and technologically driven future of these seemingly disparate mediums, we will open a discourse on their shared future.

Prerequisite: PH 345

PH 425 Conceptual Art & Photography*3 Credits*

The influence of conceptual art and artists from the late 1960's and 1970's resonates throughout contemporary photographic practice. The class will look at some of these artists and their projects and follow the threads through to the present time. A sequence of thematic explorations will examine different aspects of what it means to work conceptually. As Sol LeWitt famously said: "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach".

Prerequisite: PH 232 & PH 262

PH 430 Fine Art of Digital Printing*3 Credits*

The course explores advanced technique of digital printing. Students work on individual digital photo projects, researching the best papers, inks or other materials. Beyond the software settings and the hardware controls for making good prints, the students learn about color management and how to effectively use it for making the exact image that they envision.

Prerequisite: PH 262 and PH 363

PH 490 Senior Thesis Project*3 Credits*

This is the first half of a two semester series of studio class which is required of all photography majors. In addition to creating a major thesis project, students write an accompanying proposal and artist's statement. Students will research avenues of professional practice. Students will meet with visiting artists and critics in preparation for final critique with an external reviewer and senior thesis coordinators. It is advisable to schedule this for Fall and Spring semesters of the senior year.

Prerequisite: PH 390; Senior level Photography majors only

PH 491 Senior Thesis Project II*3 Credits*

This is the second half of a two semester series of studio class which is required of all photography majors. In addition to creating a major thesis project, students write an accompanying proposal and artist's statement. Students will research avenues of professional

practice. Students will meet with visiting artists and critics in preparation for final critique with an external reviewer and senior thesis coordinators. It is advisable to schedule this for Fall and Spring semesters of the senior year.

Prerequisite: PH 490

PRINTMAKING

PR 200 Print Media: Traditional Media

3 Credits

This course introduces the methodologies and concepts of traditional printmaking processes. These processes include intaglio, relief, letterpress and monotype. It exposes students to an overview of the tools, methods and materials for making printed artworks with particular focus on how manual printing and traditional techniques relate to contemporary concepts and individual art practice. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional printshop environment.

PR 201 Print Media: Photo & Digital

3 Credits

This course introduces the methodologies and concepts of printmaking techniques that utilize photo-based processes and digital applications. These processes include screenprint, photo-etching, photo-lithography and digital printing. It exposes students to an overview of the tools, methods and materials for making prints with particular focus on how photo-processes and digital applications expand technical and conceptual possibilities. This study includes the creation and utilization of various print matrices, editioning processes, curatorial activity and how to work in a professional printshop environment.

PR 205 Chapbooks & Broadides

3 Credits

Letterpress: Chapbooks and Broadides is an introduction to letterpress printing through the use of poetic language. This course will review the basic concepts of letterpress printing and history. Students will edition a series of unique broadsides and chapbooks working with basic hand typesetting, using metal type, wood type and finally the composition of polymer plates for letterpress printing. Field trips are scheduled to library collections, as well as archetypical readings of chapbooks to develop poetic craft. Using these resources students will begin with experimental writing exercises, placement of text and image for broadside composition and use of negative space and semiotic hypertext as a way to introduce the fundamentals of letterpress printing. After broadsides and chapbooks are complete, students will be required to submit work to upcoming call for entries. Class format consists of lectures, writing, workshops, demonstrations and dedicated class time to print and complete projects.

PR 212 Relief Printing

3 Credits

Relief printing can be simple, direct and inexpensive, resulting in images as bold as German Expressionism or as delicate as Japanese woodcuts. With this method, ink is transferred to paper from the surface of linoleum cuts, woodcuts, or found objects. The use of press is optional. Large and small-scale prints are produced. Black and white work is emphasized, but at least one project requires color.

Prerequisite: FF 100 and FF 198, Sophomore level or higher

PR 213 Print Survey: Intaglio/Relief*3 Credits*

This course is a concentrated overview of intaglio and relief printing for sophomores, juniors and seniors. Working primarily in etching and relief, students will gain comprehensive skills in both processes. Some examples of intaglio methods include etching, aquatint, drypoint, engraving and mezzotint. Relief processes will include multiple registration of complex linoleum and woodcut plates.

PR 214 Intaglio Printmaking*3 Credits*

Designed as a comprehensive course which looks at techniques of plate-making and intaglio printing, students will learn to prepare and render the surface of a metal plate. Students explore the development of their own ideas in this medium from both technical and personal points of view. Processes covered are drypoint, line etching, hard and soft ground, rosin aquatint, spit bite and multiple plate color printing.

Prerequisite: FF 100 and FF 198, Sophomore level or higher

PR 216 Lithography*3 Credits*

Covers through demonstrations and lectures the major design and basic technical processes of image making in lithography, traditional and contemporary. The primary goal is the production of fine lithographic images. Beyond technique there is art. Focus is on fundamentals of drawing and design principles, as well as a concern for ideas and personal artistic growth. Technically, this course addresses registration of multi-color images, edition printing, presentation, curating and the vocabulary used in a print studio setting.

Prerequisite: FF 100 and FF 198, Sophomore level or higher

PR 217 Monoprint*3 Credits*

This course will cover a broad range of concepts, methods and materials related to the practice of monoprinting. A monoprint is a term used to describe a unique printed image created with the use of one or more repeatable, manipulated matrixes. The matrixes may include prints made from metal, wood, stone, plexiglass and transfer/copier processes. Concepts and methods related to stamping, stenciling, mixed-media, color printing, multiple-layer printing and print curation will be addressed. The class will look at artists working in print as image, book, installation and moving picture, surveying historical concepts to contemporary trends.

Prerequisite: FF 100 and FF 198, Sophomore level or higher

PR 218 Screenprinting*3 Credits*

Explores the different possibilities of water-based screen-printing in a professional print shop atmosphere. Students can gain a solid working knowledge of screenprinting, employing both traditional and contemporary methods of stencil making, film preparation and printing methods on various papers, as well as alternative surfaces and materials. Techniques such as digital film outputting, mixing gradations with ink, multi-color registration and four-color process printing are demonstrated and employed. Through independent projects, demonstrations and critiques, students are encouraged to create a cohesive body of work and utilize the medium for their own individual artistic needs.

Prerequisite: FF 100 and FF 198, Sophomore level or higher

PR 222 Illustrative Print*3 Credits*

A good storyteller must exaggerate and simplify events to make the point clear and memorable. A good print often does the same visually. Working from poems, stories, or news articles, students create a series of images that communicate themes or ideas while developing their own style and learning the basics of relief printing. This relatively direct and

simple print medium involves cutting into linoleum, plastic, or wood blocks, which are then printed by hand or press, generally in black and white. On a field trip to the Baltimore Museum of Art, students see examples of prints from Dürer to Blake and from Daumier to Coe, which inform and present messages important to the artist and the times.

Prerequisite: FF 100 and FF 198; open to students at the sophomore level and higher.

PR 225 Painterly Printmaking

3 Credits

This class explores a painterly approach to print based image making through working with a range of quickly translated, low process and loose drawing and painterly printmaking techniques. Painterly mark making occurs through plate/matrix development and color application to these surfaces before printing on an appropriate press. Multiple color solutions of images will be developed that can stand in support of and lend clarity and direction to the work you are doing with painting, drawing, sculpture and painterly approaches expressive of any major. The history of the relationship between painting and printmaking will be investigated as well various artists, both historical and contemporary, that employ painterly expression within the print medium. Demonstrations of a variety of print media and techniques are introduced for you to choose from to build painterly content through your own theme related body of print based work. The choice of media demonstrations will change depending on individual faculty teaching this class and scheduling studio needs of the Printmaking Department.

PR 226 Collagraph

3 Credits

For students who want to learn the basics of color printing. A collagraph plate may employ acrylic mediums, collage techniques and linear engraving on plastic. Each plate is designed to carry a separate color (or colors). When printed, the information on the plates overlap to produce a richly multi-colored image. Both relief and intaglio inking methods are used to print the plates using oil-based inks and in etching press. Students develop a folio theme of their choosing. Color is emphasized as an expressive and compositional element. Suggested for printmaking majors in their sophomore year and concentrators wishing to work in relief and color.

PR 235 Globe Poster Remix

3 Credits

In this artists' intensive, students will traverse the history of the show card print — as defined by the iconic Globe Poster Printing Corp., best known for its eye-popping, content-rich designs of music posters — and push it forward to contemporary practice. The course is taught by Bob Cicero, former owner of Globe Poster and master printer in letterpress and screenprinting and will feature a collaborative project with a visiting artist. 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 crafts of letterpress printing and screenprinting through the lens of the vintage show card print, from setting wood type to rainbow rolls to hand cut blocks and rubyliths. Students will design and print a number of posters, first learning the style of Globe and then building on that foundation to make their own mark on the art of poster-making. The guest artist will work with Bob Cicero and students in this course to set the scope of the work and develop a limited edition print.

PR 248 Letterpress

3 Credits

This introductory course explores the current use of traditional letterpress production and is ideal for the artist, writer, poet, or designer who seeks to produce combinations of word with images in a professional, fine art, limited-edition format. The relationship between word and image may be pursued through fine arts prints, folios and books printed with Dolphin Press

and Print's Vandercook letterpress. Hand-set lead type and polymer plates can be printed to produce 'zines, artist books, cards and broadsides. Students are introduced to setting type, running the Vandercook letterpress, pilot presses and proofing press.

PR 294 Papermaking & Book Structure

3 Credits

This course will focus on the historical beginnings of the codex and handmade paper. Readings will be given weekly along with bench work demonstrations of both structural binding and hand papermaking. The textbook for this course is *Papermaking: The History and Technique of an Ancient Craft* and the course work will include readings from *The Archeology of Medieval Bookbinding*. Focusing on both Eastern and Western tradition in papermaking and bookbinding, this course familiarizes students with the practicality of the materials, tools and techniques used in both processes. Students develop an understanding of basic elements for constructing books.

Undergraduates only

PR 312 Advanced Relief Printing

3 Credits

This advanced relief course will primarily focus on color and multiple plate registration. At this level students will adapt a wider and more complex variety of relief printing techniques. Focus will include registration, reduction printing, introduction to unique substrates for printing and viscosity inking.

PR 316 Advanced Lithography

3 Credits

This course expands upon previous investigations in the lithographic medium. This includes stone, aluminum ball grain plate and positive working photo plate lithography. Advanced printing, curatorial and collaborative techniques will be explored. You will learn the proper procedural aspects to making lithographic prints in a safe shop environment as well as gain a historical and contemporary understanding of the media through slides, books and originals. Emphasis will be placed on individual ideas and content in relation to the unique characteristics of the medium. Class time will include demonstrations, lectures, individual and group discussions/critique and personal work development.

Prerequisite: PR 216

PR 318 Advanced Screenprinting

3 Credits

This class explores the latest techniques of screenprinting using water-based inks. Traditional methods of stencil making with hand drawing and painterly techniques will also be covered. The photo emulsion process will be used to transfer images to screens. Printing from digital images will be emphasized. Students will learn how to properly develop and prepare digital art for production as a fine art limited edition print. Students are encouraged to undertake individual projects that connect directly to their areas of interest. The combination of traditional and digital techniques can be utilized in unique and effective ways.

Prerequisite: PR 218, GD 422, or GD 5360

PR 335 Print & Technology

3 Credits

This course examines the various ways technology has expanded conceptual and procedural possibilities for making prints. New print media, digital applications, photographic processes, alternate presentation formats and the resources of the art tech center and digital fabrication lab will be fully explored and utilized in the creation of artworks. Students will perform a series of procedure based assignments throughout the semester that culminates in an independent project. Students will engage in reading and writing and discussion specific to technological developments in printmaking, the integration of digital works flows with traditional techniques and interdisciplinary thinking.

Prerequisite: PR 200 or PR 201 + one 200-Level Printmaking course

PR 336 Artists Books & Papermaking*3 Credits*

Artists' book collaborations permit the artist/author to fully explore a subject, providing an opportunity for a depth of expression that is difficult to achieve in other ways. In this Dolphin Press studio class, students will publish an editioned book using letterpress, papermaking and printing technologies available at Dolphin Press and the Printmaking Department. By exploring the many possibilities for juxtaposing text and image on the plane of the page and through the sequence of pages within the book form, students will create narrative inter-media works. The class will visit the Decker Library artists' book collection as well as review examples from the collection of the instructor. After completing this course, students will understand the market, publication and distribution of the book. This is an advanced book course. For those students who do not have letterpress experience it is recommended that they enroll in a letterpress course the same semester.

Students must have completed 6 credits combination of PR 200, PR 340, PR 354, PR 394 and/or PH 354.

PR 340 History of Paper Structure*3 Credits*

This course is open to students who are focusing on book arts as a concentration and are interested in the history, conservation and artistic applications of paper, including the historic and contemporary practice of hand papermaking. Understanding plant structure and chemistry is essential in understanding the development of paper historically. The primary focus of this course is the technical application and production of pulp fiber for paper as well as production of handmade paper for various applications. Held in the newly renovated paper lab the class will also meet in a classroom for lectures.

Undergraduates at the Sophomore level or higher only, or by permission.

PR 342 Letterpress/Book*3 Credits*

Open to students who are interested in woodcuts and linoleum printing and broadsides. Large editions in several colors are possible when printing on the Vandercook proofing press. This course explores the history of the relief print and its use for political posters; for dissemination of information on botany, medicine and agriculture; and for the publication of poetry and literature illustrations. With the advent of moveable type, the relief print was in demand for illustrating books. A field trip is scheduled to the Baltimore Museum of Art's print collection.

PR 345 Paper, Book & Press*3 Credits*

This course will cover in depth the use of paper in all aspects of print and press publications. The beginning of this course will focus on the development of handmade paper as an art form. Working in a professional paper mill, students will have the opportunity to make paper. This paper can then be used as a substrate for print projects, including press editions. Students will develop ideas using the combination of printmaking techniques and the Vandercook press. The concept of books as an art form and the publication of artist/author books will be represented. Examples of artists working currently in this format will be reviewed.

PR 350 Dolphin Press Collaborative*3 Credits*

Creating prints is commonly a collaborative effort between artists, printers, publishers and project organizers. This course brings the history of Dolphin Press and the professional activity of print creation into the classroom and engages students in the full extent of this collaborative process. The course is centered around the creation of a print project(s) designed by a visiting artist in concert with the course instructor and students. Students will explore the relationship between printer and artist, develop printing skills in a variety of media,

engage in problem solving activity associated with both technical execution and conceptual development, as well as learn about the collaborative workshop environment. Students will also work collaboratively with their classmates on the completion of a personal print project.
Prerequisite: PR 200 or PR 201 + one 200-Level Printmaking course

PR 354 Artists' Books

3 Credits

Introduction course to artist books will cover the basics of simple book structures, the relationship of text and image, papermaking, digital file set-up and offset printing. The course will take a field trip to a library institution to view historic chapbooks as well as read current poetry chapbooks to develop poetic craft. Using these resources the course will investigate writing exercises and visual components, placement of text and image, use of negative space and semiotic hypertext as a way to introduce artist book structures. Students will be required to purchase a blank notebook to take notes as well as participate in workshoping projects throughout the semester. Students will learn papermaking to create covers for their artist books. Students will learn file preparation using Adobe programs to prepare for offset printing. Once artist books are complete, students will be required to submit work to upcoming call for entries.

PR 360 Bookbinding Sewing Foundation

3 Credits

Designed to advance foundation knowledge in sewing book structure, this course is recommended for students who are interested in book conservation and museum studies regarding the book. Bench work in sewing structures from basic to complex sets a solid foundation for traditional binding. Working through double raised bands — all variations of long stitch, chain stitch and combinations, students will be producing models of listed structures along with covers and board attachments.

PR 370 Advanced Printmaking

3 Credits

This course is designed for printmaking majors and students who have taken at least three courses (9 credits) and are ready for substantial independent work. Each student is expected to complete one or two independently developed projects that form a body of work related in content by the end of the semester. Light instruction and regular, individual in-depth consultation with the instructor are the norm. Short group meetings are held every other week. Entry into the class requires permission of the instructor and is based on printmaking experience as well as a willingness to participate in a class environment while setting one's own goals. Professional execution and presentation are integral to achieving success in this course. Depending on instructor, photo processes, color techniques, or other alternative processes will be demonstrated.

Prerequisite: 9 Credits of Printmaking

PR 376 Printmaking Seminar

3 Credits

This course is designed for qualified printmaking majors and non-majors with an interest in an advanced study of the printmaking medium. Through a blend of both studio and seminar activity, each student is expected to complete a body of work related in content by the end of the semester. Students have use of the entire print studio facilities. Readings and critical theory specific to print media, instruction and regular, individual, in-depth consultation with the instructor are the norm. Students are expected to critically evaluate and discuss their work in print formats that can include, book, 2-D and 3-D print work. Students make in-class presentations, work from selected readings for discussions and evaluation of work.

Prerequisites: 6 credits of Printmaking

PR 400 Printmaking Senior Thesis I*6 Credits*

This course provides the framework for students to complete a coherent body of work based on personal concepts. Students are provided shared personal studios in the Dolphin Building and full print studio access in order to develop their independent work. Critiques from course faculty and visiting artists will be held periodically throughout the semester as well as a formal review with a guest critic. The course also has a significant professional practice component. Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation and career networking.

Senior level Printmaking majors only

PR 401 Printmaking Senior Thesis II*6 Credits*

This course provides the framework for students to complete a coherent body of work based on personal concepts. Students are provided shared personal studios in the Dolphin Building and full print studio access in order to develop their independent work. Critiques from course faculty and visiting artists will be held periodically throughout the semester as well as a formal review with a guest critic. The course also has a significant professional practice component. Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation and career networking. This course will culminate with an exhibition in which students will present their final thesis work.

Senior level Printmaking majors only

PR 405 Professional Practice*3 Credits*

This course helps prepare Printmaking Majors in their pursuit of post-graduation professional practice opportunities. Through both in-person meetings and online interaction the class will utilize discussion, lectures and demonstrations to cover a range of professional development topics, including statement and grant writing, artwork documentation, creating a web presence, pricing work, professional networking and development of a presentation portfolio. Various career pathways will be explored through interaction with established professionals and alumni.

Junior and Senior level Printmaking Majors only

GENERAL ELECTIVES

EX 405 Exhibition Development Seminar*3 credits*

In this final semester of a two-semester seminar students will install the spring exhibition previously planned by the class in fall semester. Additionally, students will implement all educational, community outreach and public programs.

Prerequisite: Fall — Exhibition Development Seminar, Part I (AH 405) Note: EX 405 is a studio elective in your major.

INT 402 Internship*1.5-6 credits*

Internships are required for Photography and Video and Film Arts majors and Curatorial Studies concentrators. However, many departments recommend internships. To complete an internship for credit through the Career Development Office, students must submit a learning contract by the add/drop deadline for the semester he/she is receiving credit. The Career Development Office does not place students in internships; however, they can assist in securing an internship. Please contact the Career Development Office for more information. Students must submit a learning contract. See the Career Development Office for more information.

Professional Practice

PD 350 Business Intelligence*3 Credits*

Understanding the fundamentals of good business practice is essential for all creative people, whether you are embarking on a freelance career, producing items for retail marketing, working as a creative employee, or selling your fine art in the world of galleries and collectors. In this course, students will explore current trends and practices in the creative economy and how to develop and apply business knowledge to creative endeavors. Students will learn about various types of professional practices; models for production and operation; business development and networking; financial responsibilities; legal and ethical considerations; as well as how to protect their creative capital. Topics such as goal setting, budgeting, operations, marketing, taxes, contracts and intellectual property will be discussed. Over the course of the semester, students will develop fundamental knowledge and skills that will help them apply sound business practices to their own creative work.

PD 351 Entrepreneurship for Creatives*3 Credits*

In this course, students will learn to approach social and market-based problems with an entrepreneurial mindset. Through research, they will identify areas ripe for innovation and learn strategic approaches for developing and marketing creative projects, products and services. Topics covered will include core entrepreneurial thinking; appropriate business models; research and marketing; and options for financing. Students wishing to investigate new or existing ideas using entrepreneurial thinking are encouraged to take this course. Taking Business Intelligence (PD 350) prior to this course is recommended, but not required.

PD 455 Professional Practice for Visual Artist*3 Credits*

3 credits. Staff. Offered Fall, Spring. This course focuses on career preparation and development for visual artists. It presents a wide variety of professional tools and business skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, statements and proposals; exhibitions in galleries, museums and alternative spaces; self initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships, jobs and graduate schools; and locating helpful resources. The course includes and requires weekly lectures, practical exercises, guest speakers, field trips, studio visits and attendance at Career Development Workshops.

Undergraduate Course Descriptions

Art Education Program/ Five-Year, Dual-Degree



Art Education Program/ Five-Year, Dual-Degree

B.F.A. AND MASTER OF ARTS IN TEACHING (B.F.A./M.A.T.)

The B.F.A./M.A.T. is a five year dual degree program designed to help students make the transition from artist to artist-teacher, one who can construct opportunities for others to make art and engage with it in meaningful ways.

The B.F.A./M.A.T. program, housed in the Center for Art Education, is a Maryland State Approved Program for art teacher certification in grades pre-K–12. All students take national teacher exams (Praxis exams) as part of the program; passing scores, as set by the state of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states, which allows for easy transfer of certification. Students with specific destinations in mind should check to see what requirements from other states they might need to consider. In addition to studio, art education, art history/criticism and internship courses, six credits in the teaching of reading are integrated into the program.

CURRICULUM

The program is designed to have a high level of interaction with peers as well as students in preschool through grade 12. Introductory courses set the stage for thinking about the role of art education in the schools and in the development of children and adolescents. Subsequent coursework focuses on the development of teaching strategies and professional knowledge and skills. Two internships precede full-time student teaching in pre-K–12 settings. Professional knowledge, dispositions, behaviors and skills build over time as students move from observing and assisting to micro-teaching in teams, gradually assuming the full role of the teacher.

In addition to art education coursework, a graduate-level studio thesis exhibition is required. During the final phase of the program students complete job applications, develop interviewing skills and assemble professional portfolios. The culminating event of the program is the Student Teacher Showcase, where accomplishments are evaluated by a visiting critic and presented to peers, family and friends.

Planning ahead is a major key to successfully combining a studio major, academic requirements, art education courses and any areas of interest, such as technology or art history, into a five-year time sequence. The B.F.A./M.A.T. program can work with any undergraduate major, although it works best with those that provide some flexibility in choosing electives. Because courses are sequenced and offered in designated semesters, the program usually takes transfer students longer to complete.

THE 5TH YEAR MASTERS OF ART IN TEACHING GRADUATE PROGRAM

During the student's final semester of the B.F.A. program, she/he will make a formal application to the graduate level of the program. At the end of Internship I during senior year, students have a final review that serves as their interview for graduate school. Provisional acceptance is not final until the M.A.T. faculty decides to admit the student to

the graduate level of the program.

Entrance requirements to the M.A.T. graduate program for B.F.A./M.A.T. students are as follows:

- Completed undergraduate degree in studio art from MICA
- Minimum of 30 credits in studio and 9 credits in art history/criticism
- Minimum 3.0 G.P.A and a B or better in all required art education courses taken in the undergraduate program
- Overall passing score on the Praxis I Teacher Examination
- Personal statement
- Portfolio of studio work
- Personal interview with undergraduate chair and/or faculty
- Criminal background check: B.F.A./M.A.T. students must pass a criminal background check prior to the beginning of their fifth year, before they can take ED 5308 Teaching Internship II.

Each semester graduate students have a departmental review with the Art Education faculty. This review is used to evaluate and advise students on their progress. Students given a satisfactory rating by faculty may continue with their program of study. If progress is not satisfactory, faculty has the right to deny the student's continuation in the program and subsequent enrollment in art education courses.

The art education coursework for the M.A.T. graduate program begins in the fall. A program plan developed with the graduate director of Art Education sets forth the sequence of courses for each student. A minimum of 35 credits is required for the degree. Many art education courses involve travel to sites in the schools and local museums and student teaching involves daily travel to school placements, many within neighboring counties.

Students are responsible for their own transportation to and from these off-campus sites and graduate students should make arrangements to have use of a car for use during the fifth year of the program.

TEACHING INTERNSHIP

During ED 5309 Teaching Internship II, taken in the fall semester, students apply for placement as a student teacher for the following spring. A conference held with department faculty at the conclusion of Teaching Internship II is used to review the student's progress. Students demonstrating a level of readiness for student teaching are recommended for placement; those who do not may be given the opportunity to continue in the internship until such time as they are ready, or may be denied continuation in the program and completion of the degree. The last semester of the program consists of full-time student teaching. Each student completes two seven-week placements, one at the elementary level and one in a middle or high school setting. MICA provides supervision and progress in teaching is guided and evaluated by the cooperating teachers in the schools and by the college supervisor. Should withdrawal from student teaching be necessary, the program's policy includes a contract for outlining an intervention plan and criteria for resumption or dismissal.

GRADUATION REQUIREMENTS

Completion of program and award of degree require successful completion of all course requirements and student teaching (B or better), plus passing scores on all required Praxis exams. The faculty will deny continuation for students who do not meet the minimum academic requirement for continuing in the program, or who do not demonstrate the knowledge, dispositions, behaviors and performance consistent with program goals and requirements.

DEGREE PLAN

All Students must meet with the Undergraduate Coordinator for advising each semester.

Requirements for the B.F.A./M.A.T.: Freshman or Sophomore Year (Fall or Spring)		
Course Title	Course #	Credits
Intro to Teaching Art in Schools	ED 5202	3
Art and Human Development	ED 5200	3

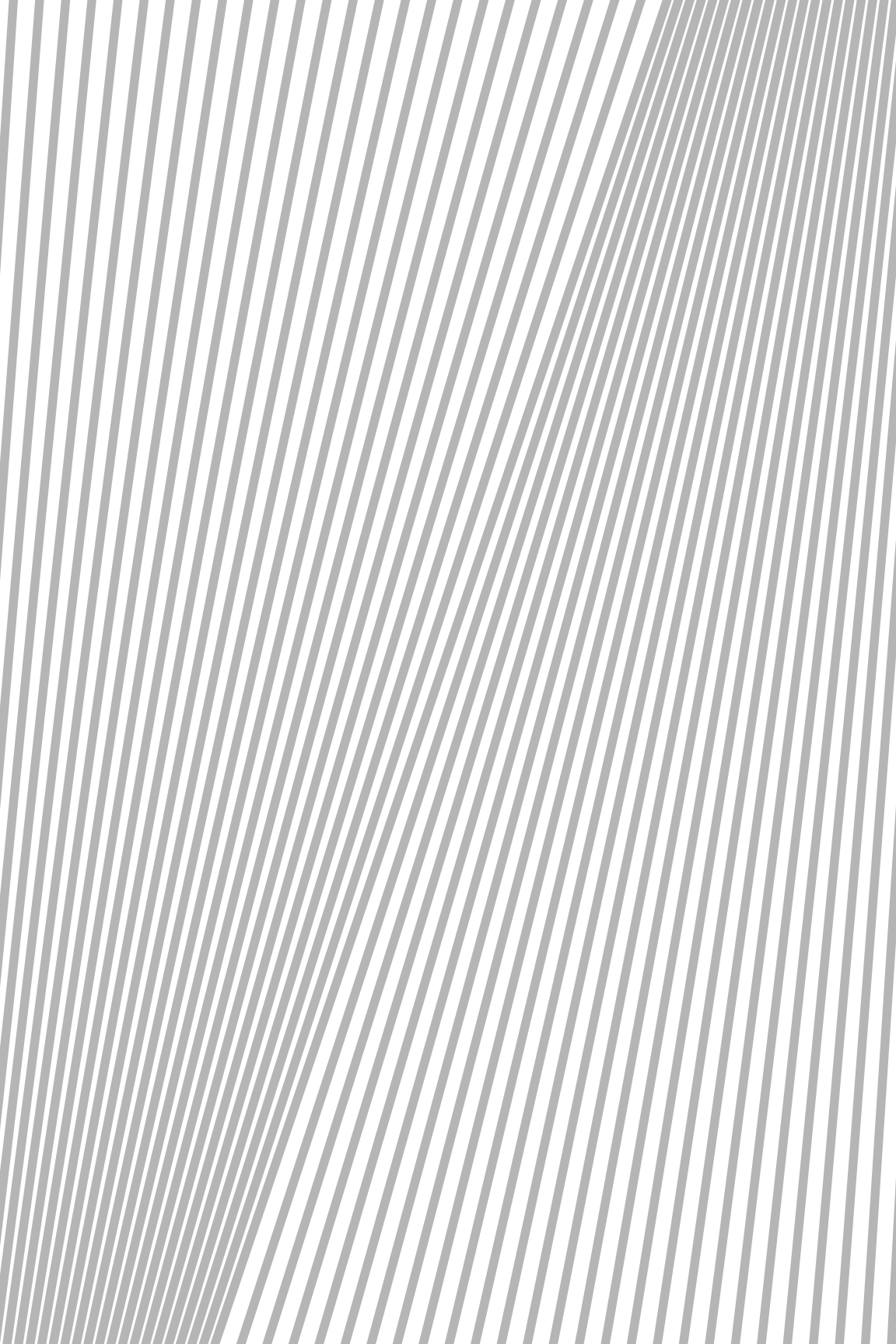
After Sophomore year, students must apply and be granted access to continue on the MA in Teaching Undergraduate program in order to take the following courses in Junior and Senior years.

Requirements for the B.F.A./M.A.T.: Junior Year (Spring)		
Course Title	Course #	Credits
Critical Response to Art, Pre-K	ED 5305	3
Strategies for Teaching Art, Pre-K–12	ED 5306	3
Requirements for the B.F.A./M.A.T.: Senior Year (Spring)		
Course Title	Course #	Credits
Intro to Special Education	ED 5307	3
Teaching Internship I, Field	ED 5308	2
Teaching internship 1, Seminar	ED 5308 S	1
Requirements for the B.F.A./M.A.T.: 5th Year (Fall)		
Course Title	Course #	Credits
Visual Thinking in Media, Pre-K–12	ED 5304	3
Foundations of Education	ED 5206	3
Educational Theory: Teaching and Learning in the Arts	ED 5310	3
Teaching Internship II, Field	ED 5309	3
Teaching Internship II, Seminar	ED 5309 S	3
M.A.T. Graduate Seminar	ED 5510	1
M.A.T. Studio Thesis I	FA 5590	3
Requirements for the B.F.A./M.A.T.: 5th Year (Spring)		
Course Title	Course #	Credits
Teaching Internship III – Student Teaching	ED 5520	12
Pro Seminar	ED 5521	1
M.A.T. Studio Thesis II	FA 5590	3
Total Credits for the M.A. in Teaching:		53

MILESTONES FOR THE M.A.T. PROGRAM

- G.P.A: All graduate coursework must be completed with a B or better, which assumes a 3.0 or better GPA each semester.
- Praxis Core: M.A.T. students must pass Praxis Core by the beginning of their first semester.
- Note: Completion of Praxis Core is not a requirement to submit an application to the program. (Click here for Federal Reporting)
- Praxis II: M.A.T. students must pass the Praxis II exams (Art Content and Art Theory and Criticism) by the end of their first semester. (Click here for Federal Reporting)
- Criminal Background Check: M.A.T. students must pass the criminal background by the end of their first year in the program.
- Award of M.A.T. Degree: All coursework must be completed and passing scores on the required Praxis exams must be submitted prior award of the degree.

Fifth-Year, Graduate Capstone Programs



Fifth-Year, Graduate Capstone Programs

MASTER OF PROFESSIONAL STUDIES

BUSINESS OF ART & DESIGN (ONLINE/LOW-RESIDENCY)

The Master in Professional Studies (M.P.S.) in the Business of Art and Design provides a comprehensive, highly concentrated education in business management specifically for artists, designers and related professions. Fundamental to the work of these creative professionals is the production of creative goods and services—yet until now there has been no business degree specifically focused on their unique needs. This innovative Master's program meets this need with a curriculum that is designed to give students the knowledge and skills necessary to start, sustain, or grow an art or design related business, or to be a dynamic creative manager working with or within a business. Through a combination of online instruction and brief residencies at MICA, students gain a grounding in the key functional areas of business management, including accounting, finance, marketing and more.

Students in this fast-paced and highly concentrated 14-month, online program will:

- Earn 30 credits through a combination of online instruction and MICA-based residencies (four-day long extended weekends at the beginning, midpoint and end of the program);
- Benefit from a program specifically designed for creative professionals and a curriculum that emphasizes the practical business knowledge needed to start, sustain and/or grow an art- or design-based business;
- Focus on one of two potential paths—one for the designer/manager, the other for the creative artist/entrepreneur;
- Receive instruction in finance and accounting, study legal issues—including copyrights, trademarks and intellectual property—and learn strategic marketing skills to move their business plan from theory to the marketplace;
- Obtain a grounding in business ethics, leadership and public speaking skills and business writing—all elements for long-term professional success;
- Define their business goals, assess their strengths and, when applicable, develop a business plan.

Fifth-Year, Graduate Capstone Programs

Requirements for the master's in Business of Art and Design

Residencies

Course title	Course #	Credits
Residency I	MBAD 5901	0.33
Residency II	MBAD 5902	0.33
Residency III	MBAD 5903	0.34

Intensives

Course title	Course #	Credits
Business Basics	MBAD 5100	2
Thesis and Reflection	MBAD 5600	2

Sessions

Each 8-week session is comprised of two 2-credit classes. Each course is a mixture of both asynchronous and synchronous learning.

Course title	Course #	Credits
Business Management	MBAD 5101	2
Business Writing (Media, PR, proposals, grants)	MBAD 5102	2
Human Resources	MBAD 5201	2
Taxes	MBAD 5202	2
Marketing	MBAD 5301	2
Intellectual Property	MBAD 5302	2
Social Media Marketing	MBAD 5401	2
Contracts and Negotiations	MBAD 5402	2
Business Ethics	MBAD 5501	2
Finance	MBAD 5502	2
Leadership	MBAD 5601	2
Thesis Development	MBAD 5602	3

INFORMATION VISUALIZATION (ONLINE/LOW-RESIDENCY)

Students in the Masters of Professional Studies in Information Visualization (MPS InViz) create powerful, data-driven visual narratives. Students learn design and storytelling concepts and approaches; develop unique analytical applications; and explore user interface design strategies to visually reach their audiences. By graduation, students have strong creative and analytical methodologies to visualize data and information and a diverse portfolio of work to launch their career in visualization.

The MPS is a cohort-based program focused on an applied field of study where all coursework is directly related to the topic area. Completed in just 15 months, it allows students to study full time while maintaining their current work-life balance.

Residencies

Three unique residencies enable students to work together on MICA's campus, allowing them to build a network of colleagues while learning the most current ideas and best practices. Residencies are designed to discuss emerging ideas in visualization, learn project management practices and strategies and develop skills in applications and programming. All MPS program residencies take place on campus simultaneously, making for rich experiences, dynamic exchanges between faculty and students, cross-cohort and interdisciplinary collaborations and a community of business-minded creatives. These activities feed MICA's growing channels of career development and internship opportunities.

Program Resources

The MICA e-Learning environment is a flexible and adaptive platform that integrates Google tools including Gmail, Drive and Google+ so students can conveniently access content. Each faculty member holds a weekly live class delivered through Adobe Connect web-conferencing software, whereby students can discuss topics with faculty and classmates. Lectures are recorded so students can revisit them at any time. Students also have access to MICA's web-based resources such as Adobe Creative Suite, Lynda.com, MyMICA, Decker Library and Media Resources Center and Business Source Premier, the industry's most used business research database.

Who Should Apply

This program appeals to professionals from a wide variety of fields, including communications, analysis and design, who want to reach their audiences using creative and engaging visual solutions. Students should have a strong interest in design and analysis, be able to adapt to new technology platforms and a willingness to commit to an intensive learning experience.

Fifth-Year, Graduate Capstone Programs

Requirements for the master's in Information Visualization

Session	Course	Course #	Credits
Residency 1	Residency 1	MVIS 5001	1
Intensive 1	Design Bootcamp	MVIS 5103	1.5
	Statistics Bootcamp	MVIS 5104	1.5
	Contexts of Information Visualization	MVIS 5202	2
Session 1	Visual Storytelling	MVIS 5101	4
Session 2	Research, Analysis and Statistical Applications for Visualization	MVIS 5301	3
Session 3	Information Design	MVIS 5601	4
Residency 2	Residency 2	MVIS 5002	1
Session 4	Visual Cognition and Perception	MVIS 5201	2
	Visual Analytics	MVIS 5401	2
Session 5	Information Visualization Applications	MVIS 5701	4
Intensive 2	Information Visualization Intensive	MVIS 5102	3
Residency 3	Residency 3	MVIS 5003	1
Total Program Credits			30

UX DESIGN (ONLINE/LOW-RESIDENCY)

Students in the Masters of Professional Studies in UX Design (MPS UXD) master fundamental principles of interface design, project management, prototyping and usability as applied to industries from gaming to healthcare and education to defense. Industry partners bring real-world projects to the classroom and advise students on networking, best practices and the dynamic nature of the profession. Graduates leave with a portfolio full of compelling and novel, next generation user experiences ready to support their professional aspirations.

The MPS is a cohort-based program focused on an applied field of study where all coursework is directly related to the topic area. Completed in just 15 months, it allows students to study full time while maintaining their current work-life balance.

Residencies

Three unique residencies enable students to work together on MICA's campus, allowing them to build a network of colleagues while learning the most current ideas and best practices. Residencies are designed to discuss emerging ideas in visualization, learn project management practices and strategies and develop skills in applications and programming. All MPS program residencies take place on campus simultaneously, making for rich experiences, dynamic exchanges between faculty and students, cross-cohort and interdisciplinary collaborations and a community of business-minded creatives. These activities feed MICA's growing channels of career development and internship opportunities.

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CURRICULUM

Session	Course	Course #	Credits
Residency 1	Residency I	MUXD 5001	0.5
Session 1	Foundations of UX Design	MUXD 5100	3
Session 2	Technology Intensive	MUXD 5101	1
Session 3	Human-Machine Interaction and Usability	MUXD 5102	3
Session 4	Prototyping	MUXD 5103	2
Session 5	UX Business Basics	MUXD 5104	2
Session 6	UX Design Lab I: Users	MUXD 5201	4
Session 7	UX Design Lab II: Utility	MUXD 5202	4
Residency 2	Residency II	MUXD 5002	0.5
Session 8	UX Design Lab III: The Industry Challenge	MUXD 5203	5
Session 9	Thesis and Reflection	MUXD 5300	5
Residency 3	Residency III	MUXD 5003	0
Total Program Credits			30

SOCIAL DESIGN

MICA's M.A. in Social Design program is a 1-year, interdisciplinary graduate program that explores the designer's role and responsibility in society, challenges conventional ways of thinking, facilitates new institutional collaborations, utilizes design and the design process to bring about social change and strives to create contexts in which ideas can be sustained.

The program offers a human centered, experiential, creative and optimistic approach to understanding and addressing the challenges facing society. The program delivers its content through a variety of curricular and project based learning opportunities in conjunction with visiting faculty and scholars from different disciplines and backgrounds. Students are challenged to understand the social, cultural, political and economic factors surrounding social issues and are encouraged to work towards tangible solutions in collaboration with other institutions, organizations and community members. Students with various backgrounds and interests emerge from the program with the relevant and individualized skills needed to affect social challenges, while benefitting from MICA's supportive, connected, collaborative and community based environment.

The M.A. in Social Design program delivers its content with a team of full-time faculty and a variety of visiting faculty from different disciplines and backgrounds. It is broken down as follows:

Social Design Seminar studies, discusses and debates the designer's role and responsibility in society, specifically the belief that social change can happen through design. It takes the form of discussions, readings, workshops, presentations and critiques and will provide students with tools, skills and the overall awareness to address various aspects of social design and innovation.

Social Design Studio immerses students into applied projects focused on relationship building, research and outreach as well as exposure to and understanding of partner organizations and challenges facing the community and society in general. This hands-on course provides students with practical, collaborative, project-based opportunities and experiences outside the institution.

Elective Courses in either studio or liberal arts allow students to explore additional subject matter and content that will contribute to their work in the program. Students can choose courses from dozens of graduate or undergraduate courses offered through MICA. Areas of interest may include courses in graphic design, environmental design, interaction design, studio, theory, history, anthropology, sociology, or public health.

Students in this 1-year, 30 credit, interdisciplinary graduate program will:

- Have the opportunity to participate in sponsored projects through our Practice-based Studios, focused on engaging students and outside partners in socially conscious projects using design and design thinking to translate ideas into tangible outcomes with the goal of making a positive impact on society;
- Have the opportunity to pursue professional, paid, part-time “mini-fellowships” (typically ~8-hours per week for 16 weeks) during the year with a variety of institutions to put newly-acquired social design skills into practice in real professional contexts.
- Experience a flexible curriculum and personal structure that emphasizes learning by doing, working to solve social issues, not just study them
- Learn to identify and engage partners with the assets needed to solve community issues, ultimately working collaboratively with an interdisciplinary group of students, visiting faculty, community leaders, educators, entrepreneurs, public health officials and renowned designers
- Identify problems and propose solutions through extensive research, learning subject matter in the process and developing the ability to confidently defend ideas;
- Develop deeper skill-sets, beyond the visual and aesthetic, that can be applied to multiple career options in the fields of design, social sciences and more.

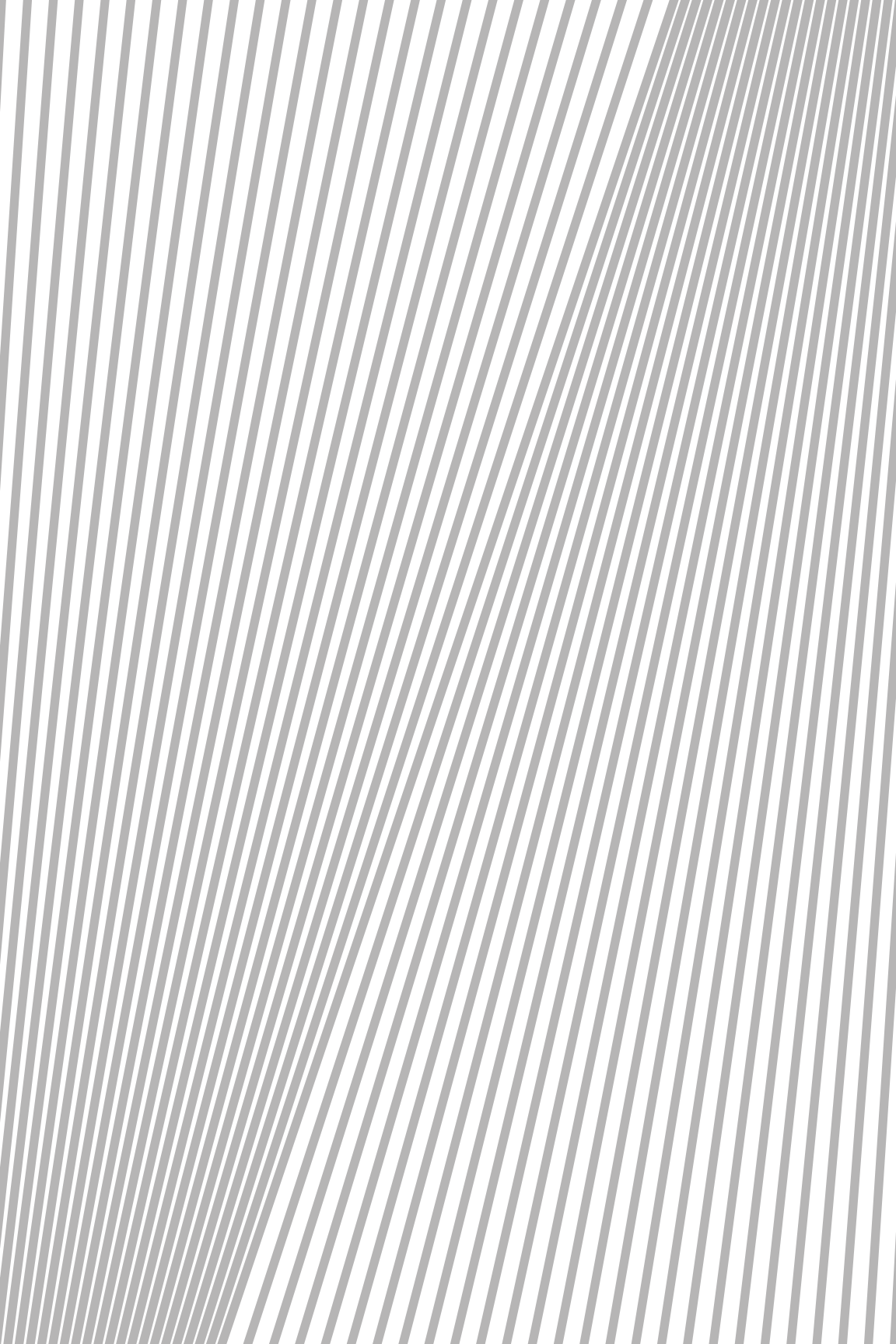
Facilities and resources available to students in the MASD program include:

- Access to acclaimed faculty and advisors, as well as institutions-including the Johns Hopkins Bloomberg School of Public Health and the University of Maryland-that have long-standing collaborative relationships with the College;
- Open studio, critique areas, classrooms and flexible project and exhibition space that enables year round engagement, research and design related programming;
- The full array of facilities and technical resources on MICA’s main campus, including the ArtTech Center, MICA Print Lab and Decker Library and Media Resources Collection, among the country’s best art and design libraries.

Requirements for the MA in Social Design

Course Title	Course #	Credits
Social Design Studio I	SD 5550	6
Social Design Seminar I	SD 5500	3
Open Elective		6
Semester Total Credits		15
Second		
Semester Course Title	Course #	Credits
Social Design Studio II	SD 5650	6
Social Design Seminar II	SD 5600	3
Open Elective		6
Semester Total Credits		15
Social Design (MA) Total Credits		30

Graduate Academic Programs



Graduate Academic Programs

GRADUATE CURRICULUM OVERVIEW

HOW TO USE THE SECTIONS THAT FOLLOW

This overview of the MICA graduate curriculum is divided into sections that outline the specific requirements for the graduate majors. The course list is organized alphabetically by department.

PROGRAMS

Post-Baccalaureate Certificate in Fine Arts

Art Education (online/low-residency) (M.A.)

Graphic Design (M.A.)

Illustration (M.A.)

Social Design (M.A.)

Teaching (M.A.T.)

Community Arts (M.F.A.)

Curatorial Practice (M.F.A.)

Filmmaking (M.F.A.)

Graphic Design (M.F.A.)

Illustration Practice (M.F.A.)

LeRoy E. Hoffberger School of Painting (M.F.A.)

Mount Royal School of Art (M.F.A.)

Photographic and Electronic Media (M.F.A.)

Rinehart School of Sculpture (M.F.A.)

Studio Art (low-residency) (M.F.A.S.T.)

FINE ARTS

The core of the program is the Post-Baccalaureate Critique and Seminar. Students meet weekly with the program’s director and a resident artist for individual or group critiques to develop a personal direction in their work. Post-Bac Critique also includes lectures on topics related to art. Seminar topics include discussion of professional topics such as writing and speaking about one’s own work, preparing an artist’s resume, applying to graduate school, documenting work, applying for grants and residencies, exhibition opportunities, legal and tax issues, and choosing a studio.

The remainder of the curriculum is tailored, through counseling with the program director, to meet the specific needs of each individual student.

At the successful completion of 30 credits, MICA grants a post-baccalaureate certificate. While most students complete the program in one year, the program may last a maximum of four semesters. Students may enter in either August or January as full-time students only. January entrance depends on the availability of space in the program. Enrollees are provided with their own studios in a renovated warehouse a few blocks from campus that also houses junior and senior undergraduate individual studios. The building features secure parking, 24-hour access, and security, and includes seminar, critique, lounge, and storage space.

The Post-Baccalaureate Certificate Program is designed to serve several types of students. Many who enroll have recently graduated with a B.A. from a liberal arts college of a university art department and are looking for the intensity and depth of experience that an art school can provide. Others have taken art classes while working in other fields, are interested in making a career change, and feel the need to become intensely involved in making art. Many Post-Baccalaureate students apply to graduate programs in art and are assisted in this process. All students are encouraged to reach a level in their work that reflects a personal direction. They grow to have confidence in their abilities, which allows them to continue working beyond a structured situation once they have left the program.

REQUIREMENTS FOR THE POST-BACCALAUREATE CERTIFICATE IN FINE ARTS

Course Title	Course #	Credits
Post-Baccalaureate Critique and Seminar I	PBP 400	6
Post-Baccalaureate Critique and Seminar II	PBP 401	6
Liberal Arts and Studio Electives		18
Total for the Post-Baccalaureate Certificate:		30

ART EDUCATION (ONLINE/LOW RESIDENCY)

Our M.A.A.E. prepares experienced K-12 artist-educators to pursue advancement in their field through the development of practice as both artists and art educators. Designed for the working professional, the curriculum allows students to continue teaching while they complete their graduate degree.

Several components contribute to transformative learning in the M.A.A.E.:

- each year a small group of diverse artist-teachers are invited to become a cohort that experiences all aspects of the program (on-campus and online) together, as a community of practice;
- the faculty collaborate on curriculum and pedagogy in order to support every candidate in integrating teaching, research, and art-making practices in personally authentic and meaningful ways;
- and, situated in a professional school of art and design in the culturally dynamic City of Baltimore, M.A.A.E. candidates work in centrally-located spacious studios in the Graduate center, with easy access to a wealth of specialized campus resources, as well as a broad array of online resources through MICA's digital services and archives.

Note: As a professional development graduate program, the M.A.A.E. is not designed for professional licensure. For those interested in achieving initial certification to teach, please see MICA's Teaching (M.A.T.) program.

REQUIREMENTS FOR THE MASTER OF ARTS IN ART EDUCATION

Course Title	Course #	Credits
Advanced Strategies for Making and Teaching Art	MAED 5002	3
Contemporary Issues in Art	MAED 5003	1
Contemporary Issues in Art II	MAED 5023	1
MAAE Thesis	MAED 5030	1
Methods for Reflective Practice in Teaching I	MAED 5004	3
Methods for Reflective Practice in Teaching II	MAED 5006	3
Methods for Reflective Practice in Teaching III	MAED 5008	3
Online Studio I	MAFA 5511	1
Online Studio II	MAFA 5522	1
Professional Development Seminar	MAED 5021	1
Readings in Art Education: Contemporary Contexts	MAED 5012	1
Readings in Art Education: Historical Contexts	MAED 5014	1
Studio Investigations I	MAFA 5000	4
Studio Investigations II	MAFA 5020	4
Winter Seminar: Online Studio Review	MAFA 5019	3
Writing for Publication	MAED 5010	1
Total for the Master of Arts:		34

GRAPHIC DESIGN

MICA's M.A. in Graphic Design (GDMA) program offers students an intensive immersion in graphic design. Tailored for individuals who seek a cohort of dedicated peers in a challenging and supportive environment, the full-time program prepares students for advancing their careers and/or for applying to competitive M.F.A. programs at MICA and other colleges and universities.

The program provides an in-depth study of the language and practice of graphic design. Our students are professionals and graduates from complementary fields, including liberal arts, fine arts, architecture, media studies, and journalism as well as those who studied design as undergraduates yet desire a more comprehensive and rigorous education in the theory and concepts of graphic design.

The GDMA Studio provides an intensive introduction to design, taught with a strong emphasis on design fundamentals, process, visual research, and working across media. The Design Theory and Practice seminar builds students' knowledge of design history, discourse and professional methodologies. The GDMA Workshop focuses on creating complex, well-crafted design projects and curating a portfolio. In the spring, GDMA students create and exhibit a self-directed design project and a professional portfolio. Students meet weekly with faculty for individual and group instruction and critiques. Students are encouraged to participate in the larger graduate and undergraduate design culture at MICA through elective coursework and visiting artist and designer lectures.

REQUIREMENTS FOR THE MASTER OF ARTS IN GRAPHIC DESIGN

Course Title	Course #	Credits
Design Theory and Practice	CRT 5402	3
Graphic Design MA Studio 1	GD 5010	6
Graphic Design MA Studio 2	GD 5020	6
Graphic Design MA Workshop	GD 5025	3
Transmedia Type Lab	GD 5530	3
Typography Intensive	GD 5325	3
Liberal Arts and Studio Electives		6
Total for the Master of Arts:		30

ILLUSTRATION

The program is an immersion into the field with focus on studio work and professional practices, preparing you to build a compelling portfolio, for freelance opportunities, or for application to competitive M.F.A. programs, including those at MICA.

The Master of Arts in Illustration is a 30-credit program. Its curriculum is paced to help students develop the vocabulary, and conceptual, observational, and handcrafting skill sets, tool sets, and mindsets needed to begin professional initiatives or pursue more specialized study. In the M.A. in Illustration program, students work independently and collaboratively with others, gaining a global purview through historical study and exposure to diverse contemporary practitioners, and expand the scope of professional practice through making skills and professional development. The degree culminates in independent work in the form of a capstone portfolio project, exhibition, and review panel.

Students in the M.A. Illustration program work in an open-plan, state-of-the-art dedicated studio environment and can take advantage of opportunities to collaborate with students from other graduate programs, as well as MICA research centers such as the Center for Design Thinking.

REQUIREMENTS FOR THE MASTER OF ARTS IN ILLUSTRATION

Course Title	Course #	Credits
Advanced Illustration History	AH 5502	3
Creative Writing for Illustrators	CWRT 5510	3
MA Lecture & Workshop Series	IL 5020	3
MA Studio 1	IL 5000	6
MA Studio 2	IL 5050	6
MA Studio Practices		3
Liberal Arts and Studio Electives		6
Total for the Master of Arts:		30

SOCIAL DESIGN

The first degree-bearing program of its kind, the M.A. in Social Design program prepares students to understand and address the challenges facing society today, examines the designer’s role and responsibility in society, and bring about social change through design.

MICA’s M.A. in Social Design (MASD) is uniquely positioned within the Center for Social Design, an interdisciplinary center dedicated to demonstrating and promoting the value of design in advancing equity and social justice, and to inspiring and preparing the next generation of creative changemakers.

Students enrolled in the program have the opportunity to be exposed to and participate in a variety of initiatives within the Center with community partners working across diverse contexts, disciplines, and themes.

This 1-year, interdisciplinary graduate program explores the designer’s role and responsibility in society, challenges conventional ways of thinking, facilitates new institutional collaborations, utilizes design and the design process to bring about social change. Ultimately, striving to create contexts in which ideas can be sustained.

Students are required to provide a laptop for their studies.

REQUIREMENTS FOR THE MASTER OF ARTS IN SOCIAL DESIGN

Course Title	Course #	Credits
Social Design Seminar I	SD 5500	3
Social Design Seminar II	SD 5600	3
Social Design Studio I	SD 5550	6
Social Design Studio II	SD 5650	6
Liberal Arts and Studio Electives		12
Total for the Master of Arts:		30

TEACHING (MAT)

MICA's M.A.T. program is nationally recognized for its success in preparing art education professionals who integrate personal artistry with the skill and understanding to direct the art making of others.

Our program offers hands-on experience in teaching along with coursework in practice, current theory, and research; all within a supportive community of students and faculty who are internationally recognized leaders in the field.

Nationally recognized for its successful approach to preparing art education professionals, MICA's M.A.T. program focuses on the notion that teaching is an art in itself and that the best art teacher is a practicing, accomplished artist.

The four-semester residency consists of 63 credits of graduate education and liberal arts courses, internships and student teaching, and independent studio work; a state-mandated six credits in the teaching of reading are integrated into the curriculum. The program is a Maryland State Approved Program for art teacher certification in grades preK-12. All students take national teacher exams (Praxis exams) and passing scores, as set by the State of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states making for easy transfer of certification.

REQUIREMENTS FOR THE MASTER OF ARTS IN TEACHING

Course Title	Course #	Credits
Art and Human Development	ED 5200	3
Critical Response to Art, PreK-12	ED 5305	3
Educational Theory: Teaching and Learning in the Arts	ED 5310	3
Foundation of Education	ED 5206	3
Intro to Teaching	ED 5202	3
MAT Graduate Seminar	ED 5510	1
MAT Studio Thesis I	FA 5590	3
MAT Studio Thesis II	FA 5591	3
Pro Seminar	ED 5521	1
Strategies to Teaching Art, PreK-12	ED 5306	3
Student Teaching	ED 5520	12
Teaching Internship I, Field	ED 5308	3
Teaching Internship II, Field	ED 5309	3
Teaching Internship I, Seminar	ED 5308S	1
Teaching Internship II, Seminar	ED 5309S	3
Teaching Special Education	ED 5307	3
Visual Thinking in Media, PreK-12	ED 5304	3
Liberal Arts and Studio Electives		9
Total for the Master of Arts:		30

COMMUNITY ARTS

The M.F.A. in Community Arts program prepares artists to use their artmaking as a means of civic, youth, and community development, activism, education and more.

The program provides you with a thorough grounding in theory and practice, beginning with coursework that highlights the relationship between the artist, art, and community. Real-world experience that integrates independent artmaking with community-based projects provides students with the opportunity to investigate how artists help communities articulate their own unique creative identity, and how these communities, in turn, inspire the students' own creative expression.

TRACK 1

With an emphasis on educational programming, students use their first year in the program to engage youths and adults in meaningful, out-of-school, arts-based and community-based learning experiences as part of an AmeriCorps or another residency. Track 1 students also use the first year to pursue their individual art practice in relation to the community. A full-time artmaking emphasis occurs during the second year.

TRACK 2

With an emphasis on socially engaged art practices, projects, programs, and/or activities, students following Track 2 define their own community-based residency as a way to pursue their individual artmaking. This series of investigations reflect their development as artists in relation to the community during both program years.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN COMMUNITY ARTS

Course Title	Course #	Credits
Community Arts Residency I	MFACA 5540	6
Community Arts Residency II	MFACA 5640	6
Community Arts Seminar I	MFACA 5520	6
Community Arts Seminar II	MFACA 5620	6
Making Art in Community I	MFACA 5600	3
Making Art in Community II	MFACA 5640	3
Making Art in Community III	MFACA 5700	12
Making Art in Community IV	MFACA 5710	12
MFACA Thesis	MFACA 5800	3
Liberal Arts or Studio Electives		6
Total for the Master of Fine Arts:		63

CURATORIAL PRACTICE

The first M.F.A. of its kind in the country, MICA's M.F.A. in Curatorial Practice prepares students to expand the role of curators - engaging audiences more effectively by proposing alternative models of exhibition-making, institution-building, and social justice through art.

MICA's Curatorial Practice offers a hands-on curriculum that balances collaboration and socially engaged practices with academic research in history and theory. By creating real-world collaborative and individual exhibitions, students raise awareness, bridge societal gaps, and catalyze exchanges across various disciplines, both inside and outside the art world.

Students in this two-year, 60-credit, full-time program:

- gain a grounding in art history, theory, and criticism, as well as a historical perspective on cultural practice, including the ethics and politics of the art world;
- obtain significant insight into issues relevant to the practice through a stimulating roster of visiting artists, curators, and critics;
- study the process and working methods of exhibition creation, as well as the role and responsibilities of curators;
- explore writing skills specific to exhibition practice, including catalog essays and entries, and interpretive materials such as wall text and promotional brochure copy;
- collaboratively research, propose, plan, and execute a major exhibition with fellow students during the first year;
- form enduring relationships with artists and the regional arts community through MICA's longstanding partnerships with arts venues, educational institutions, and neighborhood organizations.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN CURATORIAL PRACTICE

Course Title	Course #	Credits
Graduate Seminar I	CP 6000	3
Graduate Seminar II	CP 6100	3
Graduate Seminar III	CP 6200	3
Graduate Seminar IV	CP 6300	3
Practicum I	CP 5650	6
Practicum II	CP 5750	6
Thesis I: Fieldwork and Research	CP 5600	3
Thesis II: Proposal	CP 5700	3
Thesis III: Production	CP 6600	6
Thesis IV: Presentation	CP 6700	6
Graduate Survey of Contemporary Art & Theory	AH 5582	3
Intercultural Practices	CP 5800	3
Graduate Writing Elective		3
Liberal Arts Elective		3
Open Electives		6
Total for the Master of Fine Arts:		60

FILMMAKING

Through a hands-on curriculum and unique collaborations with The Johns Hopkins University (JHU) Film and Media Studies program and the Maryland Film Festival, the M.F.A. in Filmmaking prepares students for sustainable careers in film and media as the industry continues to realign.

Students engage in a curriculum that integrates a broad understanding of cinematic history with diverse technical experience from getting ideas and writing to production, post-production and delivering a film to its intended audience. First-year students work on short film projects and crew for second-year student thesis films. These collaborative, hands-on experiences, combined with workshops, electives, and a robust schedule of visiting film talks, allows students to learn the cinematic process as they become knowledgeable about a variety of models to finance and produce films to reach audiences. Shared facilities with JHU's Film and Media Studies program gives Filmmaking students access to faculty and resources from two world-class institutions, while the Maryland Film Festival offers programming that connects students with renowned filmmakers as they screen films, hold master classes or review thesis projects. Graduates of the program will be prepared to work in traditional film and media hubs and to create sustained filmmaking practices in non-traditional markets.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN FILMMAKING

Course Title	Course #	Credits
Filmmaking Graduate Studio I	FILM 5505	6
Filmmaking Graduate Studio II	FILM 5605	6
Filmmaking Graduate Studio III	FILM 5705	9
Filmmaking Graduate Studio IV	FILM 5805	9
Liberal Arts Electives		12
Studio Electives		18
Total for the Master of Fine Arts:		60

GRAPHIC DESIGN

M.F.A. graphic students at MICA are encouraged to view themselves as cultural producers, “practical visionaries,” and “utopian entrepreneurs” who actively initiate projects.

Graphic design is an interdisciplinary, cross-media field that is rooted in the fine arts. The program provides students and qualified designers with skills and knowledge to successfully compete nationally and internationally and to contribute to the public discourse of design.

MICA's M.F.A. in Graphic Design serves as an advanced lab for interdisciplinary research and exploration within the context of one of the nation's top art colleges. The 60-hour curriculum engages students in a mix of critical seminars, guided studio courses, and independent work. Students can take advantage of electives in many MICA departments, including video, printmaking, and digital media.

As graphic design extends its reach into new media and new environments, designers are confronted with exciting intellectual and technological challenges. MICA's two-year M.F.A. program provides a setting in which to develop critical ideas about the history, future, and social uses of visual communication.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN GRAPHIC DESIGN

Course Title	Course #	Credits
Design Studio I	GD 5500	3
Design Studio II	GD 5550	3
Design Studio III	GD 6500	3
Design Studio IV	GD 6550	3
Thesis Writing	CRT 5619	3
Visiting Designers I	GD 5505	3
Visiting Designers II	GD 5555	3
Visiting Designers III	GD 6500	3
Visiting Thesis Critics	GD 6555	3
Liberal Arts Electives		9
Studio Electives		24
Total for the Master of Fine Arts:		60

ILLUSTRATION PRACTICE

Illustration Practice is a field unbound by specific media yet rooted in storytelling and ideas that intellectually and emotionally engage the public. In this program, students are challenged to find new directions for the practice, making visual and intellectual connections that examine cultural meaning. The goal of the program is to create a laboratory that resists the pressure to follow trends.

In this two-year, 60-credit, full-time program students will:

- investigate new materials and manufacturing models during the first year, 9-credit studio course, where students engage in workshops designed to spur creative and analytical thinking; study a curriculum that includes two critical seminars, one humanities elective and two studio electives;
- conduct research and writing that address concerns on the historical, social, and cultural contexts of illustration practice;
- develop an independent, second-year thesis project using a medium appropriate to your personal direction and emerging illustration markets, including an exhibition and accompanying case study book;
- produce work at a professional level with real-world applications to career goals;
- collaborate with fellow students, and professionals, and research centers including Dolphin Press & Print at MICA, the Center for Design Thinking at MICA, the Modern Graphics History Library at Washington University, and the Rockwell Center for American Visual Studies;
- engage with full- and part-time faculty and visiting critics and artists-in-residence.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN ILLUSTRATION PRACTICE

Course Title	Course #	Credits
Critical Seminar I	ILP 5500	3
Critical Seminar II	ILP 5550	3
MFA Studio I	ILP 5600	9
MFA Studio II	ILP 5650	9
MFA Thesis I	ILP 5800	9
MFA Thesis II	ILP 5850	9
Liberal Arts Electives		6
Studio Electives		12
Total for the Master of Fine Arts:		60

LEROY E. HOFFBERGER SCHOOL OF PAINTING

Hoffberger is primarily a graduate school of painting, one of the only graduate programs in the country to focus solely on painting and embrace the millennials of its history as a context for critique. Through frequent presentations and visits to the major art centers, discussions in dialogues with the director, the artist-in-residence, visiting artists, and their peers, students find their way toward an individual form of expression.

The intensive study during this two-year program allows a select group of talented painters the opportunity to develop the discourse, materials, and practice to position their work in the contemporary art world.

A high level of competence and commitment is expected of Hoffberger students. Students are provided with individual studios. The emphasis of the program is on intensive independent work. A total of 60 credits is required for the M.F.A.; of these, 48 must be in studio coursework and 12 in liberal arts seminars. A selection of liberal arts seminars especially designed for graduate students are offered each semester, but graduate students may take undergraduate liberal arts class with the permission of the instructor.

In addition to weekly visits from the director, students benefit from working with visiting artists and critics. Twice each semester, students meet with a visiting artist who gives a slide talk and makes individual studio visits for discussion and critique. Students also have access two days a month to an artist-in-residence.

REQUIREMENTS FOR THE MASTER OF FINE ARTS

Course Title	Course #	Credits
Hoffberger Painting I	PT 5550A	12
Hoffberger Painting II	PT 5551A	12
Hoffberger Painting III	PT 6550A	12
Hoffberger Painting IV	PT 6551A	12
Liberal Arts Electives		12
Total for the Master of Fine Arts:		60

MOUNT ROYAL SCHOOL OF ART

Mount Royal School of Art is a multi-disciplinary program that allows students to work in ways most appropriate to their individual research--focusing their exploration within a specific medium or crossing into a wide array of disciplines and media as they engage in intensive studio practice.

Regular meetings with the director and artists and critics-in-residence broaden the definition of and illuminate current and historical ideas about artmaking. In addition, Mount Royal Seminar brings to campus for lectures and studio critiques a diverse array of internationally renowned artists, critics, and curators whose work is shaping the landscape of art and culture—from painting, sculpture, and performance to film, installation, and digital art. The Seminar centers on student presentations about relevant issues and themes in contemporary art. Group critiques, an integral element of the Mount Royal curriculum, are facilitated by the director and one to two other artists-in-residence.

The resources of Mount Royal extend beyond the walls of the school. These visits take on an intimate and casual feeling as dinners are planned and catered to continue the dialogue with visitors past their lectures and individual studio critiques and often include other guests such as art collectors and dealers. Going further still, the program supplements students' travel to New York City, Philadelphia, and Washington DC to visit gallery and museum shows which have been hand selected by the Director based in relationship to the work of each individual. In this and other ways, graduates are prepared to add to the discourse surrounding contemporary art as exhibiting artists, faculty, and critics.

REQUIREMENTS FOR THE MASTER OF FINE ARTS

Course Title	Course #	Credits
Graduate Survey in Contemporary Art & Theory	AH 5582	3
Mount Royal School of Art I	PT 5550B	9
Mount Royal School of Art II	PT 5551B	12
Mount Royal School of Art III	PT 6550B	12
Mount Royal School of Art IV	PT 6551B	12
Liberal Arts Electives		9
Studio Electives		3
Total for the Master of Fine Arts:		60

PHOTOGRAPHIC AND ELECTRONIC MEDIA

MICA's M.F.A. in Photographic and Electronic Media is a platform to explore the reverberating social and artistic uses of optical and electronic media.

The program prepares students to realize complex artistic projects while gaining the intellectual and technical skills for professional practice and teaching.

In developing their own work, students in the M.F.A. program follow two tracks:

- practical research directed on production and implementation of a body of artwork;
- and conceptual research that builds a solid critical and historical foundation for artistic practice.

The curriculum combines liberal arts coursework, regular critiques with faculty and visiting artists, and individual studio exploration. Graduate students at MICA have the resources for collaborative, cross-disciplinary exploration, and facilities include dedicated spaces for video production, sound (including a full sound studio) and a state-of-the-art computer lab, high-end output equipment, and traditional black-and-white and color darkrooms with 3-inch color processors. Students have full access to a broad range of DSLR, video (up to 4K), sound, and lighting equipment. Graduates are prepared to add to the discourse surrounding contemporary art as exhibiting artists, faculty, and critics.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN PHOTOGRAPHIC AND ELECTRONIC MEDIA

Course Title	Course #	Credits
MFA Seminar I	PH 5590	9
MFA Seminar II	PH 5591	9
MFA Seminar III	PH 6500	9
MFA Seminar IV	PH 6501	9
Practicum I	PH 5575	3
Practicum II	PH 5576	3
Practicum III	PH 6525	3
Practicum IV	PH 6526	3
Liberal Arts Electives		12
Total for the Master of Fine Arts:		60

RINEHART SCHOOL OF SCULPTURE

The oldest program of its kind in the country, Rinehart trains 21st-century artists to follow their passions—whether that be through traditional working methodologies or art of the moment.

At Rinehart, students are encouraged to follow their passions in a range of media and materials from video and digital media to steel, concrete, and fiber. Central to the program are critical readings and writing workshops, which balance intensive studio practice with a rigorous focus on history and theory. Students participate in weekly seminars that include guests who reinforce the varied practices of students in the program and who support networking and career development. In this program, students are prepared to contribute to the discourse surrounding contemporary art as exhibiting artists, faculty, and critics.

Individually assigned studios open onto a common work area for easy access to a complete wood and metal shop and to peer interaction so that ideas are exchanged and peer interaction and discourse occur naturally.

REQUIREMENTS FOR THE MASTER OF FINE ARTS

Course Title	Course #	Credits
Practicum I	SC 5580	3
Practicum II	SC 5581	3
Practicum III	SC 6520	3
Practicum IV	SC 6521	3
Rinehart Sculpture I	SC 5570	9
Rinehart Sculpture II	SC 5571	9
Rinehart Sculpture III	SC 6570	9
Rinehart Sculpture IV	SC 6571	9
Liberal Arts Electives		12
Total for the Master of Fine Arts:		60

STUDIO ART

MFAST students complete their graduate studies over three years plus one summer. Each year, students come to MICA for an intensive six-week summer residency combined with independent work during the academic year and a return to campus for a short winter session. During the time that students are not on campus, they keep in touch with their dedicated faculty mentor through distance learning tools. Intensity and length of the program help to create a strong community of peers and a network of visiting artists, critics, and alumni that truly influence the students thinking and practice.

Areas of concentration include the full range of contemporary art practices; students may focus on one specific medium or work across various media. Although the program promotes interdisciplinary approaches to art production students are encouraged to work in ways most appropriate to their individual research.

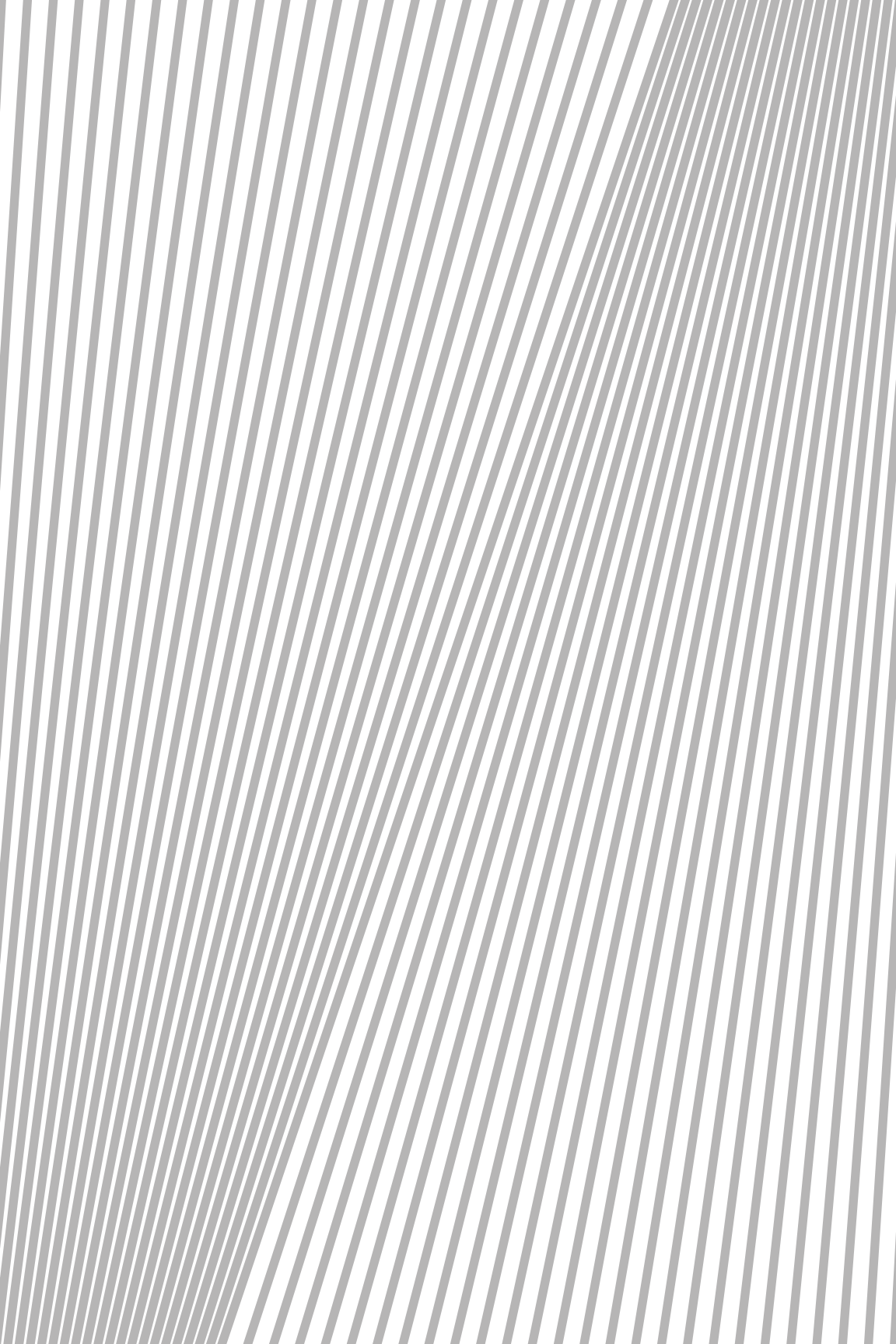
Individual studios and a broad array of academic resources and facilities are provided for all the students while they are in residence during the summer session. Candidates must develop their own studio facilities for use during the academic year. Exhibition space is provided for group shows and individual thesis shows during the summer.

Each candidate is assigned a faculty mentor based on the work submitted for admission. These faculty mentors the student for the duration of the program. More feedback comes from a visiting critic who also meets with the students weekly during the summer. Finally, there is a different visiting artist or critic each week during the summer session as well as during the winter critique.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN STUDIO ART

Course Title	Course #	Credits
Critical Studies I	AH 5570	1
Critical Studies II	AH 5560	1
Critical Studies III	AH 6570	1
Critical Studies IV	AH 6670	1
Critical Studies V	AH 6680	1
Critical Studies VI	AH 6690	1
Critical Studies VII	AH 6700	1
Critical Studies VIII	AH 6760	1
Critical Studies IX	AH 6770	1
Critical Studies X	AH 7000	3
MFA Studio I	FA 5500	5
MFA Studio II	FA 5501	2
MFA Studio IIA	FA 5501A	1
MFA Studio III	FA 5502	3
MFA Studio IV	FA 5600	5
MFA Studio V	FA 5601	2
MFA Studio VA	FA 5601A	1
MFA Studio VI	FA 5602	3
MFA Studio VII	FA 6500	5
MFA Studio VIII	FA 6501	2
MFA Studio VIIIA	FA 6501A	1
MFA Studio IX	FA 6502	3
MFA Studio X	FA 6600	5
MFA Thesis	FA 7000	4
Professional Development I	ED 5522	1
Professional Development II	ED 5524	1
Professional Practice III	ED 6522	1
Technology for Artists I	ED 5541	1
Technology for Artists II	ED 5542	1
Technology for Artists III	ED 6541	1
Total for the Master of Fine Arts:		60

Course Descriptions



ART HISTORY

AH 5458 Gods, Graves & Scholars*3 credits*

Introduces students to field methods in art history and archaeology, but specifically in the context of art, architecture and design practice. The course title is from C.W. Ceram's classic book, which introduced generations of readers to a romantic view of archaeology. As an optional experience in the second part of the semester, instructors and students will design a research project, built around a Spring Break trip to a significant world archaeological site. Note that students must register for part one (AH 458) before registering for part two (AH458TR).

AH 5502 Advanced Illustration History*3 credits*

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

AH 5570 Critical Studies I*1 credit*

This seminar series examines the work of some key artists working in the later part of the 20th century. The lecture and seminar class focuses on artists' specific theoretical and artistic concerns while placing them in a wider social and cultural context of their time. The course involves required readings, research and a written project. The work of the course extends over the course of an academic year. The course may involve field trips to studios, galleries, and museums.

AH 5582 Grad Survey Cont. Art/Des/Theory*3 credits*

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

AH 5616 20th century Brazilian Art & Culture*3 credits*

This seminar will examine major topics, moments, institutions and aesthetic practices in Twentieth Century Brazilian art, with emphasis on the postwar culture. We will approach the art of the period from a topical and chronological point of view. We will investigate crucial moments that facilitated the development of an avant-garde in Brazil, from the Cannibal manifesto by Oswal de Andrade, to the groundbreaking art of Lygia Clark and Hélio Oiticica, and the contemporary flourishing of an internationally successful artistic scene. Emphasis on the institutions created to promote modern art in the late forties, the struggle with cultural identity among artists and critics, the radical experiments with abstraction and the participatory art of Oiticica and Clark, the Tropicalist movement of the seventies and the enmeshments of art and music with the revolutionary culture of the time, the flourishing of conceptual art during the dictatorship, and the rise to international prominence of Brazilian art, are some of the issues that will be covered in class. Concepts such as modernity, avant-garde, center/periphery, will be investigated to allow for a critical understanding of the dialectic between artistic canons and alternative modernities.

AH 5620 Authorship, Anonymity, Collectivity*3 credits*

This course provides an introduction to, and further examination of, some of the major theoretical issues facing artistic authorship today. Recently, some curators, artists, and

collectives have launched a critique of the "Artist-as-Brand name" phenomenon by attributing their work and projects to a non-author ("Anonymous"). This act is a provocative gesture in the contemporary art world where the branding of artists, curators, and critics competes with the complex marketing strategies of major global corporations, and where the act of giving up the name is tantamount to recognition (and fiscal) suicide. This course will consider the place of artistic authorship, anonymity, collectivity, and community in the contemporary art world through the lens of theoretical texts on these concepts as well as historical precedents from the twentieth-century avant-garde. We will also consider the implications of copyright and patenting for artistic and critical practice both historically and today.

AH 5622 Visual Culture & the Holocaust

3 credits

Seminar will focus on a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. The central questions guiding our inquiry will revolve around notions of history, memory, and the ethics of representation. This course will examine diverse media ranging from painting, sculpture, film, and television to graphic novels/autobiographies, monuments/memorials, museums, individual curatorial projects/exhibitions, and performance. Students will consider works by artists and architects, including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih & Frieder Schnock, Daniel Liebeskind, Peter Eisenman, Charlotte Salomon, Anselm Kiefer, and Gerhard Richter as well as writings by Primo Levi, Sigmund Freud, Theodor Adorno, and Alexander and Margarete Mitscherlich.

AH 5640 The Ends of Photography

3 credits

This seminar examines the "ends" of photography in contemporary artistic practices from the 60's onward, where "end" suggests both termination and outcome. We will consider in the last few decades photography has seemingly encountered its own obsolescence and transformation into a series of "post-photographic" developments: these are variously referred to as "new media", "the projected image", "mixed media installations", and "digital photography". What relation do these developments have to the history and theorization of photography? Is photography defined by its analog photo-chemical procedures, or by conventions that exceed such technical specificity? And how do recent practices offer new modes of spectatorship and collective reception, or new structure of the image, which expose and resist the logic of late capitalism, or the society of the spectacle? Graduate students only.

AH 5668 Art, Domestic Space/Int. Design

3 credits

This course will explore recent proposals in the visual arts which attempt a dialogue between the architectural interests of the sixties and seventies (among artists such as Gordon Matta-Clark and Dan Graham) and the more recent fascination with design of the last fifteen years. A desire to foreground new ways to interact with everyday space characterizes the work of artists such as Pedro Cabrita Reis (Portugal), Andrea Zittel (USA), Jorge Pardo (Cuba-USA), and Atelier Van Lieshout (The Netherlands). In the work of these artists, an interdisciplinary impulse that mixes the realms of design, art, and architecture attempts to redefine conventional ideas about the production, circulation, and reception of works of art. Oscillating between the more public/collective work of artists such as Atelier Van Lieshout and the more private/subjective proposals of Absalon (France-Israel), the course will engage concepts dealing with contemporary space and place, the institutions of art and architecture, and the public and the private.

AH 5670 Critical Studies II

1 credit

This seminar series examines the work of some key artists working in the later part of the 20th century. The lecture and seminar class focuses on artists' specific theoretical and artistic concerns while placing them in a wider social and cultural context of their time. The course involves required readings, research and a written project. The work of the course extends over the course of an academic year.

AH 6200 Strategies of Film Narration

3 credits

In any medium, narrative strategy is a function of the relationship between techniques of storytelling (both time-tested and innovative), and the open horizon of interpretive approaches. Any course in film narration should therefore supply students with carefully chosen (and then thoroughly discussed) examples of how telling a story with moving pictures guides, but cannot dictate, a viewers understanding. And a really strong course will grab students with unforgettable examples drawn from both current and classic films, obliging them to recognize their own film watching and filmmaking as contributions to an expanded artistic vision.

AH 6570 Critical Studies III

1 credit

This seminar series examines the work of some key artists working in the later part of the 20th century. The lecture and seminar class focuses on artists' specific theoretical and artistic concerns while placing them in a wider social and cultural context of their time. The course involves required readings, research and a written project. The work of the course extends over the course of an academic year. The course may involve field trips to studios, galleries, and museums.

AH 6670 Critical Studies IV

1 credit

This two-year investigation of contemporary developments in art and critical theory includes required readings and research, and presentations. Summer seminars emphasize reading, writing and talking about art and critical theory. A significant portion of the work is done during the academic year in preparation for the summer sessions. The course may involve guest speakers, and field trips to studios, galleries, and museums. Required of all MFA in Studio Art students.

AH 5458TR Travel: Gods, Graves & Scholars

3 credits

Travel component of the course AH 458/5458 - Gods, Graves & Scholars. Registration for AH 458/5458 required.

ART EDUCATION

ED 5200 Art and Human Development*3 credits*

Viewed through the development of drawing and visual symbolic language. Topics include the roots of the visual arts in infancy, the study of children's drawings, the role of multiple drawing strategies in the development of visual symbolic language, and the influence of factors such as culture, psychology, mental growth, and overall development. A research project takes the class into a local school to conduct drawing research with learners from pre-kindergarten through grade 8. Findings are reported in oral reports, displays, and a class document. The course includes visits to see how drawing is taught in both comprehensive and specialized high schools. Students develop a researcher's journal, recording and synthesizing the content of the course.

ED 5202 Intro Teaching Art in Schools*3 credits*

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

ED 5206 Foundations of Education*3 credits*

Surveys the historical and philosophical roots of the American educational system. It addresses governmental, financial, and legal issues which impart on educational practice. Additionally it explores the potential effects of contemporary and social concerns and curriculum reform proposals on current instructional development and the role of the arts in schools.

ED 5304 Visual Thinking Media K-12*3 credits*

Translating art education theory into practice, this course centers on studio practice with materials and media appropriate for use with students in the schools. It also explores ways in which art history, criticism, aesthetics, social studies, science and language arts can be integrated into a studio-centered curriculum.

ED 5305 Developing Critical Literacies*3 credits*

Developing Critical Literacies is a course that will include "real time" learning experiences. Students will be learning in an actual Urban Classroom setting and exploring the tools and resources teachers have to support struggling readers. This course will promote alignment and expedited feedback that would ensure the candidates grow and flourish in teaching literacy as the root of the arts. They would also gain the necessary hands on experience to activate their creativity that's desperately needed to integrate art and core content across disciplines. This course is approved by Maryland State Department of Education as meeting Literacy Standards.

ED 5306 Developing Critical Literacies*3 credits*

A methods course focused on strategies used in teaching art K-12, this seminar involves the search of one's own studio investigations for metaphors and themes, which then become the focus of a semester-long construction of a unit of study. Students develop unit materials including reproductions of artworks, research on artists, formation of an elegant problem, experimentation with materials, creation of a prototype, design of teaching visuals, assessment process and criteria, and a written unit plan with ideas for adapting the unit to different grade levels. As a result, students select and apply a variety of strategies for exploring form and materials, developing symbolic language, and different ways of knowing and thinking in art.

ED 5307 Introduction to Special Education*3 credits*

An introduction to the nature and behavioral characteristics of all types of exceptional learners. The historical background of special education, as well as current developments and issues, are examined. Strategies for adapting art concepts and materials to the special needs of the learner are explored. The class is part seminar and part laboratory for experimenting with materials and processes.

ED 5308 Teaching Internship I*2 credits*

First practicum experience in planning, teaching, and assessing art instruction in a classroom setting. Students work with experienced art teachers in public schools or in MICA's Young People's Studios to develop and implement art experiences for children. Students write lesson plans and sequence learning experiences appropriate to the nature of the course content and the instructional needs of students. Evaluation of student achievement and effectiveness of instructional practices are part of ongoing assessment procedures. Taken concurrently with Internship I seminar. Travel to school sites required.

ED 5309 Internship II: Arts Integration, Integrates MCCRS Arts Integrated Units*3 credits*

Includes a second practicum experience that requires students to take on the role of teacher in presenting art instruction in a public school setting. Students work with educators from different disciplines to observe, plan, and implement art experiences that build upon, complement, and reinforce concepts from the content area. They apply appropriate strategies to maintain a positive, safe, and aesthetic learning environment.

ED 5310 Educational Theory*3 credits*

An introduction to the curricular choices and decisions that teachers are called upon to make. Topics include the role of psychology in educational theory and practice; the characteristics and needs of learners, the identification of goals, objectives, and content for instruction; strategies to engage students in critical and creative thinking and problem solving; assessment tools and processes; management strategies; and characteristics of effective teachers. Students learn how to use formats and language for writing lesson plans, unit plans, and course outlines. Throughout the course, the research that informs educational theory and practice is examined. Students are required to do at least one observation in area schools. This course is taken concurrently with Internship II.

ED 5510 MAT Graduate Seminar*1 credit*

This course is a special topics seminar with faculty and guest lecturers and workshops. Required for all MAT graduate students. Requires approval of graduate director.

ED 5520 Student Teaching K-12*12 credits*

A full time practicum in which students teach in elementary and secondary schools under direct supervision of cooperating teachers. The cooperating teachers guide students' gradual assumption of full-time responsibilities in their role as art teachers. Supervisors, assigned by the College, make site visits to observe and critique each student's progress. Travel to school sites required.

ED 5521 Pro Seminar*1 credit*

A professional seminar focusing on the needs and concerns of student teachers. It covers issues as they emerge in practice: the need for disciplinary strategies, coping with limitations, understanding how to work within the educational community, developing creative teaching strategies, finding employment and completing applications, interviewing for positions, and securing recommendations. The course concludes with the Student Teacher Showcase in which students share the work their students have done under their instruction.

ED 5533 Philosophy & Pedagogy*3 credits*

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 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. 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 bibliography, and components for the Professional Teaching Portfolio. This allows 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.

ED 5308S Teaching Internship I Seminar*1 credit*

Seminar section of Teaching Internship I.

ED 5209S Teaching Internship II Seminar*3 credits*

Seminar section of Teaching Internship II.

ED 6522 Professional Development III*1 credit*

Examines the various aspects of being a contemporary artist operating in a professional sphere. Students annually review and update their professional development plan and then select workshops that align with their particular needs. Possible professional practice sessions offered: grant writing, photography of folios/presentation of work, writing artist (statement, teaching philosophy, about art), fellowships/awards available to artists, curatorial practice, residencies (national, international, art law, taxes for artists).

MAED 5002 Advanced Strategies for Teaching*3 credits*

Taken in the first summer residency. Students solve studio-based problems and initiate investigations related to contemporary theory and practice in the field of art education; examine application of strategies to their classroom settings; and, reflect on connections to the questions shaping their classroom research study.

MAED 5003 Contemporary Issues in Art I*1 credit*

Introduces students to contemporary issues in the visual arts with an emphasis on the transition from modernist to post-modernist approaches to art practice. Students attend each of the presentations in MICA's invited-artist lecture series and make connections to their own studio practice and art teaching practice.

MAED 5004 Methods for Reflective Practice in Teaching I*3 credits*

Drawing on qualitative inquiry methods, as well as approaches to artmaking and teaching explored in the MAAE, students engage in reflective teacher practice in designing a plan for careful examination of their teaching.

MAED 5006 Methods for Reflective Practice in Teaching II*3 credits*

Supported by online discussions, and using qualitative inquiry methods, students implement their plans for careful examination of their teaching by documenting and analyzing their teaching practice.

MAED 5008 Methods for Reflective Practice in Teaching III

3 credits

Supported by online discussions, and using documentation of their teaching practices from the prior semester, students use methods of qualitative analysis to reflect on their teaching practice in relation to the field of art education.

MAED 5010 Writing for Publication

3 credits

Based on the study conducted over the course of the year, students write an article for publication in a peer-juried art education journal. Selected readings from the article are presented before the faculty, peers, and first-year students.

MAED 5012 Readings in Art Education: Contemporary Contexts

1 credit

Examine contemporary literature in art education and look closely for ways this scholarship relates to their current classroom practices.

MAED 5014 Readings in Art Education: Historical Contexts

1 credit

Examine how the purposes of art education were represented in the early to later parts of the twentieth century. Students look closely for connections between earlier theoretical contexts and their own research studies.

MAED 5018 Winter Seminar: Research Review

1 credit

Share documentation and analysis of their teaching practice as implemented in the fall semester. Students receive feedback from faculty and guest scholars in preparation for continued development in the spring.

MAED 5021 Professional Development Seminar

1 credit

Students identify next-steps in their professional careers. Studio artists and artist-educators with national and regional reputations are invited to make presentations to the class on strategies that have successfully served their own career development.

MAED 5023 Contemporary Issues in Art II

1 credit

Deepens consideration of contemporary art practice and its potential to validate, inform, and engage today's students. Enriches the conversation in which students are encouraged to make connections with their own studio practice and their teaching.

MAED 5030 MAAE Thesis

1 credit

Through group meetings and individual conferences, students develop a formal presentation synthesizing new learning from studio investigations, strategies for making and teaching art, and conducting a classroom study. The thesis presentation is the culminating event in the program.

COMMUNITY ARTS

MFACA 5520 Community Arts Seminar I*6 credits*

Investigate the principles and practices of community-centered, social justice grounded arts projects and programming, including asset-based teaching models for children and youth, curriculum design and implementation, program evaluation and assessment, community organizing, participant and volunteer recruitment, grantwriting and fundraising. Additionally, this study investigates the role the arts have in articulating the identity of a particular cultural or communal setting. At the beginning of the fall, a month-long, five-day-a-week-series of seminars prepares students for the commencement of residencies that begin in early October. Once the residencies begin, a series of seminars continue throughout the fall and spring semesters with a day-long meeting once a week.

MFACA 5540 Community Arts Residency I*6 credits*

Students fulfill a 1,170-1,700-hour, 9-11 month long residency as a full-time resident artist working for one or more of community organizations. Options include: arts/cultural organizations (education and community outreach arms of museums, libraries, theaters); faith-based and youth-service organizations (community and youth centers, out-of-school programs, national membership groups); community associations; and educational institutions. During this residency, students design, implement, or expand arts-based educational programming for youth or adults; create and plan arts-based events in the community; and support the institutional, managerial, and fiscal health of the host organization—providing substantial assistance to the host organization in achieving its goals and mission while gaining invaluable experience in all aspects of community arts work. Throughout the academic year, students participate in on-campus and online review of their work in community, document findings and outcomes.

MFACA 5600 Making Art in Community I*3 credits*

Community artists are creators and visionaries whose artmaking both informs and enriches their work in community. Students conduct an investigation into community-based art forms and build a portfolio of work that documents their activities and experiences during the full-time residency. Students may pursue any number of traditional or community-based art forms including site-specific, public, or performance pieces; videos; oral histories; murals; special events; and other collaborative ventures. Students exhibit, otherwise showcase and/or apply their work within a variety of possible community-based venues.

MFACA 5610 Making Art in Community II*3 credits*

Community artists are creators and visionaries whose artmaking both informs and enriches their work in community. Students conduct an investigation into community-based art forms and build a portfolio of work that documents their activities and experiences during the full-time residency. Students may pursue any number of traditional or community-based art forms including site-specific, public, or performance pieces; videos; oral histories; murals; special events; and other collaborative ventures; exhibit, otherwise showcase and/or apply their work within a variety of possible community-based venues.

MFACA 5620 Community Arts Seminar II*6 credits*

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MFACA 5700 Making Art in Community III

12 credits

Second year supports: tangible, authentic engagement in community; written and visual research; the application of professional skills, knowledge and competencies; creation of an articulate body of advanced artwork; utilization of self-defined assessment strategies and documentation of creative processes, products and their application. This course of study focuses on the development of work that is consistent with the practices and principles of socially engaged art. All aspects of installation, site-specificity, community integration, audience and presentation of form are to be considered by the student and evaluated by faculty. This culminating study of work focuses on the conceptual development and fabrication of project-based investigations into a cohesive whole: a nexus of form and content. With support of MFACA faculty and guest experts, students take into consideration all aspects of installation, site specificity, community integration and presentation. Between seminar, critiques and studio time, the expectation is that students will invest a minimum of 540 hours for each of these semester-long courses or an average of 36 hours per week for 15 weeks.

MFACA 5710 Making Art in Community IV

12 credits

Second year supports: tangible, authentic engagement in community; written and visual research; the application of professional skills, knowledge and competencies; creation of an articulate body of advanced artwork; utilization of self-defined assessment strategies and documentation of creative processes, products and their application. This course of study focuses on the development of work that is consistent with the practices and principles of socially engaged art. All aspects of installation, site-specificity, community integration, audience and presentation of form are to be considered by the student and evaluated by faculty. This culminating study of work focuses on the conceptual development and fabrication of project-based investigations into a cohesive whole: a nexus of form and content. With support of MFACA faculty and guest experts, students take into consideration all aspects of installation, site specificity, community integration and presentation. Between seminar, critiques and studio time, the expectation is that students will invest a minimum of 540 hours for each of these semester-long courses or an average of 36 hours per week for 15 weeks.

MFACA 5800 MFACA Thesis

3 credits

Presentation of a body of work, as part of two related thesis exhibitions, grounded in advanced-level theory and practice. A professionally conceived and implemented body of work, artist's talk or other presentation(s), related documentation, and assessment of process and outcome. The expectation is that students will invest a minimum of 135 hours for this semester-long course or an average of 9 hours per week for 15 weeks.

CRITICAL STUDIES

CRST 5500 Aesthetics & Critical Theory*3 credits*

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.

CRST 5525 Critical Voices*3 credits*

This course, open to all graduate students, is an opportunity for students to develop their command of critical language. In addition to participating in studio visits with students enrolled in graduate programs in various media, students in this course will also lead and participate in a number of in situ discussions of art and design on campus and at local museums, galleries, and public spaces. Aimed at developing both oral and written critical expression, classes will be conducted as seminars around interdisciplinary issues that will address the interests and will reflect the fields of the various members of the class. Assignments will range from design research to written exhibition and film reviews to oral critiques and the analysis of the various languages through which cultural production is realized today: social media, the web, design, printed matter, etc.

CRST 5550 Aesthetics & Critical Theory II*3 credits*

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.

CRST 5600 Graduate Colloquium I*3 credits*

In this intensive, year-long colloquium, under the guidance of MICA faculty and visiting critics, students will consider different criteria that come into play when evaluating a work of culture. The course will focus on students gaining an understanding of the connection of their own work to various currents of critical discourse in contemporary art and culture. They will consider the interconnections between various art and cultural forms, examine judgments made by others, and articulate informed analyses of their own. By deepening their scholarship and broadening their audience, students will learn to master different forms of verbal communication. The colloquium will be devoted to a special topic of contemporary significance each semester.

CRST 5650 Graduate Colloquium II*3 credits*

In this intensive, year-long colloquium, under the guidance of MICA faculty and visiting critics, students will consider different criteria that come into play when evaluating a work of culture. The course will focus on students gaining an understanding of the connection of their own work to various currents of critical discourse in contemporary art and culture. They will consider the interconnections between various art and cultural forms, examine judgments made by others, and articulate informed analyses of their own. By deepening their scholarship and broadening their audience, students will learn to master different forms of verbal communication. The colloquium will be devoted to a special topic of contemporary significance each semester.

CRST 5700 Thesis Methods Workshop*3 credits*

This workshop will cover such issues as topic identification; steps in the thesis process; library research (including a brief overview of style requirements); the use of secondary texts; formulating a research problem; defining concepts; situating an argument in the literature; locating, using and presenting data; and the writing process itself. Students will gain skills in the design of conceptually cogent and methodologically rigorous thesis proposals.

CRST 5800 Thesis Methods Workshop II*3 credits*

The second half of a two-semester sequence, this course provides a supportive structure and workshop environment for the ongoing research and writing of the MA in Critical Studies thesis. Students will revise and edit their own as well as their peers' drafts under the supervision of a faculty member. By the end of this course, each student will have completed a thesis of 8,000-10,000 words. Students will also work toward extracting an abbreviated version of their text (approximately 2000 words) for presentation at the annual MA thesis symposium.

CRITICAL THEORY

CRT 5402 Design Theory and Practice*3 credits*

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. 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.

CRT 5500 Using Critical Theory*3 credits*

Consider unique and influential voices from diverse cultures to ask fundamental questions about the relationship of critical readings and critical theory to contemporary art and design. The course will involve group discussions of readings, student writing, and studio visits with the students enrolled or student presentations of their own work fresh from the studio. Questions considered may include: why does some art seem theory-driven? Why does there seem to be no central theoretical paradigm in the arts today? What is the relation between multiculturalism and critical theory? Will theory every be eclipsed? Or, is it here to stay?

CRT 5504 Aesthetics & Critical Theory*3 credits*

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.

CRT 5524 Crisis Century I*3 credits*

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

CRT 5525 Crisis Century II*3 credits*

As the millennium turned, the frenzy to re-evaluate the 20th century reached fever pitch. Apocalyptic, celebratory, sobering – the descriptions covered the gamut. From the point of view of the arts, the 20th century has been one of crisis aesthetics beginning with the explosive works of Cubism, Fauvism, Futurism, and ending with post-deconstruction, post-post-modernism and even celebrations of “bad art” (as hailed recently in the New York Times). Yet, a serious look at the various cultures of the century demonstrates that creativity, science, and technology are linked in an ongoing battle over representation and expression. This course focuses on the “permanent revolution” in the arts of the century

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CRT 5530 Issues in Photo History

3 credits

This seminar looks thematically at the development of photography from a critical, rather than merely historical, point of view. The course re-frames the issues and integrates photography more broadly into social and artistic discourses linked with a modernity both compulsively interested in visuality and simultaneously challenged to confront its failing hierarchies. The class evolves thematically and topics to be discussed include: the invention of photography; the early processes (particularly the heliograph and daguerreotype); the portrait; the rise of documentary; the scientific image; the time-image; the event-image; the rise of "art-photography;" experimental photography; the avant-garde; journalism. The course confronts the rise of postmodernism and the electronic image.

CRT 5534 Media in the 1990's

3 credits

Speculative and cogent, derivative and experimental, virtual and networked the media sphere reached into the domains of mainstream as deeply as they sustained an odd form of autonomy. In this they challenged many assumptions about the role of representation, behavior, and the status of art in the broadest sense. The integration of computer graphics, interactivity, immersion, networked communities, etc., etc., were terms that spread deeply into theory, practice and the cultural sphere as they set complex new agendas for evolving forms of production and the re-evaluation of the reception of art. This seminar will trace the developments of media art with an emphasis on the wide array of works, theories, and writing that emerged and attempt to construct a coherent foundation as media practices become presumptive. The seminar will also focus on the way in which art history, cinema studies and media theory developed parallel but often distinct approaches to media and attempt to decipher and integrate current theories into a broader historical context.

CRT 5545 We + Social Justice

1 credit

Independent modules of We + Social Justice with different instructors are designed to provide students with critical and analytical tools that will support productive engagement with contemporary thinking related to topics such as: urban development, economic justice, inequality, housing, and structural racism. Modules will rely on discussion and creative response to case studies and current events, especially as they relate to art practice, Baltimore, and the region.

CRT 5574 Design/Writing/Research

3 credits

Students read and discuss key texts from such areas as critical theory, communications, and semiotics as well as from design's ongoing internal discourse. The course places strong emphasis on writing. Students will consciously study writing as a form, engaging in a variety of short-form and long-form exercises to gain control of voice, style, structure, and narrative as well as appropriate uses of research and documentation. Using a workshop approach, time will be dedicated throughout the semester to evaluating student writing up close. Thesis students will apply the writing exercises to their thesis work.

CRT 5575 Native American Studies

3 credits

This course is an introduction to Native American studies with a particular focus on Native American religion. Like other indigenous religions around the world, Native American religions permeate the entire way of life, and their cultural expressions are enormously rich and creative. Native American religion expands usual definitions of world's great religions by including relationships to land and spiritual dimensions of the material world. The land

has religious meaning, and the natural environment is ultimately sacred. Readings focus on Mesoamerican, Lakota (Sioux) and Haudenosaunee (Iroquois) traditions. Students will explore Native American cosmovisions, creation stories, giving thanks prayers, vision quests, and ceremonial culture. Readings, films, and discussions address such critical issues as colonization and its consequences for Native Americans, sovereignty, freedom of religion, land rights, responses to climate change and globalization. The course invites students to reflect upon the contentious history of inter-cultural contact between indigenous and immigrant people of the Americas.

CRT 5580 Forensic Aesthetics

3 credits

The principle of forensics assumes that events are registered within the material properties of objects/bodies/places. Forensics (from the Latin: of the forum) has an aesthetic dimension, which includes its means of presentation, the theatrics of its delivery, and the forms of image and gesture. In this course, we will consider the aesthetic dimensions of such forensic evidence as police mug shots, crime scene photographs, Rorschach tests, courtroom sketches, maps, plans and diagrams, representational models, accident scenes, and courtroom testimony.

CRT 5610 Visualizing Baltimore

3 credits

In order to effect social change, it is essential that one understands and is grounded in a local community. This crucial element of social change is often overlooked, resulting in social interventions that miss the mark and misuse valuable resources. In order to effect social change, it is essential that one understands and is grounded in a local community. This crucial element of social change is often overlooked, resulting in social interventions that miss the mark and misuse valuable resources. Visualizing Baltimore designed for students who are interested in doing community-engaged work and provides skills for engaging in and understanding local communities. The course is designed for students who are interested in doing community-engaged work. It provides skills for engaging in and understanding local communities. This course is premised on the idea that social problems are often perpetuated by structural forces that remain hidden to everyday citizens. The goal of this course will be to uncover these structural forces and to present them in visualizations that make the root causes of social issues easier to understand. While the course takes Baltimore City as its subject, these skills can be transferred to any local setting.

CRT 5618 Thesis Writing and Research

3 credits

Designed for graduate students in their final semester. The writing process supports ongoing thesis research and helps students make sense of their work and share it effectively with a broader community. Outcomes of the course include an essay about each student's culminating degree project at MICA. The course includes a combination of on-campus meetings and online feedback to written work. Class meetings will combine group critiques, individual meetings, and discussion of readings.

CRT 5619 Thesis Writing

3 credits

Designed for graduate students in their final semester. The writing process supports ongoing thesis research and helps students make sense of their work and share it effectively with a broader community. Outcomes of the course include an essay about each student's culminating degree project at MICA. The course includes a combination of on-campus meetings and online feedback to written work. Class meetings will combine group critiques, individual meetings, and discussion of readings.

CRT 5624 Critical Studies Seminar: Hoffberger

3 credits

Through readings and active dialogue, students develop their ability to conceptualize, articulate, and integrate into their particular painting practice what they determine to be its central critical issues.

CRT 5635 Graduate Reading Seminar

3 credits

Learning from Three Great Teachers-- Paulo Freire, bell hooks, and Frank McCourt. In *Teaching to Transgress*, bell hooks wonders whether the gap between theory and practice perpetuates social class and other kinds of conflict between those who grasp social practices as inevitable and those who wish to change them. In *Teacher Man*, Frank McCourt "asks the Big Question: What is education anyway? What are we doing in this school? . . . I've had to ask myself what the hell I'm doing in the classroom. I've worked out an equation for myself. On the left side of the blackboard I print a capital letter F, on the right side another capital F. I draw an arrow from left to right, from FEAR to FREEDOM." In seminars, individual studio visits, and film discussions, this course will follow Paulo Freire's maxim in *Pedagogy of the Oppressed* that the most educational investigations are the most critical, presented not as lectures, but as existential problems.

CRT 5638 Readings for Sculptors

3 credits

Students read works by and about sculptors and other artists of various disciplines. Rinehart students only.

CRITICAL WRITING

CWRT 5015 Writing Workshop*1.5 credits*

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

CWRT 5017 Graduate Writing*3 credits*

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

CWRT 5403 Advanced Creative Writing*3 credits*

Advanced topics courses offer students opportunities to go deeply into a particular genre. Where the emphasis in introductory and intermediate writing workshops is on exploration, experiment and on developing a critical sensibility, the advanced courses invite a commitment to a specific body of work: a collection of poems; personal or critical essays; a novella or collection of short stories. Each semester faculty teaching these courses will offer specific, focused topics for their particular course.

CWRT 5410 Reading/Writing Graphic Narratives*3 credits*

Designed for students who are interested in contemporary literature that uses both words and pictures. Students will use the class as a seminar to discuss assigned works and a lab to create and workshop their own process-driven comics. Readings will include five full-length comics including work by Lynda Barry, Mark Beyer, Jaime and Gilbert Hernandez, Gabrielle Bell, Ulli Lust and Howard Cruse. These works are chosen specifically to depart from graphic novels, while representing a range of formats present in the last 30 years of comics publishing. We'll also look at cultural criticism and comics theory as it applies to our texts. Some questions we'll ask: How do the formats of these works serve (or undermine) their goals? How does each artist use (or reject) conventions of comics art to tell a story? What is uniquely possible in the medium of comics that isn't in other art forms? This course requires drawing, but does not require advanced illustration skills.

CWRT 5467 Creative Non-Fiction Workshop*3 credits*

Those who work in the genre of creative nonfiction recognize that writing can be creative while using factual materials. This course focuses on learning and refining the craft of creative nonfiction through the development of personal narratives. Students work on refining the traditional techniques of journalism and reportage, while maintaining a strong and special individuality, and a singularly distinctive voice. They read a series of essays that which all possess this unique subjectivity of focus, concept, context, and point of view, and analyze the way in which information is presented and defined. The final project includes the completion of a longer narrative or a series of shorter narratives.

CWRT 5468 Advanced Creative Writing: Writing History*3 credits*

Histories are great stories, and there's no better way to learn about the past (and the difficulty of interpreting it) than to try to tell one of its stories fully, accurately, and with narrative drive. Students read and discuss a broad range of narrative histories, each with its own way of framing problems, presenting evidence, building credibility, structuring narrative, and delivering a good read. Students experiment with a variety of writing techniques, and in the second half they will pursue an in-depth independent research and writing project with an optional visual component.

CWRT 5510 Creative Writing for Illustrators*3 credits*

Introduces students to multiple ways to tell both fiction and nonfiction stories, encouraging them to develop a personal voice, thereby adding to their skill set. The course will focus particularly on image-heavy narrative texts, such as picture books and graphic novels, but students will be able to develop their personal writing through multiple projects across genre. For MA Illustration students, this course will compliment the MA Studio II class.

CWRT 5513 Talking about Art and Design*3 credits*

Develops the language skills and communication skills to improve performance in fine art contexts such as critique and artist presentations. Upon completion, students will communicate effectively in a style appropriate to their future professions, improving and extending their vocabulary and sophistication of expression. This course is suggested for English Language Learners but open to all graduate and post-bacc students.

CWRT 5522 Graduate Screenwriting*3 credits*

Introduces students to the five basic plot points used in short screenplay writing. The structural elements of inciting incident, rising conflict, crisis, climax, and resolution are explored to empower storytelling in fiction, non-fiction, and experimental genres. These structural plot points also provide crucial stepping stones for writers and filmmakers who ultimately plan to work in feature length time-based formats. Course sessions will be held in workshop formats where students will be guided through a creative process, receive critiques on their work and have opportunities to refine syntax and style. Students have the opportunity to work concurrently on a script project from one of their other film courses. This course is recommended for English Language Learners.

CWRT 5559 Finding Words: Artist's Statements*3 credits*

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

CURATORIAL PRACTICE

CP 5500 Writing: Artists/Critics/Curators*3 credits*

Students develop writing skills for a variety of exhibition situations. The areas of study cover four different areas: the exhibition catalogue essay; interpretative material for the gallery (wall text, curatorial statements, brochures, labels); press release and marketing texts; and grants and exhibition proposals. Emphasis is placed on clear, informative writing that amplifies, rather than marginalizes, the voice of the artist, critic and curator in the community. The portfolio of writings produced is geared towards initiating and maintaining a conversation with the community at large.

CP 5600 Thesis I: Fieldwork & Research*3 credits*

First year students will conduct fieldwork to research and conceive a written/visual proposal for their second year independent thesis project. Tapping opportunities afforded by the program to partner with arts, education and community organizations, they will consider urban public spaces as contexts and environments for presenting art, and explore alternative exhibition designs and education initiatives both within and outside of traditional venues. The proposal, a combination of writing, physical and digital models, sketches, site visits, videos, renderings, and/or maps, must document the student's fieldwork, and demonstrate the ways the exhibit will connect with the interests, the goals and identity of the site and community in which it is placed.

CP 5650 Practicum I*6 credits*

A studio course for first year students who will collectively research, propose and plan a solo, group or thematic exhibition which includes regional, national and international artists. Within the proposal, students must address how their exhibit, created for and with the Station North Arts community, will engage the diverse audiences of Baltimore. The exhibition's concept and direction will be arrived at through a cooperative, flexible system of decision-making using physical and digital models, sketches, site visits, video, and renderings.

CP 5700 Thesis II: Proposal*3 credits*

Proposals will be critiqued and approved by program director and thesis committee.

CP 5750 Practicum II*6 credits*

Continuation of Practicum I. First year students will produce and install their exhibition in the Studio Center gallery centrally located to the Station North Arts community.

CP 5800 Intercultural Practices*3 credits*

Students will be introduced to a triad of cultural producers – artist/designer/curator – working in interdisciplinary contexts from the position of intersectionality. A series of case studies will analyze the politics and ethics of intercultural practices and how they can engage, instruct, alter perception, energize communities, and keep pace with culture.

CP 5810 Connecting Audiences*3 credits*

This course considers the principles and methodologies pivotal to providing diverse audiences with meaningful experiences with art. Students will consider theory related to art, experience, and learning, and will develop relevant tools for community engagement, public programming, and outreach initiatives. Topics include learning theory, socially engaged art and education, audience-centered planning and research, and evaluation techniques. In addition to individual projects, the class will undertake a group project utilizing a community partner/ cultural institution each semester.

CP 6000 Graduate Seminar I

3 credits

Both first and second year students participate in seminar led by the program's director. This studio course will serve as a laboratory to investigate the process and working methods of exhibition creation, the role and responsibilities of curators, and examine curatorial practice as an artistic, social, and critical pursuit. Workshops and talks with visiting artists, curators and critics will provide critical dialogue, feedback, and encourage exploration and group discussion. Periodic field trips to D.C.-Baltimore-Philadelphia- New York cultural corridor will give students the critical context to analyze both theoretical and historical issues relevant to their practice.

CP 6100 Graduate Seminar II

3 credits

Both first and second year students participate in seminar led by the program's director. This studio course will serve as a laboratory to investigate the process and working methods of exhibition creation, the role and responsibilities of curators, and examine curatorial practice as an artistic, social, and critical pursuit. Workshops and talks with visiting artists, curators and critics will provide critical dialogue, feedback, and encourage exploration and group discussion. Periodic field trips to D.C.-Baltimore-Philadelphia- New York cultural corridor will give students the critical context to analyze both theoretical and historical issues relevant to their practice.

CP 6200 Graduate Seminar III

3 credits

Both first and second year students participate in seminar led by the program's director. This studio course will serve as a laboratory to investigate the process and working methods of exhibition creation, the role and responsibilities of curators, and examine curatorial practice as an artistic, social, and critical pursuit. Workshops and talks with visiting artists, curators and critics will provide critical dialogue, feedback, and encourage exploration and group discussion. Periodic field trips to D.C.-Baltimore-Philadelphia- New York cultural corridor will give students the critical context to analyze both theoretical and historical issues relevant to their practice.

CP 6300 Graduate Seminar IV

3 credits

Both first and second year students participate in seminar led by the program's director. This studio course will serve as a laboratory to investigate the process and working methods of exhibition creation, the role and responsibilities of curators, and examine curatorial practice as an artistic, social, and critical pursuit. Workshops and talks with visiting artists, curators and critics will provide critical dialogue, feedback, and encourage exploration and group discussion. Periodic field trips to D.C.-Baltimore-Philadelphia- New York cultural corridor will give students the critical context to analyze both theoretical and historical issues relevant to their practice.

CP 6600 Thesis III: Production

6 credits

Independent studio experience for second year students who will plan and prepare work for thesis project. Each student will organize a self-directed thesis project which is reviewed through critique and discussion by program director, thesis committee and visiting guests.

FINE ARTS

FA 5500 MFA Studio I*5 credits*

Represents independent studio work conducted while in residence during four summers, and includes weekly critiques with a studio mentor and periodic group critiques. Beginning in the third summer, students work under the advisement of a thesis committee that has the responsibility of promoting the student to the final levels of the program. Guest artists are invited to conduct some group critiques each summer.

FA 5501 MFA Studio II*3 credits*

This course represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

FA 5502 MFA Studio III*3 credits*

This course represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

FA 5550 Cross-Practice Critique*3 credits*

A diverse platform for MICA graduate students across programs to engage in critical discourse about their work and the work of their peers. The course will create an environment that fosters active participation, collaboration, writing, research and creative expression. Students will develop a variety of techniques for viewing, evaluating and responding to peer work, expanding their vocabulary to accommodate multiple disciplines. Students will participate in theoretical discussions concerning artistic practices and cultivate methods of verbal, visual and written communication in line with their personal artistic philosophy.

FA 5590 MAT Studio Thesis I*3 credits*

Requires the development of a new body of work that either extends undergraduate investigations or seeks a new direction. Work is done under the advisement of a studio mentor and culminates in a thesis exhibition. For two-year MAT students, the studio work is typically completed independently during the third semester.

FA 5591 MAT Studio Thesis II*3 credits*

Requires the development of a new body of work that either extends undergraduate investigations or seeks a new direction. Work is done under the advisement of a studio mentor and culminates in a thesis exhibition. For two-year MAT students, the studio work is typically completed independently during the third semester.

FA 5600 MFA Studio IV*5 credits*

Represents independent studio work conducted while in residence during four summers, and includes weekly critiques with a studio mentor and periodic group critiques. Beginning in the third summer, students work under the advisement of a thesis committee that has the responsibility of promoting the student to the final levels of the program. Guest artists are invited to conduct some group critiques each summer.

FA 5601 MFA Studio V*3 credits*

Represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors,

and students must attend Winter Critique Session on campus.

FA 5602 MFA Studio VI

3 credits

Represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

FA 6500 MFA Studio VII

5 credits

Represents independent studio work conducted while in residence during four summers, and includes weekly critiques with a studio mentor and periodic group critiques. Beginning in the third summer, students work under the advisement of a thesis committee that has the responsibility of promoting the student to the final levels of the program. Guest artists are invited to conduct some group critiques each summer.

FA 6501 MFA Studio VIII

3 credits

Represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

FA 6502 MFA Studio IX

3 credits

Represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

FA 6600 MFA Studio X

5 credits

Represents independent studio work conducted while in residence during four summers, and includes weekly critiques with a studio mentor and periodic group critiques. Beginning in the third summer, students work under the advisement of a thesis committee that has the responsibility of promoting the student to the final levels of the program. Guest artists are invited to conduct some group critiques each summer.

FA 7000 MFA Thesis

4 credits

Advancement to this course requires recommendation of the thesis committee. The primary expectation is the presentation of a body of work in a thesis exhibition. Work is subject to evaluation by the thesis committee and successful completion of an MFA thesis is requirement for the degree.

FILMMAKING

FILM 5320 Special Effects*3 credits*

Personal computers have provided a low-cost method for previously high-cost video post-production. Through invention and with patience one can develop unique visual effects. This course will explore 2-D animation, matting, keying and visual effects utilizing Adobe AfterEffects.

FILM 5500 Graduate Moving Image I*3 credits*

Through in-class workshops, students will learn each stage of the filmmaking process, from concept development to exhibition. Students will develop basic skills in digital video production and editing. Screenings and readings will demonstrate the diverse ways moving images are used in fine arts and the cinema.

FILM 5505 Graduate Filmmaking Studio I*6 credits*

Students work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class time will often include a screening in conjunction with the MD Film Festival. Special emphasis placed on ways that filmmakers can build and reach an audience. Students explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

FILM 5500 Advanced Cinematography & Lighting*3 credits*

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

FILM 5555 Directing Workshop*3 credits*

Students will develop and workshop short narrative scripts that they write. The course cover sworking with actors and understanding the filmmaking process from the actor's point of view. Students pre-visualize their scripts so they are prepared to work with a Producer, Director of Photography and additional crew. Explores techniques of blocking and staging action for the camera, with emphasis on the practical problems and aesthetic questions that arise.

FILM 5605 Graduate Filmmaking Studio II*6 credits*

Students work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class time will often include a screening in conjunction with the MD Film Festival. Special emphasis placed on ways that filmmakers can build and reach an audience. Students explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

FILM 5705 Graduate Filmmaking Studio III*9 credits*

Students work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class time will often include a screening in conjunction with the MD Film Festival. Special emphasis placed on ways that filmmakers can build and reach an audience. Students explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

FILM 5805 Graduate Filmmaking Studio IV*9 credits*

Students work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class time will often include a screening in conjunction with the MD Film Festival. Special emphasis placed on ways that filmmakers can build and reach an audience. Students explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

GRAPHIC DESIGN

GD 5010 Graphic Design MA Studio I

6 credits

Students investigate conceptual and process-driven visual problem solving and research methodologies. Intensive projects serve to build each designer's skills and vocabulary while gaining an understanding of how typography, images, composition, form and media enhance communication. Discussion of contemporary design issues and design history supplement the work.

GD 5020 Graphic Design MA Studio II

6 credits

Students create and exhibit a self-directed Capstone Project in line with their goals, as well as build a portfolio of compelling work. A traditional outline of research, ideation, synthesis, production and evaluation will lend structure to personal investigations. This project culminates in a written summary of the student's research and methodology. Students continue to grow their bank of design knowledge, skills and resources through independent and collaborative projects.

GD 5025 Graphic Design MA Workshop

3 credits

Students create and exhibit a self-directed Capstone Project in line with their goals, as well as build a portfolio of compelling work. A traditional outline of research, ideation, synthesis, production and evaluation will lend structure to personal investigations. This project culminates in a written summary of the student's research and methodology. Students continue to grow their bank of design knowledge, skills and resources through independent and collaborative projects.

GD 5035 Expanded Design

3 credits

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

GD 5350 Interactive Media & Publishing I

3 credits

The ink on interactive publications never dries. Interactive designs have multiple dimensions, such as interaction, motion, and time, that can be used to enhance user experience. This course explores modern online and on-screen design, production, and publishing practices. Students learn the basics how to design and build websites using HTML, CSS and JavaScript. Students are also exposed to the electronic publishing process, standards, and techniques. This class covers the essential materials needed to either create or direct web (and other on-screen) experiences.

GD 5360 Graduate Screenprint Studio

3 credits

Learn the techniques of screenprinting and how to apply the methods, materials, and aesthetic character of this medium to their own creative work. Students from all disciplines are encouraged to apply screenprinting techniques to work they are doing in their graduate program and/or to develop a new body of work specific to this course.

GD 5450 Interactive Media & Publishing II*3 credits*

Interactive designs have multiple dimensions, such as culture, interaction, motion, and time, all of which can be pushed to create memorable and useful user experiences. This course is a continuation of Interactive Media I; continue to explore best-practice modern online and on-screen design, production, and publishing practices including HTML, CSS, CMS, blogging and other social media. Students have the flexibility to connect the technology and coursework to their graduate theses, core studio, and/or personal work as appropriate.

GD 5500 Design Studio I*3 credits*

Participants in this hands-on studio confront specific design problems, working both individually and in teams, that explore a variety of forms, techniques, media, and methods. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest artists.

GD 5505 Visiting Designers I*3 credits*

Supports work taking place in GD MFA Studio I through workshops with prominent designers. Two three-day workshops take place each semester. Workshops focus on design process and serve to launch projects that continue in depth in GD MFA Studio I.

GD 5512 Advanced Publication Design*3 credits*

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

GD 5535 Graduate Typeface Design*3 credits*

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.

GD 5546 Design Portfolio*3 credits*

An opportunity to assess their body of work, review career goals, and present creative output as a compelling professional story that reflects their design approach. Each student creates two new works to fill in portfolio gaps or meet personal goals. Also, refine and edit existing works, build a digital portfolio presence, create a physical portfolio if appropriate, and clearly annotate projects. The course addresses professional practice protocols, such as freelance contracts, resume crafting, and job-seeking strategies.

GD 5550 Design Studio II*3 credits*

Confront specific design problems, working both individually and in teams, that explore a variety of forms, techniques, media, and methods. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest artists. Students begin defining a thesis project at the close of the semester.

GD 5555 Visiting Designers II*3 credits*

Supports work taking place in GD MFA Studio II with weekend workshops with prominent designers. Two three-day workshops take place each semester. Workshops focus on design process and serve to launch projects that continue in depth in GD MFA Studio II.

GD 5568 Graduate Typography*3 credits*

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 increase their facility and confidence as typographers.

GD 5569 Graduate Motion Graphics*3 credits*

Focuses on time-based design elements of space, pacing and motion as they relate to graphic communication. Students gain a solid foundation in After Effects and the principles of motion design. Projects are grounded in iterative development of storyboards and rough cuts that inform the production of short (10–30 second) videos. Students learn to collect, combine, and composite original visual and audio materials and to access “creative commons” materials. Projects include an abstract music video, a proof-of-concept for an interactive app or installation, and a third creative project. Throughout the course, hands-on demos enable students to experiment with diverse tools and techniques. Students are encouraged to focus projects around their thesis work or other self-determined endeavors.

GD 5570 User Experience & Interface I*3 credits*

Prepare students to design interfaces that work and generate positive experiences and 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 complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation.

GD 5571 User Experience & Interface II*3 credits*

Building on the UX/ID principles acquired in UX & Interface Design I, students are challenged with advanced and real-world UX and Interface Design conundrums. Since students learn how to design, administer and analyze user research studies, students design solutions informed by user behavior, motivation and affinity. Finally, this course covers a number of UX models, design tools, and documentation techniques for mobile, tablet and desktop UX/ID design.

GD 5575 Graduate Game Lab*3 credits*

An experimental laboratory that uses game design methodology to inspire new modes of design thinking and ideation. Students complete one large self-initiated project following a number of shorter exercises and charrettes that explore the potential of new media and games as tools for creative thinking and making. The contemporary phenomenon of gamification will be examined as a model for making graphic design more inviting and engaging. Specific emphasis is given to developing formal skills across a variety of analog and digital media. Thesis students are encouraged to apply the course prompts and project to their thesis work.

GD 5677 Graduate Letterpress*3 credits*

Covers the craft of letterpress as it relates to the art of poster-making. The history of Globe, best-known for its eye-popping, content-rich design of music posters, is discussed 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 learn the craft of letterpress printing, from setting type to locking up forms to printing on the Vandercook proof presses in the studio.

GD 6500 Design Studio III*3 credits*

Second-year students begin intensive development on their thesis projects, working to define an area of study, articulate personal and professional goals, generate formal work, and create realistic plans for following through on the complete project. A thesis project is an original body of work that employs the language and techniques of graphic design to a subject, medium, or methodology. The final thesis consists of the following components: exhibition, publication, written essay, and website. Throughout the semester, students meet individually and in small groups with faculty and visiting artists. With guidance from faculty, each student takes individual responsibility for defining a project that is personally satisfying and professionally valid.

GD 6505 Visiting Designers III*3 credits*

Supports work taking place in GD MFA Studio III (thesis) through workshops with prominent designers. Two three-day workshops take place each semester, in addition to two visits with visiting critics. Workshops focus on design process and serve to provide each designer with new insights and challenges to shape their thesis process.

GD 6550 Design Studio IV*3 credits*

Second-year students bring their thesis project to completion in the spring semester. The final thesis consists of the following components: exhibition, publication, written essay, and web site. Students explore creative methods for presenting and interpreting their work to the public as well as documenting their work for their portfolios and for other future uses.

GD 6555 Visiting Thesis Critics*3 credits*

Supports work taking place in GD MFA Studio IV (thesis) with critical feedback from outside designers. The course consists of two meetings about work in progress and a final presentation with an outside critic. Designers receive additional feedback throughout the semester from their primary thesis advisor and other faculty.

ILLUSTRATION & ILLUSTRATION PRACTICE

IL 5000 MA Studio I

6 credits

Introduces students to a number of contemporary markets and concepts in Illustration including, but not limited to: editorial work, children's books, sequential work and surface design. Each subject is approached through a combination of lectures, assignments, independent projects and related workshops, supported by and paralleled to the M.A. Illustration Lecture and Workshop Series Class.

IL 5020 MA Lecture & Workshop Series

3 credits

Exposed to various practitioners in the field of Illustration who will provide workshops, critiques and/or lectures, on such subjects as sequential work, children's books and artists' products. The guests and faculty will provide stimulus for further work and projects within the topics covered. Some lectures will be open to the public. The content will directly connect with MA Studio I.

IL 5050 MA Studio II

6 credits

Focus of student work for this course is a self-initiated semester-long portfolio project guided and supported by faculty. Students work independently, meeting faculty regularly and participating in group and individual critiques. The body of work completed constitutes a large portion of their final portfolio and exhibit content and presentation for review by outside guest critics. Students can, if applicable, include personal writing as part of their final portfolio project.

IL 5456 Advanced Book Illustration

3 credits

Students are expected to have knowledge of all the basic concepts involved in illustrating a story. In this course, students tackle the advanced aspects of book illustration, including styles, market, reproduction, etc. Students work on independent projects and explore the subject in depth. A wide variety of illustrated books are addressed. Graphic novels and comics are not included in this course.

ILP 5500 Critical Seminar I

3 credits

Gathers first-year MFA students together each week to discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts, and the dearth critical theory concerning illustration practice. This course includes but is not limited to writing on critical, historic or theoretical issues, extensive research, analysis, curation, with occasional field trips and presentations by each student.

ILP 5550 Critical Seminar II

3 credits

Gathers first-year MFA students together each week to discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts, and the dearth critical theory concerning illustration practice. This course includes but is not limited to writing on critical, historic or theoretical issues, extensive research, analysis, curation, with occasional field trips and presentations by each student.

ILP 5600 MFA Studio I

9 credits

Students work on assigned and independent projects and address assigned problems dealing with concepts and communication, materials and production. Students also engage with the marketplace in several venues. These marketplace experiences require students to conceive, fabricate and sell unique artist products, learning about branding, writing creative briefs, and the reaction of the public to their original concepts and products. Marketplaces include but are not limited to ArtMarket, SPX [Small Press Expo],

MOCCA, Etsy.com and other venues and festivals. Faculty and students will use this period to identify shared and individual vocabularies and interests. Guest artists will participate in critiques and serve as independent mentors throughout both semesters.

ILP 5650 MFA Studio II

9 credits

Students work on assigned and independent projects and engage with the marketplace in several venues. These marketplace experiences require students to conceive, fabricate and sell unique artist products, learning about branding, writing creative briefs, and the reaction of the public to their original concepts and products. Marketplaces include but are not limited to ArtMarket, SPX [Small Press Expo], MOCCA, Etsy.com and other venues and festivals. In Studio II, students begin to articulate their individual thesis project through a series of smaller-scale projects and exercises. Guest artists will participate in critiques and serve as independent mentors throughout both semesters.

ILP 5715 The Illustrated Poster

3 credits

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 are 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.

ILP 5716 Drawing Non-Fiction

3 credits

In recent years, the drawn image has been increasingly preferred over photography – or is used in combination with it – as a medium for documentation, reportage and journalism. Illustrators and artists have taken on the role of journalists by documenting events and experiences, offering both objective and subjective viewpoints on issues. This course teaches students to position themselves as journalists, and guide them in building their drawing practice in combination with writing, as a way to develop non-fiction narratives rooted in reportage and opinion. They are introduced to examples from visual journalism in historical and contemporary journalistic practices, that are sequential (comics, graphic novels, animation, zines, booklets) and non-sequential (political cartoons, editorial illustrations), and will be encouraged to experiment with these formats. It also introduces basic layout design and a functional understanding of production formats in order to equip them with the skills required to compile their narratives for print or web.

ILP 5728 Grad Remix

3 credits

A rotating set of material-based studio courses for graduate students.

ILP 5800 MFA Thesis I

9 credits

Major focus is on the production of thesis. Students have articulated the goals of their research at the close of the first year; they work independently, meeting with faculty and outside mentors at regular intervals, and participating in group and individual critiques with visiting artists. Thesis is in the form of a body of work and be formalized through a case study document that articulates their core thesis idea with words and images, and document their process.

ILP 5850 MFA Thesis II

9 credits

Major focus is on the production of thesis; they work independently, meeting with faculty and outside mentors at regular intervals, and participating in group and individual critiques with visiting artists. Thesis is in the form of a body of work and be formalized through a case study document that articulates their core thesis idea with words and images, and document their process.

PAINTING

PT 5550A Hoffberger Painting I*12 credits*

This is an intensive studio experience for first year students focusing on independent work with frequent visits and critiques by the program's director, artists-in-residence, and visiting artists.

PT 5550B Mt. Royal School of Art I*9 credits*

This course is an independent studio experience for first-year Mount Royal students with regular visits and critiques by the program director, artist-in-residence, and visiting artists. It includes seminar-type discussion on topics relevant to contemporary art and field trips to New York.

PT 5551A Hoffberger Painting II*12 credits*

This course is a continuation of PT 5550A for first-year Hoffberger students.

PT 5551B Mt. Royal School of Art II*12 credits*

This course is a continuation of PT 5550B.

PT 6550A Hoffberger Painting III*12 credits*

This is an intensive studio experience for second-year Hoffberger students. Work is reviewed by the director and visiting artists. Students prepare work for the thesis exhibition.

PT 6550B Mt. Royal School of Art III*12 credits*

This independent studio experience is for second-year Mount Royal students. The course includes critiques by visiting artists, the director, and artist-in-residence. Work begins toward the final thesis show.

PT 6551A Hoffberger Painting IV*12 credits*

This course is a continuation of PT 6550A for second-year Hoffberger students.

PT 6551B Mt. Royal School of Art IV*12 credits*

This course is continuation of PT 6550B with a culmination in the thesis exhibition.

PH 5575 Practicum I

3 credits

Provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. With artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art.

PH 5576 Practicum II

3 credits

Provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. With artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art.

PH 5590 MFA Seminar I

9 credits

Critiques and discussion centered around the students' work and practice within a historical and theoretical framework. Includes visiting critics, artists, historians, and technical workshops.

PH 5591 MFA Seminar II

9 credits

Continuation of PH 5590.

PH 6500 MFA Seminar III

9 credits

An independent studio class designed to monitor and guide the development of the students' thesis project, conceptually and technically. It involves periodic meetings with the students thesis committee to review the progress of the work and the writing of the thesis proposal and statement.

PH 6501 MFA Seminar IV

9 credits

Continuation of PH 6500 and results in the MFA thesis project.

PH 6525 Practicum III

3 credits

Continuation of PH 5591.

PH 6526 Practicum IV

3 credits

Continuation of PH 6525.

PROFESSIONAL DEVELOPMENT**PD 5455 Professional Practice for the Visual Artist***3 credits*

Focuses on career preparation and development for visual artists. It presents a wide variety of professional tools and business skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, statements, and proposals; exhibitions in galleries, museums, and alternative spaces; self initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships, jobs, and graduate schools; and locating helpful resources.

PD 5570 You + Professional Development*1 credit*

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.

SCULPTURE

SC 5570 Rinehart Sculpture I*9 credits*

An intensive studio experience for first-year Rinehart students that includes regular visits and critiques by the director or artist-in-residence, and visiting artists.

SC 5571 Rinehart Sculpture II*9 credits*

Continuation of SC 5570.

SC 5580 Rinehart Practicum I*3 credits*

Provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. With artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice.

SC 5581 Rinehart Practicum II*3 credits*

Continuation of SC 5580.

SC 6520 Rinehart Practicum III*3 credits*

Provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. With artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice.

SC 6521 Rinehart Practicum IV*3 credits*

Continuation of SC 6520.

SC 6570 Rinehart Sculpture III*9 credits*

Studio experience for second-year Rinehart students includes critiques with the director or artist-in-residence, and visiting artists. Work begins toward the thesis exhibition.

SC 6571 Rinehart Sculpture IV*9 credits*

Continuation of SC 6570 with a culmination in the thesis exhibition.

SOCIAL DESIGN

SD 5350 Practice-Based Studio

3 credits

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

SD 5500 Social Design Seminar I

3 credits

Studies, discusses, and debates the designer's role and responsibility in society, specifically the belief that social change can happen through design. This course takes the form of lessons, discussions, readings, workshops, presentations, and critiques and provides students with tools, skills, and the overall awareness to address various aspects of social design and innovation. It also prepares them to reflect on their process as they focus on the importance of research, problem identification, audience understanding, and idea development.

SD 5550 Social Design Studio I

6 credits

Students apply projects focused on relationship building, research, and outreach as well as exposure to and understanding of partner organizations and challenges facing the community and society in general. This course provides students with practical, collaborative, project-based opportunities and experiences outside the institution.

SD 5600 Social Design Seminar II

3 credits

Studies, discusses, and debates the designer's role and responsibility in society, specifically the belief that social change can happen through design. This course takes the form of lessons, discussions, readings, workshops, presentations, and critiques and provides students with tools, skills, and the overall awareness to address various aspects of social design and innovation. It will also prepare them to reflect on their process as they focus on the importance of research, problem identification, audience understanding, and idea development.

SD 5650 Social Design Studio II

6 credits

Immerses students into applied thesis work focused on process, research, and outreach as well as exposure to and understanding of partners/stakeholders and root causes of the challenges facing community and society in general. Provides students with practical, collaborative, project-based opportunities and experiences outside the institution.

Academic Policies

Academic Policies

ACADEMIC POLICIES OVERVIEW

The following pages are intended to assist those within and outside of the institution in regards to certain institutional academic policies. MICA retains the right to update these policies as needed and while the institution makes an effort to relay policy changes to the campus community, it is ultimately the responsibility of the faculty and students to remain aware of all institution policies and procedures.

ACADEMIC POLICIES

ACADEMIC REVIEW BOARD

The Academic Review Board is charged with upholding academic standards as they relate to academic warning, probation and dismissal. It hears appeals of dismissal action and reinstatement petitions after dismissal action. The Review Board is an ad hoc committee whose membership includes the Associate Vice President of Enrollment Services, the Director or Academic Advising (for undergraduate students) or Associate Dean of Graduate Studies or Open Studies (for graduate students). Representatives from Student Affairs, Academic Services and Financial Aid may also be included on the Board. Faculty representation is welcome and invited when the Board meets during fall or spring semesters.

ACADEMIC STANDARDS FOR FINANCIAL AID

Full-time students who fail to complete 12.00 non-repeat credits in a given semester or achieve a 2.0 minimum cumulative GPA in any given semester will be placed on Financial Aid Probation for one semester. This allows one semester of additional work to bring the academic record up to the minimum standards. Students will be notified in writing of Financial Aid Probation status and the conditions of the probation.

Students who fail to meet the minimum Satisfactory Academic Progress standards after the probation semester will have a suspension of further financial aid assistance until standards are met.

Students must make appeals in writing, outlining the extenuating circumstances, and submit appeal letters to the Financial Aid Office. An Appeal Review Committee will review the appeal and notify the student in writing of their decision.

ACADEMIC STANDING

FIRST-YEAR STUDENTS

The academic standing of students who earn less than a 2.00 GPA for one or both semesters of the freshman year will be determined at this time, and such students may be placed on probation or dismissed.

UPPER-LEVEL UNDERGRADUATES

Every student's transcript is reviewed at the end of each semester by the Office of Academic Advising. At this time, academic standing is determined according to the following criteria:

- (1) Students earning a semester grade point average of less than 1.00 will be academically dismissed;
- (2) Students on academic probation who fail to earn a semester 2.00 GPA in the consecutive semester of attendance will be academically dismissed;
- (3) Students whose overall cumulative GPA or semester GPA is less than 2.00 but higher than 0.99 will be subject to academic probation;
- (4) Students having less than 30 credits remaining to complete their degree and who earn

ACADEMIC POLICIES

a semester grade point average less than 2.00 will be subject to academic probation.

GRADUATES

Graduate student transcripts are reviewed at the end of every semester by the appropriate Graduate Director. If a student receives a grade of "F" in a pass/fail program or course, or below a B in a letter-graded program or course, he/she will be academically dismissed and can apply for readmittance according to the readmittance policy. If a student receives a grade of F in a class not in their major program, they will be placed on academic probation and may be required to fulfill a contract outlining steps that the student must take to regain good academic standing. Students who fail to satisfy a contract within the designated time will be academically dismissed.

If a student in the MPS programs receives a grade of "C" in a letter-graded program, he/she will be placed on Academic Probation. If a student in the MPS programs receives a "D" or lower, he/she will be academically dismissed and can apply for readmittance according to the readmittance policy. Students who earn a "D" or "F" will be required to retake the class(es) within the next two years, and will be required to pay per credit tuition.

APPEAL OF ACADEMIC DISMISSAL

Students who have been academically dismissed will be notified in writing by Enrollment Services, Graduate Studies or Open Studies, and will have the opportunity to appeal to within a period of time set forth in the dismissal notification. The appeal must be in writing and should include an explanation of the student's poor academic performance and reasons the dismissal should be reconsidered. Appeals will be reviewed and final determination made by an academic review board or other designated college officials.

If dismissal is waived, the student may be allowed to continue enrollment, possibly on academic probation. Other conditions may be required such as a change in course load or required advising. Graduate students may be reinstated on a conditional basis with a contract of requirements and further review.

If the dismissal is upheld, the student may not enroll for at least one semester. Potential readmission may be considered at a later date in accordance with the readmission policy. Students should contact the offices of Enrollment Services, Graduate Studies or Open Studies for more information and guidance. Undergraduates may be required to successfully complete coursework at another college.

ATTENDANCE

Faculty are expected to keep record of student attendance based upon their current class roster. Unless otherwise indicated by the instructor, students are expected to attend all meetings of each class in which they are enrolled. They are expected to be ready to start work at the opening of class and to remain for the entire class session. Irregular attendance or habitual tardiness usually leads to lower grades and, ultimately, to probation or dismissal.

Students should contact their instructor(s) as soon as possible when they have been or will be absent from class. Absences may impact the final grade so students should consult their class syllabus for their instructors' specific attendance policy. Notification and acknowledgement of failure to attend does not necessarily indicate an excused absence. Generally, students who miss more than 20% of the class meetings will earn a failing grade.

ACADEMIC POLICIES

In the case of extended illness, injury, or extenuating circumstance, students must contact the Student Development Specialist in the Office of Student Affairs so that instructors can be notified. Graduate students must also contact the Office of Graduate Studies, or Open Studies. An appropriate administrator will facilitate a conversation with faculty to determine whether the student can achieve satisfactory academic progress.

COURSE REPEATS

Courses may not be repeated for credit to fulfill degree requirements, except when specified in the course description. Individual exceptions may be approved by the student's major department chairperson or graduate director and must be recorded with the Office of Enrollment Services.

If a student has earned an "F" grade, the course may be repeated until a passing grade and credit are earned. At that time, the failing grade(s) will be replaced with a repeat designation of "R" and will not be calculated into the grade point average. This policy may also apply to courses in which a grade of "D" is earned, but must be approved by the department chairperson or graduate director.

DECLARING & CHANGING MAJORS

Undergraduate students are encouraged to participate in major exploration activities throughout their first year in order to prepare them to declare a major prior to their sophomore year. Majors are usually confirmed by March 1st, prior to their registration for the fall term. Students may remain undeclared until the second semester of their sophomore year, however, doing so may extend the date of their graduation.

Upper-level students who wish to change their major must get written approval from the department Chairperson in the new major. In order to ensure enough time to record the new major and generate a degree plan, students must submit a Change of Major form at least two weeks prior to the next registration period.

DOUBLE MAJORS

In order to declare a double major, students must have a cumulative grade point average of 3.0 or greater at the time of declaration. Students who select a double major must fulfill the requirements for both majors; students with a double major earn one BFA degree.

A maximum of 18.00 credits may be used to fulfill core degree requirements for both majors. Beyond these 18.00 credits, all courses that fulfill specific core requirements for one major may only count as studio electives for the other. If a course is required for both majors, it is to be included as part of the 18.00 credits that may be "cross counted".

In addition, students must complete two full years of senior thesis work including exhibition. This means that the senior thesis for one major must be completed, presumably within the fourth year, prior to beginning the senior thesis work for the second major (in the fifth year).

ACADEMIC POLICIES

GRADES

MICA utilizes a 4-point scale for the calculation of grade point average (GPA). Grades and quality points per credit are as follows:

A+	4.0
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

The grades listed below are not used in calculation of grade point average (GPA):

AUD	Audit
I	Incomplete
P	Pass
R	Repeat
TR	Transfer
W	Withdrawal

Grades are posted electronically and may be accessed by the student through the online Student Center.

All MFA grades are on a Pass (P)/Fail (F) system. The MAT, MPS and MAAE programs are letter graded and students must earn a B or better to pass a course and to maintain a "B" or better in all coursework to continue in the program. Graduate students enrolling in undergraduate courses must earn a "B" or better in order to receive graduate credit for the course.

Grades are permanent after one year of the semester's final grade date and may not be changed under any circumstance.

INCOMPLETES

Incomplete grades (I) may be awarded in circumstances where the student has not completed assigned work by the end of the semester due to illness or other extenuating circumstances. An Incomplete Contract, obtained through the Office of Enrollment Services, is required, and must be signed by the student, the supervising faculty member, and department chair. The contract is turned in to Enrollment Services by the instructor at the time of grading. Incompletes must be fulfilled by the fourth week of classes of the subsequent semester, unless and extension is approved by the Registrar. If the contract is not fulfilled by the designated deadline, the grade is automatically changed to a failure (F).

ACADEMIC POLICIES

GRADE APPEALS

Students who receive a grade that they are convinced does not reflect their accomplishments may appeal that grade. Students understand that the College will consider the instructor in the classroom the best judge of a student's performance and that the burden of proof lies completely with the appealing student. They should also be aware that a grade may be lowered as a result of the appeal process. If, understanding these facts, a student wishes to appeal a grade, the process is as follows:

(1) Within four weeks of the grade's posting, the student must request in writing an appointment with the instructor to discuss the grade, sending a copy of this letter to their Academic Advisor or Graduate Director to be placed in the student's file.

(2a) If, after the meeting with the instructor, the student still wishes to pursue the appeal, the student must meet with the department chairperson or graduate director of the course in question. At this time, the student will need to present appropriate evidence from the course (a portfolio, exams, etc.) and a detailed explanation of why the appeal is being made. The chairperson or director will also meet with the relevant instructor in order to determine any other circumstances that may be reflected in the student's grade (attendance, class participation, etc.). The chairperson or director may facilitate a meeting between the instructor and the student, and has the authority to determine if a grade change is warranted. The chairperson or director will notify Enrollment Services of any grade change.

(2b) If, by the beginning of the next semester, the instructor has not responded to the student's request to discuss the grade, the student may make the appeal directly to the department chair or graduate director and proceed as described in step 2a.

(3) If the instructor of the class is also the department chairperson or graduate program director, the student may bring the appeal to the Office of Undergraduate Studies (for undergraduate students) Graduate Studies (for graduate or post-baccalaureate students) or Open Studies (for MA/MBA or MPS students) by submitting a written request with a detailed explanation for the appeal. The appropriate Dean will interview relevant faculty and the instructor/director separately, possibly facilitate a meeting with both parties or convene a panel of faculty. The Dean holds the authority to confirm or revise the posted grade. Appeals are considered and acted upon during the semester following that in which the contested grade was received. The determination by the Dean is final.

INDEPENDENT STUDY

The purpose of an Independent Study is to provide for intensive study in an area of special interest with appropriate College faculty. Students are limited to six (6.00) credits of Independent Study per semester. Independent Study is not equivalent to the undergraduate independent studio courses required in some majors.

Participation in an Independent Study is voluntary and may not be offered in all departments nor with all faculty. Supervising faculty members will guide, evaluate, and grade the students completed work. The same quality of work and time invested in traditional class settings is expected of students enrolled in Independent Study courses.

Contracts for Independent Study are available in the Office of Enrollment Services. The

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contract requires a complete description of the work to be undertaken, signatures of the supervising faculty, department Chairperson or Program Director and student, and the student must have a minimum GPA of 3.0. The completed contract must be submitted to the Office of Enrollment Services during registration or within the semesters add period.

PLAGIARISM

MICA does not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgment. Without proper attribution, a student may not replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student's department. In addition, students may not submit the same work for credit in more than one course without the explicit approval from the instructors of all involved courses.

When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor is to confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department Chairperson. Depending on the circumstances of the case, the department Chairperson may then report the student to the Office of Academic Affairs, which may choose to impose further penalties, including suspension or expulsion from the College.

Students who penalized for committing plagiarism by an instructor or department have the right to appeal the charges and penalties within three weeks of the institutional action. To appeal, the student must submit a letter of appeal to the department Chairperson of the course for which actions were taken. Three members of the relevant department, as assigned by the department Chairperson, will serve on a review panel. This panel will meet with the student and the instructor of record to review all relevant and available materials. It is up to the panel to determine whether or not to confirm the charges and penalties and will notify the instructor, Chairperson, student, and the Office of Academic Affairs of their findings including any recommendations for change in penalties. **The findings of the panel are final.**

Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students are responsible for becoming familiar with such processes and to carefully follow their use in developing original work.

PRIVACY OF STUDENT RECORDS

MICA's student record practices are in full compliance with The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99). This federal law protects affords students certain rights and protection with respect to their education records. They include:

- The right to inspect their educational record at any time
- The right to request corrections to their record in the case of errors
- The right to limit the release of directory information
- The right to file a complaint with the Department of Education if they believe their

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FERPA rights have been compromised by an institution

The College will not release information about a student from records, except directory information, to people (including parents) without obtaining the written consent of the student. Exceptions to this policy are permitted by law and can include:

- School officials with legitimate educational interest
- Institutions to which a student is transferring
- Specified officials for audit or evaluation purposes
- Accrediting organizations
- To comply with a judicial order or lawfully issued subpoena
- Appropriate officials in cases of health and safety emergencies, and parents/legal guardians of students (under 21) who have violated the alcohol or drug policy of the institution
- Department of Homeland Security
- Military recruiters
- Department of Veterans Affairs for students receiving assistance from this agency

Directory information is basic information, deemed not to be harmful, that can be released without written authorization or prior notice to the student. The items that comprise directory information are decided by an institution with guidance from the Act. The College has designated the following as directory information:

- Student name, permanent address and phone, and email address
- Whether a student is currently enrolled
- Major field of study
- Degree earned
- Dates of attendance

While disclosure of directory information is permitted by law, MICA's primary responsibility in this regard is to protect the privacy of the student. Therefore, the college does not actively disclose information and reserves the right to deny compliance with such requests.

READMITTANCE

UNDERGRADUATE

Students in good academic standing who are returning from an leave of absence may file an application for readmittance and submit it to the Office of Enrollment Services. Priority application deadlines are December 1st for spring readmittance, April 1st for summer readmittance and July 15th for fall readmittance. Students who are academically dismissed from MICA must also submit a written appeal which outlines the steps they will take to ensure academic success. In order to be accepted for readmittance, students must have no outstanding financial obligations to the College and must be current on all student loans. Undergraduates who have attended another institution since their last enrollment must submit official transcripts along with their application. Students applying

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to return after an absence of more than three years will be expected to fulfill the degree requirements of the year in which they are readmitted.

GRADUATE

Graduate applications for readmittance are considered on an individual basis and are based on academic standing and performance as well as space in the designated program. If the student has a lapse in attendance in a graduate program of two years or more, the graduate director may impose additional requirements to ensure the student is current in the field. Students in cohort-based programs, such as MPS or MBA/MA, will be readmitted in sequence with the next curriculum cycle. There is no guarantee of scholarships or studio for graduate readmission.

REGISTRATION

Students may register for courses through the online registration system during the registration period as stated in the academic calendar; typically beginning in November for spring courses and April for fall courses. All students are provided with a registration appointment time, which is a designated date and time at which they may begin using the online registration system. Students may continue to access this system to modify their schedules through the end of the drop/add periods.

Undergraduate students may be required to meet with their academic advisor prior to accessing the online registration system.

First-Year students are registered by the First-Year-Experience (FYE) advisor and are unable to make schedule changes without prior approval from the Foundation department chairperson or First-Year-Experience advisor.

Due to the prescribed nature of the coursework in these programs, students in the MPS and MBA/MA programs will be registered by the registrar in the division of Open Studies.

It is the student's responsibility to be aware of degree requirements and the potential consequences that dropping/adding classes may have on their academic progress towards a degree. Dropping any required course could potentially delay graduation. A course load of 12-19.50 credits is considered full-time status. Any student who elects to drop below a 12.00 credit course load may be jeopardizing financial aid and scholarship monies, as well as their student visa status if an international student. Any student wishing to take more than 19.50 credits in a semester will incur an additional tuition charge. Students enrolled in a degree program are required to take a minimum of 6.00 credits per semester in order to be considered for financial aid. Open Studies courses do not count toward the minimum 6.00 credit requirement.

The Schedule of Courses is published twice per year prior to registration for the fall and spring semesters. Please consult the Schedule for further registration instructions and details.

AUDITS

Students may enroll in a class for audit instead of earning credit. Tuition is charged at the same rate as a class for credit, and students may not exceed the maximum number of credits for full-time tuition. Students enrolled in class for credit may only change to audit status prior to the deadline to drop; students may change from audit to credit status prior

ACADEMIC POLICIES

to the deadline to add. No exceptions are made. Attendance is required, and students who fail to meet minimum attendance standards may be withdrawn from the course.

STUDENT CONDUCT IN CLASS

MICA strives to offer an inclusive and supportive learning environment. Students are expected to make themselves aware of and comply with the law and colleges policies and regulations, and to contribute to a climate of mutual respect and civility.

If, in the opinion of the instructor, a student's behavior is hindering educational progress of the student and/or class, the instructor may counsel the student to encourage behavioral improvement or may contact the Dean of Students in the Office of Student Affairs. The student may be withdrawn from the course and a grade of "W" recorded. A student may be dismissed at any time if their conduct is deemed unsatisfactory by College authorities. The student will not be entitled to a tuition refund after the refund period.

TRANSFER OF CREDIT

ADVANCED PLACEMENT

MICA accepts Advanced Placement courses for credit from students who successfully pass the College Board AP Examination with scores of 4 or better; a 5 or better is required for the Drawing portfolio exam. Transfer is contingent upon applicability to degree requirements.

DUAL ENROLLMENT

Credit for college-level coursework completed in high school is not accepted for transfer credit.

INTERNATIONAL BACCALAUREATE

Students who have completed the IB Diploma or the individual examinations may be eligible for credit if they earn a score of 6 or 7 on the higher-level examinations. Students are evaluated on a case-by-case basis and awarding of credit is at MICA's discretion. No credit will be awarded for the Art/Design Elective.

UNDERGRADUATE

Transfer credit for transfer applicants is initially evaluated by the Office of Undergraduate Admission. Once matriculated, students must obtain prior approval to take courses at another institution from the appropriate departmental chairperson in writing. Courses must equate to semester credit hours. Upon successful completion of coursework and a minimum grade of "C" (grades of "S/U" and "Pass/Fail" will not accepted), students must provide an official transcript to the Office of Enrollment Services. Coursework will be transferred in with a grade of TR and a portfolio review for a studio course may be required.

GRADUATE

With approval of their Program Director, full-time MFA students may transfer a maximum of six (6.00) credits of graduate-level liberal arts coursework from another institution through the Office of Enrollment Services. Graduate level ELL credits taken during a post-baccalaureate year at MICA (including Graduate Academic Writing Workshop) are not eligible for transfer to a students MFA degree. Due of the specific sequence of courses required in the MAT, MAAE, MFACA, MPS, MBA/MA and MFAST programs, no transfer of credits will apply to these degrees.

ACADEMIC POLICIES

UNDERGRADUATE ACADEMIC HONORS

DEAN'S LIST

Undergraduate degree-seeking students earning at least 12.00 credits who receive a 3.75 semester grade point average will be recognized on the Dean's List for the fall and spring semesters. With the exception of students attending MICA's program at SACI, study abroad and AICAD mobility programs are not eligible for Dean's List recognition.

GRADUATION HONORS

Graduating undergraduate students are recognized at the Commencement ceremony for exceptional cumulative grade point average (GPA).

The GPA minimum is as follows:

Summa Cum Laude	3.90
Magna Cum Laude	3.80
Cum Laude	3.70

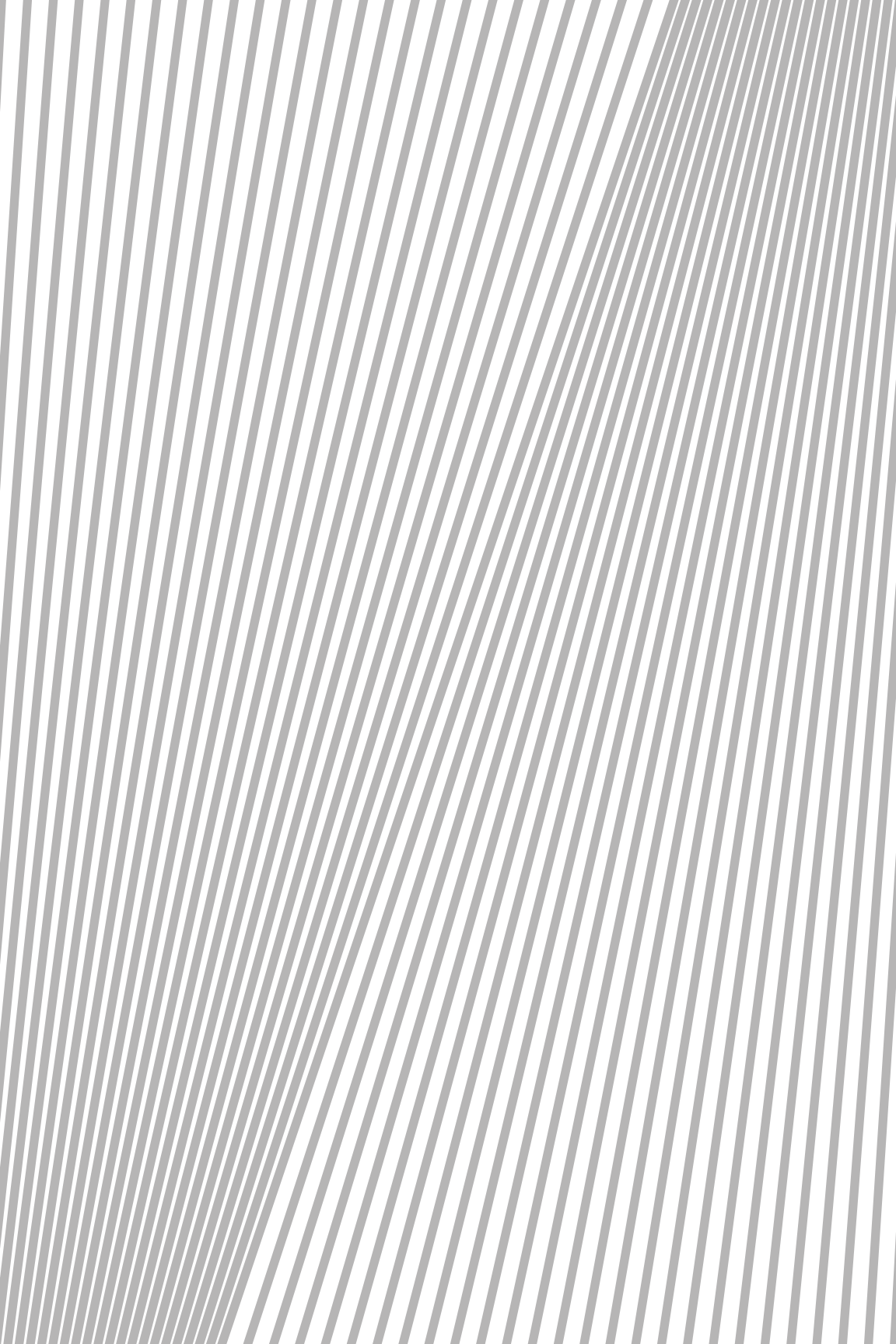
Graduation honors are also noted on students academic transcript and diploma.

WITHDRAWAL & LEAVE OF ABSENCE

Students of record, a student with a permanent MICA record of enrollment (a transcript), are eligible to take a leave of absence or withdraw from the College. Any student wishing to withdraw permanently or take a temporary leave of absence must make their request in writing and complete an exit interview in the Office of Enrollment Services or Open Studies (for MPS or MA/MBA) students. Students may take a leave of absence for up to three years under the same degree requirements; students who return to the College after an absence of more than three years will be expected to fulfill the degree requirements of the year in which they are readmitted. Students should consult with the Office of Financial Aid to determine the status of scholarships and loans.

Temporary leave of absence from the MAAE, MFAST and MPS programs is granted only under unusual circumstances and requires the approval of the program director. This policy is based on the unique low-residency program structure. If unusual circumstances have argued for granting a student a temporary leave of absence, the student must be able to resume studies in the MAAE or MFAST program in the calendar year following the absence. If unusual circumstances have been successfully argued for granting a temporary leave of absence for a student in the MPS programs, the student must resume studies within two cohort cycles.

Special Opportunities



Special Opportunities

CENTER FOR SOCIAL DESIGN

MICA's M.A. in Social Design (MASD) is uniquely positioned within the Center for Social Design, an interdisciplinary Center dedicated to demonstrating the value of design in addressing complex social problems and to preparing the next generation of creative change makers.

The Center expands upon MICA's pioneering work in social design since 2007, bringing together our four key social design initiatives: our MASD graduate program, our award-winning practice-based studios, our fellowship programs and our multi-year impact initiatives.

Students enrolled in the MASD graduate program have the opportunity to be exposed to and participate in a variety of initiatives within the Center with community partners working across diverse contexts, disciplines and themes. Our work is driven by a deep commitment to social justice and equity and to increasing designers' awareness of the systemic power dynamics, policies and structures that enable social inequities and injustice to persist. The Center aims to develop this deeper "social literacy" and awareness among designers, to challenge them to acknowledge their own privilege and their role and responsibility in society and to develop the skills to contribute to positive social change.

RECENT PARTNERS INCLUDE:

Climate Change & Environment

Biomimicry for Social Innovation
Civic Works — Baltimore Energy Challenge

Public Health

Behavioral Health System Baltimore
emocha Mobile Health
Johns Hopkins Bloomberg
School of Public Health
Johns Hopkins School of Nursing
Johns Hopkins Systems Institute —
Clinical Trials System Project

Social Enterprise/Workforce Development

Johns Hopkins Social Innovation Lab (SIL)
Made in Baltimore
YouthWorks — Mayor's Office of
Employment Development

Community Design

Impact Hub Baltimore
Neighborhood Design Center (NDC)

COMMUNITY ARTS PARTNERSHIP

MICA's Community Arts Partnerships offers expanded Internship opportunities to undergraduate and graduate students who have interests in community service learning through the fine and applied arts and who are seeking greater responsibility and leadership through fine arts venues.

CAP Internships are designed to enrich and deepen students' experiences during their academic experience and offer possible entries into exciting new professional arenas. Participating MICA students are able to experience the dynamics of communities while sharing their artistic talents.

Through the CAP program, students can learn alongside experienced professionals in a wide range of community situations, work with Baltimore community arts and non-profit organization and develop leadership skills while learning about a community organization, how it functions and the role it plays in Baltimore. CAP participants earn either 3 or 1.5 course credits or a small financial stipend if funds are available.

OPEN STUDIES

MICA offers courses and workshops in graphic design, mobile advertising and design, software tools such as the Adobe Creative Suite and introductory business classes exclusively for professionals seeking high-level continuing education taught by accomplished designers, creative directors and businesspeople.

A wide range of fine arts and design courses include classes and workshops in drawing, painting, photography, graphic design and Web design.

To learn more, visit www.mica.edu/openstudies

BALTIMORE STUDENT EXCHANGE PROGRAM

The Baltimore Student Exchange Program (BSEP) is a great opportunity for students to take classes at other Baltimore region higher education institutions without incurring additional tuition charges. Students are allowed to take one course per semester (Fall & Spring only) at a participating institution for credit. This is an Undergraduate program; participation by Graduate students is limited to the schools with which an agreement has been adapted to include this population. Further, some schools have limited program/divisional participation. Please see all notations designating limitations of participation.

The program is not the same as the international or national exchange student program. Students wanting to take courses at other institutions nationally and/or abroad as an exchange student should contact the Office of International Affairs.

PARTICIPATING INSTITUTIONS IN BSEP:

CCBC	Peabody Institute of
Coppin State University	Johns Hopkins University
Goucher College	Stevenson University
Johns Hopkins University (JHU)*†	Towson University (TU)
Loyola College	University of Baltimore (UB)*
Morgan State University	University of Maryland, Baltimore County
Notre Dame of Maryland University	(UMBC)

* These are the only institutions which accept Graduate level students as part of the exchange.

† Only the Krieger School of Arts and Sciences and Whiting School of Engineering at the Homewood Campus (Main Campus) courses are eligible for BSEP.

GUIDELINES FOR PARTICIPATION

There are certain stipulations placed on institutions and students participating in the program that cannot be altered. A complete version of the contract agreed upon by all participating institutions can be found at Baltimore College Town. These rules are meant to make the process efficient and manageable for both the host and home institutions.

Some of the stipulations include:

- Students must be at a sophomore level or higher.
- Graduate students must take graduate level courses to participate unless permission is received in advance from their program director/advisor to take an undergraduate level course. And only at designated participating schools.
- Undergraduates may need permission to enroll in a graduate level course; students will be notified if that is the case.
- Independent study courses, private lessons and continuing education courses are not applicable to participation.
- Students must be enrolled full-time, meaning a student must maintain 12 MICA credits on their schedule to be eligible.
- Students are expected to take the course for grade unless the grading scheme otherwise noted on the course at the host school (i.e. the course is only listed or offered as Pass/Fail).
- Students must meet the pre-requisites for the course (or equivalent experience) and/or must take any placement tests required to enroll in the course (e.g. if an audition or a portfolio review is required, the interested student must abide by such conditions and submit work/requested documentation to the appropriate party)
- Students must follow all academic policies and deadlines of the host institution (i.e. Add/Drop dates, exams, grade appeals, etc.)

The primary means of communication occur between the home and host registrar's office; students are asked to direct all inquiries to their home institution's representative. All paperwork must be submitted to and approved by the BSEP Coordinator, Associate Registrar, or Registrar at both institutions before a student is admitted into a course. Additional signatures may be required from advisors, faculty members and/or Department Chairpersons in instances where the prior transfer credit approval is needed or a course is closed and permission is needed to overload the course beyond its current capacity.

BSEP PROCESS FOR MICA STUDENTS

MICA Students who wish to take a course at one of the participating institutions should first browse the respective institution's website for information, upcoming semester schedules and course descriptions. If pre-tests are required to enroll in a course, the student should contact the appropriate individual listed to schedule a testing session. All students must complete a BSEP form and submit it to the Associate Registrar for approval. The form will then be forwarded to the institution at which the student wants to take a course for credit. Students will be notified prior to the start of the semester (the start date of the host school) as to whether or not they were enrolled in the course they requested. Students who have submitted a form are encouraged to be patient as final response can take up to 2 months (particularly over summer break). Certain schools can only register visiting student after the incoming class has been registered or during a specific time period in their registration process and then upon a space availability basis.

Please Note: Submission of a form does not guarantee participation as space is often limited at host schools.

WHAT TYPES OF COURSES DO MICA STUDENTS REQUEST?

MICA students often wish to take courses that are not typically offered by our institution such as foreign languages, hard sciences (biology, chemistry, physics, etc.), business courses, mathematics, certain history courses, physical education, certain literature courses, or social sciences. Additionally, students may find that other institutions offer degrees and courses which are similar to those offered at MICA; however, these course may be taught from a different perspective and offer a unique learning experience which supplements their discipline training at MICA. These types of supplemental instruction have included museum studies courses, film courses, document preservation courses, video game design courses and engineering courses.

AICAD EXCHANGE

MICA participates in the exchange program of the Association of Independent Colleges of Art and Design (AICAD), which provides MICA students the opportunity to study for one semester at one of the participating art and design institutions throughout the United States and Canada.

Institutions	A list of AICAD member institutions with links is available on AICAD's website. Most AICAD member institutions participate in the exchange program. NOTE: Member institutions that do not participate in the exchange program are Art Center College of Design, California Institute of the Arts, Cornish College of the Arts, Parsons the New School for Design, Pennsylvania College of Art & Design, Pratt Institute and School of Visual Arts.
Semester Dates	Available in fall and spring. Semester dates vary by institution, but most are similar to MICA's.
Application Deadlines	September 15 (for spring), March 1 (for fall)
Subjects	Vary by institution. More than 30 affiliated arts institutions in the U.S. and Canada participate in the AICAD domestic exchange program.
Housing	Availability and assistance vary by institution.

SEMESTER STUDY ABROAD

First things first. Interested students must attend a required group advising session. During advising you will learn the differences between MICA's study abroad programs, find out how and when to apply and have the opportunity to ask any questions you may have. We suggest looking at some programs before you come (you can check out Choosing a Program for this) so that you can clarify any questions that come up during your program search.

CAN ANYONE GO?

Students studying abroad through MICA must meet the following eligibility requirements:

- Junior standing during the semester abroad. Exceptions may be considered in some circumstances, please contact International Education to inquire.
- Minimum cumulative 3.0 G.P.A.
- Good financial standing with MICA.

- Attendance at a required group advising session. Group advising sessions will run most Wednesdays from 2:30-3:30 p.m.. Check International Education Events page for the location and further schedule details.
- Individual meeting with International Education.
- Completion of all application materials by the deadline.

If you meet these criteria, you will be eligible to apply. Remember, you must do your research as students may only apply to one program and study abroad for one semester. Make sure that you understand the program you are applying to and that it is a good fit for you both academically and personally. When you have decided on one program, you may begin your online application. Please be advised that once an online application has been started, it cannot be deleted or switched to another program.

There is no guarantee that MICA and/or the host program or institution can or will approve your application. Some programs may have limited space and/or can be competitive.

Make sure you visit the Application and Deadlines page at mica.edu for important dates and reminders.

MICA SUMMER TRAVEL INTENSIVES

MICA administers the most expansive offerings for international and off-campus study of any U.S. art college, open to undergraduate and graduate students and life-long learners at least 18 years of age who have completed at least one year of college study. Serious students travel with MICA faculty to places of great aesthetic and historical resonance and to centers of contemporary art and design to earn undergraduate- or graduate-level college credit, enhance their art-making and connect with art and other artists through MICA's Summer and Winter Travel Intensives.

For more information, or to inquire about scholarships, contact MICA Open Studies at openstudies@mica.edu or 410-225-2219.

Recent Destinations

Appalachian Trail
 South Korea
 South Africa
 London, England
 Paris, France
 Umbria, Italy

INTERNSHIPS

The Joseph Meyerhoff Center for Career Development can help you identify appropriate opportunities in art and design fields. Students may receive 3 credits for a structured and approved internship and gain up to 6 credits toward graduation. To seek credit for an experience, students must register their internship prior to their start date. Details on securing and registering an internship can be found at mica.edu.