

**2019 – 2020**

# **ACADEMIC CATALOG**

**Academic Curriculum**

**Majors**

**Minors**

**Studio Concentrations**

**Graduate Programs**

**Course Descriptions**

**Academic Policies**

MARYLAND  
INSTITUTE  
COLLEGE  
OF ART

**M | I | C / A**

## MICA'S DNA

# MISSION, VISION, AND TENETS

### **Our vision is audacious. Our mission is bold.**

Our Mission and Vision statements and our Tenets are an authentic reflection of MICA as we are today and what we aspire to be going forward.

### **A THOUGHTFUL PROCESS**

The entire MICA community—alumni, faculty, parents, staff, students, and trustees—were engaged in articulating our Mission and Vision Statements, and generating the philosophy underpinning them and the new Tenets. The inclusive process involved convenings, small group discussions, open surveys, and individual conversations. We also sought input from external stakeholders in various fields. The steering committee was co-led by the president and chair of the Faculty Executive Committee. This full engagement has ensured that the outcomes are thoughtful and, importantly, an authentic reflection of MICA as we are today and what we aspire to be going forward.

The Mission statement expresses MICA's fundamental rationale for existence. Our Vision describes the long-range change that inspires our Mission. And our Tenets undergird MICA's culture, personality, and actions.

### **MISSION**

EMPOWER students to forge creative, purposeful lives and careers in a diverse and changing world. THRIVE with Baltimore. MAKE the world we imagine.

### **VISION**

A just, sustainable, and joyful world activated and enriched by artists, designers, and educators who are valued for their leadership and imagination.

### **TENETS**

- We assert the centrality of artists, designers, and educators in society.
- We shape culture.
- We flourish through collaboration.
- We embrace differences and champion equity.
- We invent through thoughtful disruption.
- We strive for excellence and rigor.
- We act with intent and critical appraisal.
- We model a community of care.
- We take pride in our resilience.
- We exemplify passion and conviction.
- We have fun.

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# **Undergraduate Programs**

# Undergraduate 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	
30	First Year Experience Core Requirements (Studio and Liberal Arts)
12	Liberal Arts Core Requirements—Art History
24	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	Studio and Humanistic Studies (Animation)
Architectural Design	–
Art History, Theory, and Criticism	–
Ceramics	Studio and Humanistic Studies (Ceramics)
Drawing	Studio and Humanistic Studies (Drawing)
Fiber	Studio and Humanistic Studies (Fiber)
Film & Video	Studio and Humanistic Studies (Film & Video)
Game Design	Studio and Humanistic Studies (Game Design)
General Fine Arts	Studio and Humanistic Studies (General Fine Arts)
Graphic Design	Studio and Humanistic Studies (Graphic Design)
Illustration	Studio and Humanistic Studies (Illustration)
Interactive Arts	Studio and Humanistic Studies (Interactive Arts)
Interdisciplinary Sculpture	Studio and Humanistic Studies (Interdisciplinary Sculpture)
Painting	Studio and Humanistic Studies (Painting)
Photography	Studio and Humanistic Studies (Photography)
Printmaking	Studio and Humanistic Studies (Printmaking)
Product Design	Studio and Humanistic Studies (Product Design)

**ART EDUCATION PROGRAM**

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

**LIBERAL ARTS MINORS**

Art History	Culture and Politics
Creative Writing	Gender Studies
Critical Theory	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
Game Design	Theater
Graphic Design	

**STUDIO AND HUMANISTIC STUDIES  
DEGREE PLAN****FIRST YEAR EXPERIENCE CORE REQUIREMENTS****STUDIO AND LIBERAL ARTS**

MICA's First Year Experience has been crafted to provide a thorough, integrated curriculum that reflects the diversity of our community 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 co-chairs or the First Year Experience academic adviser.

Course Title	Course #	Credits
<b>All students take these required courses</b>		
Art Matters*	AH 100	3
Frameworks: Themes in Humanistic Studies*	HMST 101	3
Forum I	FF 111	3
Forum II	FF 112	3
Drawing: Tradition and Innovation	FF 161	3
Drawing: Contemporary Practices	FF 162	3
<b>Students choose one course in Color/Design category</b>		
Color/Design/Process	FF 120A	3
Color/Design/Pattern	FF 120B	3
<b>Students choose one course in Form/Space category</b>		
Prototype/Situate/Fabricate	FF 130A	3
Body/World/Machine	FF 130B	3
<b>Students choose one course in Systems/Time category</b>		
Haptics and Optics	FF 140A	3
Cartographies	FF 140B	3
<b>Choose one from Program Electives</b>		
Program Elective		3

\*Fulfills Liberal Arts Core Requirements in each major.

## 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, the internet and 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 2D hand-drawn animation, 3D 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
History of Animation	AH 366	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Animation Major Requirements</b>		
The Principles of Animation	AN 202	3
Animation Pre-Production	AN 245	3
Digital Tools for Animation	AN 255	3
<b>Choose one course from the following</b>		
Introduction to 3D Animation	AN 203	3
Stop-Motion Animation	AN 255	3
<b>Choose one course from the following</b>		
2D Character Animation	AN 363	3
3D Character Animation	AN 364	3
Animation Electives		9
Studio Electives		9
Animation Senior Thesis I	AN 498	6
Animation Senior Thesis II	AN 499	6
Project Course	AN	9
<b>Total for Animation Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN ANIMATION** see page 24.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ANIMATION)** see page 14 for a description of the Studio and Humanistic Studies major.

## 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 2D and in 3D simultaneously. The student's learning of the inherent multidisciplinary practice of architecture 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.

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 practitioners. Architectural students prepare for success in many arenas through learning the complex and sophisticated language of architectural design.

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 one year of study.

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

Course Title	Course #	Credits
<b>Liberal Arts Requirements</b>		
Structures	AD 205	3
Modernism & After	AH 201	3
World Architecture	AH 250	3
Modern Architecture & Urbanism	AH 376	3
Contemporary Architectural Criticism (fulfills Theory Requirement)	AH 379-TH	3
Art History Elective	AH	3
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Scientific Readings: Physics	NSCI 201E	3
Academic Electives (or Writing Workshop, if required)		3
<b>Architectural Design Major Requirements</b>		
Integrated 3D Design	AD 200	3
Methods	AD 201	3
Digital Drawing	AD 211	3
Architectural Lab I	AD 300	3
Materials and Fabrication	AD 301	3
Building Technology	AD 311	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		21
<b>Total for the Architectural Design Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN ARCHITECTURAL DESIGN** see page 25.



## 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
<b>Liberal Arts Requirements</b>		
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Art History, Theory, and Criticism Major Requirements</b>		
Modernism & After	AH 201	3
Ancient through Gothic	AH 202	3
Renaissance through 1855	AH 200	3
<b>Choose one course from the following</b>		
Introduction to Art Criticism	AH 306	3
Art History and Its Methods	AH 345-TH	3
World Arts Electives (Asian, African, New World, Oceanic)	AH	6
Art History Elective I	AH	3
Art History Elective II (400-level)	AH	3
Art History Elective III (400-level)	AH	3
Art History Senior Thesis I	AH 498	3
Art History Senior Thesis II	AH 499	3
<b>Choose one course from the following</b>		
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
3D Elective	CE, FB, or IS	3
Digital Arts Elective	AD, AN, GD, IA, or IL	3
Photography Elective	PH	3
Studio Electives		21
<b>Total for the Art History, Theory, and Criticism Major:</b>		<b>90</b>

**ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY** see page 22 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Modern Craft: Western Ceramics	AH 363	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Ceramics Major Requirements</b>		
Introduction to Ceramics: Hand-Built Form	CE 200	3
Introduction to Ceramics: Wheel-Thrown Form	CE 201	3
<b>Choose one course from the following</b>		
Introduction to Fiber	FB 200	3
Introduction to Sculpture	IS 200	3
Introduction to Wood	IS 202	3
<b>Choose 3 credits from the following</b>		
Glaze Workshop	CE 206	1.5
Kiln Workshop	CE 207	1.5
Raw Materials Workshop	CE 208	1.5
On the Surface	CE 333	3
Cast Ceramics	CE 324	3
Ceramics Thesis & Seminar I	CE 400	6
Ceramics Thesis & Seminar II	CE 401	6
Junior Seminar	SS 300	3
Ceramics Studio Electives	CE	9
3D Electives	CE, FB, or IS	9
Studio Electives		6
<b>Total for the Ceramics Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN CERAMICS** see page 27.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (CERAMICS)** see page 14 for a description of the Studio and 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Drawing Major Requirements</b>		
Introduction to Drawing	DR 220	3
Life Drawing	DR 252	6
Studio Drawing	DR 298	6
Junior Independent Drawing	DR 320	3
Senior Thesis I	FA 498	6
Senior Thesis II	FA 499	6
Professional Practices for the Visual Artist	PD 455	3
Drawing Electives	DR	6
Painting Electives	PT	6
Printmaking Elective	PR	3
Studio Electives		6
<b>Total for the Drawing Major:</b>		<b>90</b>

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (DRAWING)** see page 14 for a description of the Studio and 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 2D and 3D 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Fiber Major Requirements</b>		
Introduction to Fiber	FB 200	3
<b>Choose one course from the following</b>		
Introduction to Ceramics	CE 200	3
Digital Fab: The Pliable Plane	FB 361	3
Introduction to Sculpture	IS 200	3
Introduction to Wood	IS 202	3
<b>Choose one course from the following</b>		
Material Construction	FB 227	3
Woven Imagery	FB 238	3
Weaving: Cover and Pattern	FB 254	3
Woven Pixels: Image + Form	FB 351	3
<b>Choose one course from the following</b>		
Surface Resist Dyeing: Design	FB 234	3
Silkscreening on Fabric	FB 331	3
Senior Fiber Independent I	FB 400	6
Senior Fiber Independent II	FB 401	6
Junior Seminar	SS 300	3
Fiber Studio Electives	FB	9
3D Electives	CE, FB, or IS	9
Studio Electives		9
<b>Total for the Fiber Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN EXPERIMENTAL FASHION** see page 29.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FIBER)** see page 14 for a description of the Studio and Humanistic Studies major.

## FILM & VIDEO

MICA's Film & 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, Screenwriting 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 Screenwriting 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 coursework provides students with a breadth of experience in the medium. The department's advanced coursework 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, Engel Entertainment, Fox 45 News, Killer Films, Mission Media, The Maryland Film Festival, Dingaling Studios, EdgeWorx, City Lights Productions, Greene Street Films and Brillig Productions.

### REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN FILM & VIDEO

Course Title	Course #	Credits
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Film &amp; Video Major Requirements</b>		
Moving Image I	FILM 200	3
Film I	FILM 210	3
Sound Design for the Moving Image	FILM 250	3
Moving Image II	FILM 300	3
Video Art	FILM 307	3
Documentary Production	FILM 317	3
Cinematography & Lighting	FILM 364	3
Senior Thesis I	FILM 498	3
Senior Thesis II	FILM 499	6
Internship	INT 402	3
Film & Video Electives	FILM	9
Studio Electives		12
<b>Total for the Film &amp; Video Major:</b>		<b>90</b>

### STUDIO CONCENTRATION IN FILM & VIDEO AND CONCENTRATION IN FILMMAKING see page 30.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FILM & VIDEO)** see page 14 for a description of the Studio and 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, programming, 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Game Design Major Requirements</b>		
Game/Play	GMD 225	3
Narrative Design	GMD 220	3
Advanced 2D Game Design	GMD 250	3
<b>Choose two courses from the following</b>		
Game Design Special Topics	GMD 298	3
Internship	INT 402	3
Undergraduate Teaching Assistantship	PD 390	3
2D Game Design	GMD 305	3
3D Game Design	GMD 312	3
3D Game Studio	GMD 316	3
Level Design	GMD 320	3
Senior Project Studio I	GMD 498	6
Senior Project Studio II	GMD 499	3
Studio Electives		18
<b>Total for the Game Design Major:</b>		<b>90</b>

### STUDIO CONCENTRATION IN GAME DESIGN see page 31.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GAME DESIGN)** see page 14 for a description of the Studio and Humanistic Studies major.

## 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 arts 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>General Fine Arts Major Requirements</b>		
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Introduction to General Fine Arts	GFA 220	3
GFA Junior Independent	GFA 320	3
Senior Thesis I	FA 498	6
Senior Thesis II	FA 499	6
Professional Practices for the Visual Artist	PD 455	3
Core Studios*		21
Studio Electives		6
<b>Total for the General Fine Arts Major:</b>		<b>90</b>

\*CE, DR, FB, FILM, GFA, IS, PH, PR, PT; up to 9 credits of GD or IL allowed with GFA Chairperson approval

## B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GENERAL FINE ARTS)

see page 14 for a description of the Studio and 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
History of Graphic Design	AH 341	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Graphic Design Major Requirements</b>		
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
Photomaging	GD 330	3
Advanced Design I	GD 400	3
Senior Seminar	GD 402	3
Advanced Design II	GD 420	3
Studio Electives		18
<b>Total for the Graphic Design Major:</b>		<b>90</b>

**CONCENTRATION IN GRAPHIC DESIGN** see page 32.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GRAPHIC DESIGN)** see page 14 for a description of the Studio and Humanistic Studies major.

## STUDIO AND HUMANISTIC STUDIES

This four-year program combines 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, this 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.

## CHOOSE FROM THE FOLLOWING DEGREE PLANS:

- B.F.A. in Studio and Humanistic Studies (Animation)
- B.F.A. in Studio and Humanistic Studies (Ceramics)
- B.F.A. in Studio and Humanistic Studies (Drawing)
- B.F.A. in Studio and Humanistic Studies (Fiber)
- B.F.A. in Studio and Humanistic Studies (Film & Video)
- B.F.A. in Studio and Humanistic Studies (Game Design)
- B.F.A. in Studio and Humanistic Studies (General Fine Arts)
- B.F.A. in Studio and Humanistic Studies (Graphic Design)
- B.F.A. in Studio and Humanistic Studies (Illustration)
- B.F.A. in Studio and Humanistic Studies (Interactive Arts)
- B.F.A. in Studio and Humanistic Studies (Interdisciplinary Sculpture)
- B.F.A. in Studio and Humanistic Studies (Painting)
- B.F.A. in Studio and Humanistic Studies (Photography)
- B.F.A. in Studio and Humanistic Studies (Printmaking)
- B.F.A. in Studio and Humanistic Studies (Product Design)

## HUMANISTIC STUDIES MAJOR DEGREE REQUIREMENTS

Course Title	Course #	Credits
Sophomore Humanistic Studies Seminar	HMST 220	3
Senior Thesis I	HMST 480	3
Senior Thesis II	HMST 490	3
Academic Electives*		6
Humanistic Studies Electives**		21

**A total of 126 credits is required to graduate with a degree in Studio and Humanistic Studies.**

\*Includes courses with the AH, CWRT, HIST, HMST, IHST, LIT, MCLT, NSCI, PERF, PHIL, RELG, and SSCI prefixes

\*\*Includes courses with the CWRT, HIST, HMST, IHST, LIT, MCLT, NSCI, PERF, PHIL, RELG, and SSCI prefixes; 3 credits of 21 must be a course with the NSCI prefix

In all instances the core requirements of the studio discipline being combined with Humanistic Studies will remain identical to those stated in other sections of this catalog. In order to accommodate the additional academic content that is included in the Studio and Humanistic Studies major two studio electives are eliminated from the overall degree plan, resulting in a total of 126 credit hours.

## ILLUSTRATION

Illustration is art for the people: illustrators create work that is seen, enjoyed and judged by general audiences, not art specialists. The Illustration major is distinct from other majors 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 by 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 students to become engaged professionals. Illustration majors learn to create work that is based on personal vision and awareness 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 TV).

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 is explored in the sophomore year in the courses 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 is 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Illustration Major Requirements</b>		
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Sophomore Illustration I	IL 200	3
Sophomore Illustration II	IL 201	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
<b>Total for the Illustration Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN ILLUSTRATION** see page 32.

**STUDIO CONCENTRATION IN SEQUENTIAL ART** see page 35.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ILLUSTRATION)** see page 14 for a description of the Studio and 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 prerequisites 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 3D 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
<b>Liberal Arts Requirements</b>		
Modernism & After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Interactive Arts Major Requirements</b>		
Interaction as Art	IA 210	3
IA 1: Creative Coding	IA 215	3
IA3: Immersive/Interactive	IA 340	3
Interactive Arts Thesis	IA 498	6
Interactive Arts Thesis II	IA 499	6
IA Electives	IA	12
Studio Electives		21
<b>Total for the Interactive Arts Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN INTERACTIVE ARTS** see page 33.

**STUDIO CONCENTRATION IN SOUND ART** see page 36.

### B.F.A. IN STUDIO AND HUMANISTIC STUDIES (INTERACTIVE ARTS)

see page 14 for a description of the Studio and 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, 3D printing, rapid-prototyping, welding, carving and construction. Students are encouraged to further explore content in video installation, performance, time-based art, photo-sculpture hybrids, 3D computing and other newer genres and are challenged to use their 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
<b>Liberal Arts Requirements</b>		
Modernism and After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I and II	IH1	3
Intellectual History II	IH2	3
Science/Math Requirement	NSCI	3
Theory Requirement	TH	3
Academic Electives (or Writing Workshop, if required)		6
<b>Interdisciplinary Sculpture Major Requirements</b>		
Drawing for Thinking & Making	DR 240	3
Introduction to Sculpture	IS 200	3
<b>Complete 9 credits of the following</b>		
Introduction to 3D Computer Animation	AN 203	3
Introduction to Ceramics	CE 200	3
Introduction to Fiber	FB 200	3
Introduction to Wood	IS 202	3
Introduction to Newer Genres	IS 266	3
Introduction to Figure Sculpture	IS 272	3
Introduction to Digital Fabrication	IS 320	3
Moving Image I	FILM 200	3
Junior Seminar	SS 300	3
Senior Independent I and II	IS 498 and 499	12
3D Studio Electives	CE, FB, or IS	15
Studio Electives		9
<b>Total for the Interdisciplinary Sculpture Major:</b>		<b>90</b>

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (INTERDISCIPLINARY SCULPTURE)** see page 14 for a description of the Studio and 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, 2D and 3D) 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 aids 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 yearlong 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
<b>Liberal Arts Requirements</b>		
Modernism and After	AH 201	3
Art History Elective	AH	9
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Painting Major Requirements</b>		
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
Introduction to Painting	PT 201	3
Color, Pigment, Surface	PT 202	3
Personal Directions	PT 250	3
Junior Independent Painting	PT 350	3
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
<b>Total for the Painting Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN PAINTING** see page 33.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PAINTING)** see page 14 for a description of the Studio and 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 nontraditional 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 advisers 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 are 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 collegewide exhibition of work by the graduating students.

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

Course Title	Course #	Credits
<b>Liberal Arts Requirements</b>		
Modernism and After	AH 201	3
History of Photography	AH 332	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Photography Major Requirements</b>		
Black and White Film Photography I	PH 232	3
Digital Photography I	PH 262	3
Black and White Film Photography II	PH 332	3
Digital Photography II	PH 363	3
Studio Lighting	PH 335	3
Contemporary Directions in Photography	PH 345	3
Junior Seminar	PH 390	3
Senior Thesis I	PH 490	3
Senior Thesis II	PH 491	3
Internship	INT 402	3
Photography Electives	PH	12
Studio Electives		12
<b>Total for the Photography Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN PHOTOGRAPHY** see page 34.

**STUDIO CONCENTRATION IN BOOK ARTS** see page 26.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PHOTOGRAPHY)** see page 14 for a description of the Studio and 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, students 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 curriculum culminates with a yearlong, 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 for all print media.

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

Course Title	Course #	Credits
<b>Liberal Arts Requirements</b>		
Modernism and After	AH 201	3
History of Prints	AH 320	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Printmaking Major Requirements</b>		
<i>Choose one course from the following</i>		
Life Drawing	DR 252	3
Studio Drawing	DR 298	3
<i>Choose one course from the following</i>		
Graphic Design I	GD 200	3
Black and White Film Photography I	PH 232	3
Digital Photography I	PH 262	3
Introduction to Print Media: Traditional Media	PR 200	3
Introduction to Print Media: Photo and Digital Media	PR 201	3
Printmaking Seminar	PR 376	3
Senior Thesis I	PR 400	6
Senior Thesis II	PR 401	6
Printmaking Electives	PR	15
Studio Electives		12
<b>Total for the Printmaking Major:</b>		<b>90</b>

**STUDIO CONCENTRATION IN BOOK ARTS** see page 26.

**STUDIO CONCENTRATION IN PRINTMAKING** see page 34.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRINTMAKING)** see page 14 for a description of the Studio and Humanistic Studies major.

## PRODUCT DESIGN

MICA's Product Design major is rooted in the awareness that predominant design paradigms and methodologies need to be fundamentally transformed. Critical inquiry guides the curriculum, acknowledging that existing industries, new manufacturing processes and emerging environmental, economic and social paradigms require new ways of thinking and making.

Product Design is informed by and grows out of an intimate understanding of craft processes, materials and tools and emphasizes principles of social and environmental sustainability, including human and non-human systems and communities. Product Design is highly collaborative in structure and emphasizes cross-disciplinary inquiry. The department is one of four programs in MICA's new Dolphin Design Center, which includes state-of-the-art labs, classrooms and offices, as well as shared collaborative learning and social spaces. The Design Center also houses Architectural Design, and Game Design and is a hub for exploring the social, material and economic dimensions of contemporary design and fabrication. Product Design courses welcome students from these and other majors.

The program works to support the integration of entrepreneurial intelligence with social good, both of which are cornerstones of MICA's vision for the future. Students learn to design for multiple scales of production and across various sectors. Product Design works in partnership with MICA's groundbreaking Center for Social Design on curricular and co-curricular projects. Externally, there are 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, like Stanley Black & Decker, Under Armor and Key Tech.

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

Course Title	Course #	Credits
<b>Liberal Arts Requirements</b>		
Modernism and After	AH 201	3
History of Modern Design	AH 358	3
Art History Elective	AH	6
Humanistic Studies/Literature Elective (any level)		3
Humanistic Studies/Literature Elective (300- or 400-level)		3
Intellectual History I	IH1	3
Intellectual History II	IH2	3
Theory	TH	3
Science/Math	NSCI	3
Academic Electives (or Writing Workshop, if required)		6
<b>Product Design Major Requirements</b>		
Design Studio Fundamentals	PRD 201	3
Design Studio: Materials and Production	PRD 202	3
Material Matters	PRD 211	3
Universal Design	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
Internship	INT 402	3
Studio Electives		9
<b>Total for the Product Design Major:</b>		<b>90</b>

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRODUCT DESIGN)** see page 14 for a description of the Studio and Humanistic Studies major.



## UNDERGRADUATE LIBERAL ARTS MINORS

### 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 adviser 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 & After (Art History core requirement)	AH 201	3
Art History Electives*		18
<b>Total for the Minor in Art History:</b>		<b>24†</b>

\* 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.

### 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 adviser.
2. In consultation with the minor adviser, 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 adviser.

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

Course Title	Course #	Credits
Frameworks: Themes in Humanistic Studies	HMST 101	3
Humanistic Studies Electives*		15
<b>Total Humanistic Studies Minor Field Credits:</b>		<b>18</b>

\*Includes courses with the CWRT, HIST, HMST, IHST, LIT, MCLT, NSCI, PERF, PHIL, RELG, and SSCI prefixes

#### 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 adviser.
5. The minor adviser 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 a Humanistic Studies minor must meet with her/his minor adviser 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 is part of all majors. Students receive acknowledgement of the concentration on their transcript.

### ANIMATION CONCENTRATION

The Animation Concentration has three paths: traditional narrative/2D, stop-motion and 3D animation. All concentrations require 15 studio credits for completion, including Introduction to 2D Animation.

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
Principles of Animation	AN 202	3
<b>Choose one of the following courses</b>		
Animation Pre-Production	AN 245	3
Storyboarding for Animation	AN 260	3
Digital Tools for Animators	AN 255	3
<b>Choose one of the following electives*</b>		
Introduction to 3D Computer Animation	AN 203	3
Stop-Motion Animation	AN 225	3
<b>Choose one course from the Project Menu</b>		3
<b>Total for the Animation Concentration:</b>		<b>15</b>

*\*can be substituted with another animation elective with chair's approval*

## 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 an ability to integrate a wide range of skills and knowledge learned in this concentration along with being able to solve design problems in their work outside the department by bringing an architectural design approach to the fine arts 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.

#### REQUIREMENTS FOR THE ARCHITECTURAL DESIGN CONCENTRATION

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

*\*Courses are co-requisites and must be taken in the same semester*

## 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 to plan course selections and follow-up with the chair of their department.

### REQUIREMENTS FOR THE BOOK ARTS CONCENTRATION

Course Title	Course #	Credits
Papermaking and Book Structure	PR 294	3
Artist's Book	PR 354	3
<b>Choose three courses from the following</b>		
History of Graphic Design	AH 240	3
History of Prints	AH 326	3
History of Photography	AH 332	3
History of Illustration	AH 350	3
Contemporary Practice in Print Media	AH 365	3
Typography I	GD 201	3
Typography II	GD 221	3
Mixed Media Book	GFA 305	3
Visual Journalism	IL 202	3
Handletters	IL 254	3
Book Illustration	IL 266	3
Sequential Arts	IL 272	3
Advanced Book Illustration	IL 366	3
Internship*	INT 402	3
The Nature of the Book	LIT 307-TH	3
Intermediate Poetry Workshop	LIT 370-TH	3
Digital Photography I	PH 262	3
Photographic Book	PH 354	3
Alternative Processes in Photography	PH 386	3
Print Media: Traditional Media	PR 200	3
The Illustrative Print	PR 222	3
Letterpress	PR 248	3
History of the Paper Structure	PR 360	3
<b>Total for the Book Arts Concentration:</b>		<b>15</b>

## 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
<b>Choose a total of 3 credits from the following</b>		
Ceramics: Glaze Workshop	CE 206	1.5
Raw Materials Workshop	CE 206C	1.5
Ceramics: Kiln Workshop	CE 207	1.5
One the Surface	CE 333	3
<b>Choose one of the following</b>		
Size Matters: Modular and Sectional Construction in Clay	CE 272	3
Wheel Throwing: Altered Forms	CE 315	3
Cast Ceramics: Module, Multiple, and Mimic	CE 324	3
Glass Blowing	CE 340	3
Ceramics Problems in Design	CE 345	3
<b>Choose one of the following</b>		
The Ubiquitous Object	CE 328	3
Hybrid Methods	CE 347	3
Kitsch-n-Kraft	CE 330	3
In Situ: Site Specific Work	CE 335	3
Botched Taxidermy	CE 350	3
Ceramics Studio I: Cut and Paste: College Mixed Media, Installation	CE 360E	3
Ceramics Studio I: Material Contexts	CE 360B	3
Ceramics Studio I: Figuring Bodies	CE 360C	3
Parameters: Research/Practice	CE 380	3
<b>Total for the Ceramics Concentration:</b>		<b>15</b>

## 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*	INT 402	3
<b>Choose two courses from the following as electives</b>		
American Mural Traditions	AH 305	3
Introduction to Art Criticism	AH 306	3
Problems in Contemporary Art	AH 370	3
Introduction to Curatorial Studies	AH 388	3
Topics in Curatorial Studies	AH 391	3
Aspects of Contemporary Art	AH 412	3
The World on Show	AH 475	3
Natural Dye as Intercultural Connector	FB 399	3
Multi-Media Event I	FB 438	3
Multi-Media Event II	FB 439	3
Design Coalition	GD 323	3
Signs, Exhibits & Spaces	GD 470	3
Design Store Front	GD 471	3
North Avenue Forum	GFA 345	3
Museums, Nature and Power	HIST 415	3
Interaction as Art	IA 210	3
Interactive Spaces	IA 255	3
Conversations as Muse	IS 326	3
Contemporary Critical Studies	LIT 354	3
Censored! Art of Suppression	MCLT 271	3
Theories of Material Practice	MCLT 357	3
Expanding the Archive	PH 350	3
Material, Technique, and Conservation	PT 343	3
Practice-Based Studio	SD 350	3
Intercultural Communication	SSCI 315	3
Creativity and Community	SSCI 321	3
Activism and Social Theory	SSCI 345	3
Urban Theory	SSCI 376	3
<b>Total for the Curatorial Studies Concentration:</b>		<b>15</b>

\*Museums, galleries, community arts, etc.; approval from Career Development, Department Chairperson, and Coordinator required

## 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 coursework. 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.

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 U.S. 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
<b>Choose one course from the following</b>		
Garment Design and Production	FB 207	
Costume: Materials and Technique	FB 322	
<b>Complete 3 credits from the following</b>		
Garment Design and Production	FB 207	3
Digital Garment Patterning	FB 210	1.5
Millinery Workshop	FB 215	1.5
Soft Sculpture and Inflatables	FB 220	3
Systems Thinking	FB 287	3
Costume: Materials and Technique	FB 322	3
Material Construction	FB 327	3
Expanded Body/Performance	FB 330	3
Accumulation and Metaphor	FB 342	3
Puppetry and Performing Objects	FB 366	3
Collage and Sculptural Surfaces	FB 368	3
Unravel the Code	FB 425	3
<b>Total for the Experimental Fashion Concentration:</b>		<b>15</b>

## FILM & VIDEO CONCENTRATION

The Film and Video Concentration 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 & Video Studio Electives	FILM	6
<b>Total for the Film &amp; Video Concentration:</b>		<b>15</b>

## FILMMAKING CONCENTRATION

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

Filmmaking 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 screenwriting and editing — electives allow them to build a focused area of study.

Students in the program work with a renowned faculty of professional filmmakers and in addition to specific skills, 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 cohosts 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.

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-to-15 minute film.

### REQUIREMENTS FOR THE FILMMAKING CONCENTRATION

Course Title	Course #	Credits
Narrative Filmmaking I	FILM 327	3
Narrative Filmmaking II	FILM 337	3
Film & Video Studio Electives	FILM	9
<b>Total for the Filmmaking Concentration:</b>		<b>15</b>

## GAME DESIGN CONCENTRATION

The Game Design Concentration 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.

This concentration consists of 15 credits, with students required to take two introductory courses: Game/Play and 2D Game Design. 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 DESIGN CONCENTRATION

Course Title	Course #	Credits
Game/Play	GMD 225	3
2D Game Design	GMD 305	3
<b>Choose three courses from the following</b>		
Narrative Design	GMD 220	3
Sound for Games	GMD 238	3
Game Design Special Topics	GMD 298	3
3D Game Design	GMD 312	3
Installation Games	GMD 314	3
Hybrid Games	GMD 315	3
Level Design	GMD 320	3
<b>Total for the Game Design Concentration:</b>		<b>15</b>

## GRAPHIC DESIGN CONCENTRATION

The Graphic Design Concentration 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
<b>Total for the Graphic Design Concentration:</b>		<b>18</b>

## ILLUSTRATION CONCENTRATION

The Illustration 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
<b>Total for the Illustration Concentration:</b>		<b>15</b>

## INTERACTIVE ARTS

The Interactive Arts Concentration 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
Creative Coding	IA 215	3
Robotic Arts: Introduction	IA 277	3
<b>Choose three courses from the following</b>		
Interaction as Art	IA 210	3
Interactive Installations	IA 255	3
Virtual Reality for Artists	IA 317	3
Fab Lab	IA 351	3
Project Studio	IA 395	3
<b>Total for the Interactive Arts Concentration:</b>		<b>15</b>

## 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
Color, Pigment, Surface	PT 202	3
Personal Directions	PT 250	3
Junior Independent Painting	PT 350	3
Painting Studio Electives	PT	6
<b>Total for the Painting Concentration:</b>		<b>15</b>

## PHOTOGRAPHY CONCENTRATION

The Photography Concentration recognizes those students outside the photography major who take a total of 15 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 adviser 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.

### REQUIREMENTS FOR THE PHOTOGRAPHY CONCENTRATION

Course Title	Course #	Credits
Black and White Photography I	PH 232	3
Digital Photography I	PH 262	3
<b>Choose one course from the following</b>		
Black and White Photography II	PH 332	3
Digital Photography II	PH 363	3
Photography Studio Electives	PH	6
<b>Total for the Photography Concentration:</b>		<b>15</b>

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

## PRINTMAKING CONCENTRATION

The 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
Print Media: Traditional Media	PR 200	3
Print Media: Photo and Digital Media	PR 201	3
Printmaking Studio Electives	PR	9
<b>Total for the Printmaking Concentration:</b>		<b>15</b>

## 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).

This 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
<b>Choose three courses from the following</b>		
Animation Pre-Production	AN 345	3
2D Character Animation	AN 364	3
Reading/Writing Graphic Narratives	CWRT 410	3
Narrative Filmmaking I	FILM 237	3
Narrative Filmmaking II	FILM 337	3
The Art of Sci-Fi Production	GFA 324	3
Moving Pictures	GFA 332	3
Themes and Narratives	GFA 340	3
Typography I	GD 201	3
Typography II	GD 221	3
Motion Graphics	GD 368	3
Generative Typography	GD 405	3
Studio Remix: Narrative Color (Digital)	IL 203H	3
Studio Remix: Storyboards	IL 203L	3
Character Design	IL 228	3
Narratives: Words and Pictures	IL 230	3
Digital Illustration	IL 238	3
Handletters	IL 254	3
Book Illustration	IL 266	3
Advanced Character Design	IL 328	3
Advanced Digital Illustration	IL 338	3
Advanced Book Illustration	IL 366	3
Narrative Strategies	PH 375	3
Storytelling and Mythmaking	PT 310	3
Personal Narrative	PT 372	3
<b>Total for the Sequential Art Concentration:</b>		<b>15</b>

## SOUND ART CONCENTRATION

The Sound Art Concentration 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](http://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
<b>Total for the Sound Art Concentration:</b>		<b>15</b>

## 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.



REQUIREMENTS FOR THE SUSTAINABILITY & SOCIAL PRACTICE CONCENTRATION

Course Title	Course #	Credits
Climate Change and Sustainability	GFA 343	3
<b>Choose two courses from the following</b>		
Introduction to Object Design	AD 252	3
Finding Baltimore	FF 148	3
Community Arts & Documentary	FILM 330	3
Branding	GD 360	3
Package Design	GD 365	3
Water	GFA 250	3
Mining Culture	GFA 275	3
Cultural Perspectives	GFA 307	3
Social Practice Studio	IS 240	3
Baltimore Urban Farming	IS 316	3
Urban Resilience	IS 435	3
Socially Engaged Photography	PH 346	3
Material Matters	PRD 211	3
Design Ethics & Sustainability	PRD 222	3
<b>Choose two courses from the following</b>		
Turning Art into Nature	AH 414	3
Utopia in Literature & History	IHST 246-IH1	3
History of the American City	IHST 271-IH2	3
Man, Animal, Machine	IHST 273-IH2	3
Urbanism: Modern American City	IHST 276-IH2	3
Environmental Literature	LIT 442	3
Scientific Readings: Earth Science	NSCI 201B	3
Scientific Readings: Climatology	NSCI 201C	3
Biodiversity	NSCI 229	3
Religion & American Consumerism	RELG 369-TH	3
Poverty & Homelessness	SSCI 387	3
Capitalism and Its Critics	SSCI 306-TH	3
Globalism & Its Discontent	SSCI 323-TH	3
Activism & Social Theory	SSCI 345-TH	3
<b>Total for the Sustainability &amp; Social Practice Concentration:</b>		<b>15</b>

THEATER CONCENTRATION

The Theater 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.

## Studio Concentrations

## REQUIREMENTS FOR THE THEATER CONCENTRATION

Course Title	Course #	Credits
The Play's the Thing (year one)	PERF 303	3
The Play's the Thing (year two)	PERF 303	3
The Play's the Thing (year one)	FA 303	3
The Play's the Thing (year two)	FA 303	3
<b>Choose one course from the following</b>		
Writing the Performance	CWRT 404	3
The Play's the Thing	FA 303	3
Costume Design: Materials & Techniques	FB 322	3
The Expanded Body/Performance	FB 344	3
Projected Light	FILM 313	3
Special Effects	FILM 320	3
Publication Design	GD 312	3
Exhibition and Installation Design	GD 340	3
Signs, Exhibits, & Spaces	GD 470	3
Performance	GFA 245	3
Character Design	IL 228	3
Handletters	IL 254	3
Studio Remix: Performance	IL 203K	3
Puppets and Prosthetics	IS 331	3
Sound Installation Art	IS 345	3
Contemporary Drama	LIT 302	3
Performance Poetry	LIT 380	3
The Age of Shakespeare	LIT 218-IH1	3
The Play's the Thing	PERF 303	3
Multicultural Theater	PERF 318-TH	3
Photojournalism	PH 325	3
Socially Engaged Photography	PH 346	3
Landscape and Interior	PT 256	3
Storytelling and Mythmaking	PT 310	3
<b>Total for the Theater Concentration:</b>		<b>15</b>

# **Undergraduate Course Descriptions**

**ANIMATION****AN 202 The Principles of Animation***3 credits*

Introduces the art of 2D hand drawn animation. In this course, 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 140*

**AN 203 3D Computer Animation I***3 credits*

Introduces students to the enormous creative capabilities of 3D animation software. From a basic understanding of the software'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. This course encourages a recognition of the digital environment as a tool for advancing their creative direction, whether it be 2D or 3D. Emphasis is placed on concept, application/execution of materials taught in class, and personal direction.

*Prerequisite: AN 202*

**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 course, 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: Earned credit or concurrent enrollment in FF 140*

**AN 245 Animation Pre-Production***3 credits*

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

*Prerequisite: Earned credit or concurrent enrollment in FF 140*

**AN 255 Digital Tools for Animation***3 credits*

Students learn the tools and techniques required for project management, compositing, and post production for animation projects and pipelines.

*Prerequisite: Earned credit or concurrent enrollment in FF 140*

**AN 260 Storyboarding for Animation***3 credits*

Learn how to create compelling storyboards as a visual storyteller.

**AN 263 Sound Design for Animators***3 credits*

From Disney to Laika to Augenblick — Animation as a motion picture medium has led to innumerable advancements in the craft of cinematic sound. In this studio course, students will explore the practice of sound and voice recording, sound design, Foley art, and mixing for the animated image. Students will be learning how animation benefits from well crafted sound and how sound can aid in telling a film's story. The course 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. Also, students will be introduced to the history and theory of the art form and the ways in which it has evolved over time.

**AN 268 The 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. Fulfills project requirement for Animation majors

*Prerequisites: AN 202 and AN 255*

**AN 272 Animation in Unique Spaces***3 credits*

Domes, spheres, arches, and other unusual spaces are becoming a regular feature in animation, video, installation, and performance art. Through collaboration with science centers, museums, and visitor centers, students learn the appropriate techniques and tools to explore an extreme extension of their ideas outside the conventional screen.

*Prerequisite: 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 Theater during The Stoop's main stage show in April. Fulfills project requirement for Animation majors

*Prerequisites: AN 202 and AN 255*

**AN 275 2D Digital Techniques***3 credits*

Introduces students to contemporary 2D digital tools and techniques. Working with TV Animation Paint software and the Adobe Creative Suite, students will use computer assisted 2D animation pipelines to take an animation from rough tests to final output. Through small exercises, students will learn digital paint and texture engines, customization of brushes, digital lip sync workflows, and compositing.

*Prerequisites: AN 202 and AN 255*

**AN 303 3D 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 3D 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 3D Open Studio***3 credits*

Allows students to further explore, both individually and as members of a collaborative team, applications of 3D modeling and animation. Emphasis is on, but not limited to, concept, animation, story-telling, independent filmmaking, 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 Astro-Animation***3 credits*

A collaborative 6 credit course (3 credits Animation/3 credits NSCI) exploring Astrophysics through Animation. Students will meet scientists from NASA Goddard Space Flight Center to explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. The course will start with 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 course. Topics include dark matter, cosmic rays, black holes and more. Fulfills project requirement for Animation majors, Parts of course require meetings off-campus

*Prerequisites: AN 202 or AN 255 Concurrent enrollment in NSCI 315 required, totaling 6 credits*

**AN 317 Virtual Reality for Artists***3 credits*

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 tool-sets and workflows needed to make immersive experiences. Students do not need any previous digital experience to enroll in this course.

*Prerequisite: Concurrent enrollment in IA 317 required, totaling 6 credits*

**AN 334 Virtual into Real: Rapid Prototype for Artists***3 credits*

Explores the expressive potential and technical underpinnings of the computer rapid prototyping processes such as 3D printing and laser cutting that are transforming the way artists create objects and think about what is "real." Students begin by producing virtual objects using software such as SolidWorks, and then proceed to realize the objects in the physical world using one or more rapid prototyping systems. Students produce items ranging from pose-able action figures to models of utilitarian objects such as furniture or articulated sculptural forms that can be used in kinetic artworks.

*Prerequisite: AN 203*

**AN 340 Stop-Motion Open Studio***3 credits*

If you have always dreamed of making that special animation film, this is your chance. This course 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.

*Prerequisite: AN 225*

**AN 350 Animation Production***3 credits*

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 course. This course is open to 2D and 3D animators with preference to 2D animators.

*Prerequisite: AN 202 or AN 203*

**AN 363 2D 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 3D Character Animation***3 credits*

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

*Prerequisite: AN 203*

**AN 365 3D Character Animation: Performance***3 credits*

Bring CG characters to life! This course focuses on the movement of CG characters to create compelling storytelling and performance. Special attention will be given to applying the techniques of traditional character animation to this contemporary medium. The course use pre-made rigs to demonstrate believable, expressive movement, as well as convey personality, emotion, and a character's thought process. In addition, the course develops student's understanding of facial anatomy, lipsync, gestures, current and classic film performances, and focus on the importance of the animator as actor. Prior experience and a basic working knowledge of Autodesk Maya software is required.

*Prerequisite: AN 203*

**AN 366 3D Character Rigging: Concept through Construction***3 credits*

Focuses on the design and construction of CG characters to further create compelling films. This course explores the anatomy of the figure in developing convincing realistic models to more stylized forms, and investigate character designs translating from 2D conception through 3D production. Discussions of the silhouette, posture, and intention, will coincide with mesh topology and modeling techniques. Developed models will then be textured and brought through the facial and body rigging process resulting in CG characters that are ready to create believable movement. Prior experience and a working knowledge of Autodesk Maya software is required.

*Prerequisite: AN 303, 3D Computer Animation II, and 365, 3D Character Animation: Performance*

**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.

*Prerequisite: Junior Animation majors only*

**AN 385 Professional Practice for Animators I***3 credits*

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.

**AN 399 Special Projects in Animation***3 credits*

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

*Prerequisite: AN 202, AN 245, or AN 255, or permission of instructor*

**AN 455 Advanced Digital Tools***3 credits*

An advanced course in animation post-production for students who successfully completed AN 255, Digital Tools. Topics covered will include compositing and editing in Adobe After Effects and Premiere; creating viable soundtracks; and exporting animation for various venues and platforms.

*Prerequisite: AN 202 or AN 203*

**AN 485 Professional Practice for Animators***3 credits*

Focuses on preparing students for their professional life and for navigating the animation world after graduating. Topics include 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. This 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.

*Prerequisite: Senior Animation majors 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.

*Prerequisite: Senior Animation majors only*

**ARCHITECTURAL DESIGN****AD 200 Integrated 3D Design: Form, Orders and Concept***3 credits*

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.

*Prerequisite: Co-requisite: Concurrent enrollment in AD 201 required*

**AD 201 Methods***3 credits*

Coordinated with AD's Fall Sophomore studio, students are introduced to issues of representation, architectural drawing methods and modeling. Also, to shop techniques in wood, metal, plaster and other materials. Students will learn how best to match ideas and concepts with representational techniques.

**AD 205 Structures***3 credits*

Focuses 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 210 Architectural Design: Interior and Exterior***3 credits*

Expands on the set of core phenomenology 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.

*Prerequisite: Concurrent enrollment in AD 211 required, or permission of instructor*

**AD 211 Digital Drawing***3 credits*

An introduction to creating digital drawings for architecture. Students learn to digitally draw and model, utilizing a wide variety of software including Adobe's Creative Suite, Autocad, SketchUp, Revit, Rhino, 3D Studio Max, and V-ray. In addition, students learn to use high end rendering plug-ins, and will develop an understanding of scale, lighting and materials in 3D environments.

*Prerequisite: Concurrent enrollment in AD 210 required, or permission of instructor*

**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.

**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 2D and 3D 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; is about people; thinking, inventing, solving problems, collaborating, being curious, asking questions, and challenging everything; 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 I***3 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 310 Architecture Lab II***3 credits*

The City and culture are the central themes of the Architecture Lab II 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*

Introduces 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 and Fabrication***3 credits*

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

*Prerequisite: AD 210*

**AD 364 Radical Art and Design Cartographies***3 credits*

Pursue your curiosity about mapping of all kinds and scales. Students will gain an understanding of practical, political and philosophical powers of cartography. Often defined as map-making, cartography is this and so much more: it is the backbone of how complex spatial and social systems is understood, how to navigate and make new discoveries and how to explore knowledge temporally and spatially. Students work with manual and digital mapping tools to explore the range of techniques from compass bearings, GPS tracks, remote sensing and the powerful, game-changing software GIS (Geographical Information Systems). Historical and cutting edge methods will be employed to study geological, social, urban and rural conditions—students develop individualized projects to advance their skills and pursue their personal interests.

*Prerequisite: Students must be an Undergraduate at the sophomore level or higher, or be a Graduate or Post-Bac student*

**AD 390S Between Earth and 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. Students will be studying these regions through the lenses of mythology, memory, culture, history, geology, adaptation, climate change and natural resources.

**AD 400 Architectural Lab: Thesis I***3 credits*

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. Students will develop a new level of competence and skill in independent research and the design outcomes of the research. Then they will be asked to define an area of interest and investigation that will lead to the definition of a thesis project through a thesis statement or proposal. The proposal sets into place the general topics and particular strategies according to which the student will work.

*Prerequisite: AD 310*

**AD 401 Advanced Drawing Concepts***3 credits*

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 AD 410.

*Prerequisites: AD 400 Concurrent enrollment in AD 410*

**AD 404 Affordable Housing: Here & Now***3 credits*

This course is part of a multi semester project to develop innovative case studies of sustainable Affordable Housing begun by teams of MICA students and JHU students in the department of Architectural Design. Students of this course will study issues related to Affordable Housing (AH) such as their social and environmental impacts, the market and non-market funding and public policy mechanisms that enable them and the roles that communities and community organizations can play in their realization. Students will converse with AH professionals and advocates in the classroom and will visit a number of AH projects around the city. A key outcome of this course will be the optimal pathways for realization that students will research, propose and document for the mentioned case studies. Students of any major will have a keen interest in working with issues of equity in Baltimore City and interested in expanding their knowledge about and gaining first-hand experience of the city, its residents and neighborhoods will find this course rewarding.

**AD 410 Architectural Lab: Thesis II***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*

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*



## ART HISTORY

**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. 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*

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. And 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 and 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.

Attributes: Fulfills Art History, IH- 1, or academic elective

*Prerequisite: AH 100***AH 250 World Architecture: Pre-history to 1855***3 credits*

Introduces world architecture from pre-history to the mid-nineteenth century. Students will analyze buildings, sites, and cities from Asia, Africa, the Americas, and Europe, alongside architectural concepts, artistic movements, and social phenomena. In 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 also—more importantly—a critical perspective on architecture in its cultural and historical context.

*Prerequisite: AH 100***AH 300 Arts of India***3 credits*

Indian art is a creative, mythical, ethnically valued, extensive area for artists to explore, and yet many research scholars after their years of research have discovered very little. There is a resulting new explosive and dimension of exploration, interpretation and inspirations. This subject gives a basic understanding on Indian art and a perspective towards its nature and existence.

*Prerequisite: AH 201***AH 301 Arts of China***3 credits*

Often described as having five thousand years of culture, China is the source of longstanding artistic traditions that have influenced artistic production throughout East Asia and also in the West. In this course, material culture produced in the region now known as “China” from approximately 1200 BCE to the late 19th century will be examined. Students will begin by examining the early growth of what came to be called Chinese culture by studying developments in philosophy, technology and the design of material goods (such as bronze vessels). Then examine how this culture was expressed in a variety of art forms, focusing primarily on sculpture, painting, calligraphy, printmaking, and ceramics. In studying Chinese art, changes in China’s political system, religions, and economy, paying special attention to how those developments caused changes in China’s visual arts will also be studied.

*Prerequisite: AH 201***AH 302 Arts of Japan***3 credits*

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

*Prerequisite: AH 201***AH 305 American Mural Traditions***3 credits*

Examines the development of murals in the United States from 12,000 BCE to the 21st Century. The course 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 WPA 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 An 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 or Post-Baccalaureate standing

**AH 309 Art Since the 1960s***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 and Architecture of the Ancient Near East***3 credits*

Examines the diverse artistic traditions of the ancient Near East: pre- and protohistoric 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 and Contemporary Korean Art and Culture***3 credits*

Introduces a selection of significant Korean artistic and cultural elements and practices during the 20th and 21st century aiming to identify a unique pattern of cultural and artistic construction throughout the modern and contemporary periods of Korea. 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. Korean artists with similar patterns have renewed, appropriated, and transformed traditional Korean values: language, themes, philosophies, religions, and styles, as they have tried to better define themselves and the culture they represent in the context of the hegemony of western modernism. 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 intersection of western and Korean artistic styles found in Asia and in the Korean Diasporas will also be explored.

*Prerequisite:* AH 201

**AH 319 Art and 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, students study 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. Other civilizations of northeast Africa, especially those of Sudan are investigated.

*Prerequisite:* AH 201

**AH 321 Greek Art and 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*

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

*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 and 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*

Introduces the history and theory of landscape architecture. This course focuses 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. Students will 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 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 336 Baroque Art in Italy***3 credits*

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. Students 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 and Architecture***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 and 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. Fulfills Art History, Theory, or academic elective

*Prerequisite: AH 201***AH 348 Saint, Serpent, Spire: Medieval Art and 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 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 352 World Prehistoric Art & Culture***3 credits*

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*

Surveys the work of African artists from diverse situations, locations and generations. Overall, the course expands beyond the History of African American art by offering an introduction to major issues in art, art history and visual culture by engaging the aesthetic, social, cultural and geopolitical complexities of African heritage. 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. Artworks are considered as actively making individuals, communities and societies. Then 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 the course draws 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*

Examines 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. Students are provided 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. 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. Also, 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 broad chronological study surveys the artistic creations of women from a global perspective.

*Prerequisite: AH 201***AH 369 Cubism***3 credits*

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.

*Prerequisite: AH 201***AH 370 Problems in Contemporary Art***3 credits*

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 or Post-Baccalaureate 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 and Urbanism***3 credits*

Introduces 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 course concludes with a survey of contemporary strategies for sustainable architecture and development.

*Prerequisite: AH 201, or Graduate or Post-Baccalaureate standing***AH 379-TH Contemporary Architectural Criticism***3 credits*

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. Fulfills Art History, Theory, or academic elective.

*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 An Introduction to Curatorial Studies***3 credits*

Introduces and engages 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*

Synchronizes 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, and Museum Practice***3 credits*

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 or Post-Baccalaureate standing*

**AH 403 20th-Century 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*

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 is devoted to the conceptualization and development of the artistic, design and educational components for the exhibition in spring semester.

*Enrollment in both semesters (Fall: AH 405 - Art History elective; Spring: EX 405 - studio elective in your major) is required. Open to undergraduate and graduate students in all majors by permission of the instructor only. Community Engaged Course*

**AH 412 Metaphorical Aspects of Contemporary Art***3 credits*

An introduction to contemporary art using a private collection of resource materials constructed as a series of "art historical combines" to be disseminated using a wiki website. 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. Depicts contemporary art as an investigation into the nature of art, the metaphoric process, and the crucial involvement of the audience. Emphasis is on co-operative interactivity — creative collaboration as the catalyst for each student to construct an end-of-semester "curatorial exposition" representing significant issues in contemporary art. The course procedure aligns conceptually and practically with radical thinking in accordance with the work of Walter Benjamin, André Malraux, Harald Szeemann, Lucy Lippard, Harold Bloom, Dave Hickey, Susan Sontag, Azar Nafisi, Gilles Deleuze, Roland Barthes along with many other cultural critics/artists who have encouraged the individualization of our history of art to enhance the future of art.

*Prerequisite: AH 201*

**AH 414 Turning Nature into Art***3 credits*

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. Parts of course require meetings off-campus.

*Prerequisite: AH 201*

**AH 422 Visual Culture and 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.

*Prerequisite: AH 201*

**AH 423 Istanbul: Art, Modernity, City***3 credits*

Explores Istanbul as a site of global modernity between the nineteenth century and the present day. This course addresses 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, students 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 History of the Artist's Studio from the Renaissance to Today***3 credits*

Look at the development and the evolution of the artist's studio from the Renaissance to contemporary times to better understand art in its cultural context. Among the topics are the changing role of the artist in society, the evolution of the studio space itself, how art theory and science influence art production, art education, art materials and labor, and finally, how artists market their works. Through several studio visits and class discussions, examine the commonalities and differences between traditional art production and that of today, from large studio workshops to the post-studio phenomenon.

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

Explores 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. Students 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. Then will study the various ways Chinese artists have responded to (or resisted) the global art world since the 1980s.

*Prerequisite: AH 201***AH 430 Making and Using Books in the Middle Ages***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 several trips to the Walters Art Museum to view manuscripts firsthand.

*Prerequisite: AH 201***AH 439 Visualizing the Ottoman Empire 1839-1923***3 credits*

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 modernism's 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 the course covers, focusing on individual authors' works, as well as how they generate a dialogue between one another.

*Prerequisite: AH 201***AH 449 Modernity, Difference, and Power***3 credits*

Organized around a rotating theme as a seminar for 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 they live in.

*Prerequisite: Juniors and Seniors only***AH 453 Race, Space, and Place***3 credits*

Explores twentieth-century American architecture and urban spaces through the critical lens of "race." This course investigates the hidden and explicit ways in which race has structured the US built environment, and discuss how to use the built environment to understand racial formations, identities, and experiences. Drawing on recent scholarship in architecture, urban studies, geography, history, and race and ethnic studies, students will focus on specific buildings and sites that help them understand the intersections of race, space, and place. The course engages in important questions: How does race shape the built environment? How is race represented in the built environment we live in, and what does this tell us about the experience of identity and difference?

*Prerequisite: AH 201***AH 455 Reliquaries: Embodying the Sacred***3 credits*

In many cultures, reliquaries have been fashioned to house sacred remains. These objects signify links between past and present, heaven and earth. This seminar will explore aspects of the patronage, production, and functions of reliquaries in medieval Christianity. In addition, the course will consider cross-cultural and contemporary conceptions of reliquaries, including Buddhist and African traditions. Students will develop a broad understanding of the material forms and symbolic associations of reliquaries through a close reading of primary sources and recent scholarly perspectives; in-depth research; and museum visits.

*Prerequisite: AH 201*

**AH 458 Gods, Graves, and 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).

*Prerequisite: AH 201, or Graduate or Post-Baccalaureate standing*

**AH 458TR Travel: Gods, Graves, and Scholars**

Travel component of the course AH 458/5458 - Gods, Graves, and Scholars.

*Prerequisite: Concurrent enrollment in AH 458 required*

**AH 460 Radical Image: Film/Video***3 credits*

This course examines how artists express ideas in film and video forms, looking at intertextual works that combine performance, poetry, philosophy, and politics. The films and videos studied are those which embody alternative visions, and which often interweave physical and metaphysical realities. Films and videos by Akerman, Godard, Friedrich, Eisenstein, Evteeva, Disney, Makavejev, Acconci, Blair, Montano, Sturges, Biberman, and others will be studied.

*Projects: readings and a take home final.*

**AH 462 Seeing After Freedom***3 credits*

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, students 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 through Postcolonialism, Tourism, Museum, & the Cultural Object***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*

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 course is suitable for advanced undergraduate and graduate students.

*Prerequisite: AH 201*

**AH 475 The World on Show: Cultural Display and Exchange at International Expositions***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 498 Art History Senior Thesis I***3 credits*

Designed to guide students in writing a senior thesis research paper of 20-25 pages. Senior Thesis I focuses 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*

Designed for art history majors to take in the second semester of their senior year, following the Senior Thesis I, AH 498. The course 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 Introduction to Ceramics: Hand Built Form***3 credits*

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

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

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

Designed to introduce students to the discipline of wheel throwing in ceramics. Students 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 are also covered. These techniques are explored in the context of ceramic art historically and in its contemporary concerns. Students engage in making and research in these pursuits.

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

**CE 206 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: Earned credit or concurrent enrollment in FF 130*

**CE 206C Ceramics: 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 course 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: Earned credit or concurrent enrollment in FF 130*

**CE 207 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: Earned credit or concurrent enrollment in FF 130*

**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: Module, Multiple, and Mimic***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 earned credits of 200-level 3D coursework*

**CE 330 Kitsch-n-Kräft***3 credits*

This course will celebrate the Crisco white underbelly of ceramics by looking at the kitsch history of the material and its roll in framing cultural viewpoints. This course will plumb the aesthetics of the cheap and forgotten, the DIY, glitter and glue. In this class, we will look at figurines, lawn ornaments, commemorative objects and yes, even ashtrays. We will be engaged in the study of objects that might be found in a double wide, or tossed into the rubbish heap of aesthetic cultural detritus. Assignments will be structured so as to study and to inquire: What IS kitsch? As the semester progresses, students will be expected to evolve an independent body of work. There will be some readings and research required.

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

**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 course will combine several trajectories to deal with both these technical and conceptual layers. From higher temperatures to room temperature, this course will introduce students to the technical issues of surface and multiple firings and will ask them to consider surface within the politics of reference, both historical and contemporary. Glaze chemistry, firing approaches, commercial surfaces as well as digital approaches to generating decoration, pattern and ornamentation are covered within the social and political history of surface in ceramics. The course uses research, writing, and studio practice in its investigation.

*Prerequisite: CE 200 or CE 201*

**CE 335 In Situ: Site Specific Work and Ceramics***3 credits*

In its natural or original position or place; in position; - said specif., in geology, of a rock, soil, or fossil, when in the situation in which it was originally formed or deposited. (Webster's, 1913) This course 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.

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

**CE 344 The Thing: Biomorph 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. Slideshows 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.

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



**CE 345 Ceramics: Problems in Design***3 credits*

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.

*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 356 Advanced Wheel: The Utilitarian Vessel***3 credits*

Pottery is a distinct genre/category of art practice; with this in mind, utilitarian ceramic objects is the primary focus of this course. Projects ask the students to develop more advanced and resolved forms on the wheel which engage with the full potential of utilitarian form. Deeper exploration into appropriate clay and glaze choices, multiple firing options, and successful marriage of material, idea and process will be covered. Traditional and non-traditional wheel throwing techniques are introduced to expand and encourage skillful technical development/construction and presentation of finished work.

*Prerequisite: CE 201*

**CE 360C Figuring Bodies***3 credits*

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 clay's 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 Cut & Paste: Collage, Mixed Media, Installation***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 380 Parameters: Research and 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. 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 400 Ceramics 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.

*Prerequisite: Senior Ceramics majors only*

**CE 401 Ceramics 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.

*Prerequisite: Senior Ceramics majors only*

## DRAWING

**DR 220 Introduction to Drawing***3 credits*

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*

Focuses on the creative and practical uses of drawing to support the development and production of interdisciplinary 3D 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 or FF 162*

**DR 252 Life Drawing***3 credits*

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 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 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 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. Students 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. Students 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.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate standing*

**DR 298I Studio Drawing: Color***3 credits*

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 standing*

**DR 298O Studio Drawing: Nature***3 credits*

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.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate 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 gaze upon the chaotic surround of the cityscape. Based 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 standing*

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

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.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate standing*

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

Explores uses of a variety of wet drawing mediums including ink, watercolor, designer and acrylic gouache, tempura 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 & 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 standing*

**DR 298X Studio Drawing: Painterly***3 credits*

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 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.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate 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. Offered for variable credits; select 3 or 6 credits.

*Prerequisite: Junior 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, or Post-Baccalaureate standing*

**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 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, this course also explores 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 346 Drawing: Surface and Space***3 credits*

Offers an opportunity to construct large scale drawings in an exploration of the interplay between space and meaning. Topics explored: sacred and secular space, myth in architectural space, the nature of form, matter and the authentic object. Time will be devoted to in-class work shopping and explorations, both in the studio and field trips. Research and inspiration will include the activity of space in painting, drawing, film, anime, video games, wherever meaning and constructed space are present. This course will privilege diverse cultural sourcing, personal journey and narrative, nontraditional construction of drawings and space, reflective engagement, the knowledge of the body.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate standing*

**DR 352 Interpretative Figure Drawing***3 credits*

Utilizes 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 course.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate standing*

**DR 360 Experimental Drawing***3 credits*

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 standing*

**DR 388 Abstract Drawing***3 credits*

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.

*Prerequisite: FF 199 or FF 162, or Post-Baccalaureate standing*

**DR 393 Watercolor Technique**

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*

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 is devoted to the conceptualization and development of the artistic, design and educational components for the exhibition in spring semester.

*Enrollment in both semesters (Fall: AH 405- Art History elective; Spring: EX 405- studio elective in your major) is required. Open to undergrad and graduate students in all majors by Permission of the instructor only. Community Engaged Course*

## FIBER

**FB 200 Introduction to Fiber***3 credits*

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 supports individuals in exploring fiber as an expressive medium.

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

**FB 205 Sewing Tech Workshop***1.5 credits*

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*

**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*

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: Earned credit or concurrent enrollment in FF 130*

**FB 220 Soft Sculpture & Inflatables***3 credits*

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 Parade, to radical 1970s Antfarm structures, to sculptural works by contemporary artists. Students will learn multiple techniques for turning flexible, flat materials into three-dimensional 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 as well as designing and creating your own. Students will work at a range of scales - that which the body can hold and that which can hold the body. Studio work will be informed through experimentation, readings, slides, and in-depth exploration of context.

*Prerequisite: FB 200*

**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. Cloth is considered as environment and its capacity in larger-scale constructions.

*Prerequisite: FB 200*

**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 course 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 course and will develop engaged pieces of cloth that stand as metaphor for place, atmosphere and identity.

*Prerequisite: FB 200*

**FB 254 Weaving: Color and 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*

**FB 287 Systems Thinking: Smart Textiles***3 credits*

Computer science and textiles are two historically interwoven fields built on binary code, algorithms, patterns, and mathematical abstraction. From their common language of interconnection (Network, the Web), this course offers a critical engagement with technology through themes of systems, networks, entanglements, communication, sensing and touch. Students will be introduced to soft circuitry skills such as: working with conductive flexible and soft materials, basic electronics, introduction to Arduinos and programming, and using sensors and interactivity with the human body. Course explorations will be informed by texts, films and student's independent research related to the history of technology and the body, interactive circuit-based artwork, the intricacies of power, public/private dynamics, and the overt and covert networks, systems and entanglements that underlie and connect us to our communities, environments, and economies locally and globally. The topics and techniques covered in class will provide a jumping off point for students' artworks

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

**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*

**FB 316 Fashioning Culture/Readdressing 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 course is structured around student's experimentation with and development of a multifaceted research and creative practice that supports their artistic concerns. Readings, discussions and research enhance the student's skills in interpreting and articulating their understanding of art, fashion, clothing and culture.

*Prerequisite: FF 130, Juniors and Seniors only*

**FB 322 Costume: Materials & Techniques***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*

**FB 330 The Expanded Body: Performance and Environment***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: Earned credit or concurrent enrollment in FF 130*

**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*

**FB 334 Surface Resist Dyeing: Color Through Nature***3 credits*

This surface resist dye course will focus on natural dyes. The course investigates a variety of plant, insect, and mineral materials to explore the variety of color which can be extracted from these elements. Immersion dyeing with resist methods and direct application of printing painting, and stenciling will be studied. Guest artists and designers will visit to share their expertise on natural dyes. Both MICA and non-MICA students will comprise this course, and together, work on developing yardage and unique fabrics for an exhibition and fashion event. This course can be taken with Natural Dye as Intercultural Connector II.

*Prerequisite: FB 200*

**FB 335 Surface Resist Dyeing: Design and Industry Practice***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 such as devore (eroding), and discharge printing and painting (removing color from cloth). Dyes explored will be MX, Acid, direct, and disperse. Collage, piecing, and 2D and 3D ideas are encouraged. This course is a complement to Surface Resist Dyeing: Color Through Nature.

*Prerequisite: FB 200*

**FB 342 Accumulation and 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 earned credits of 200-level 3D coursework*

**FB 351 Woven Pixels: Image + Form***3 credits*

Focus on design and weaving practices for the TC2 Jacquard Loom. By hacking Adobe Photoshop to design woven structures pixel by pixel, students communicate with individual warp threads to create unique digitally designed hand-woven textiles. Students learn how to design graphics, repeating patterns, photo-realistic imagery, and multi-color designs with woven structures. Advanced projects include creating variations in fabric density, weaving multi-layer cloth, design for dimension, unfolding sculptural forms, and garments constructed directly on the loom. Sampling and prototyping are at the heart of this course, and students demonstrate their interests and skills with a self-designed final project that intentionally combines digital and hand manufacture. A laptop with Adobe Photoshop is required.

*Prerequisite: FB 200***FB 361 Digital Fab: The Pliable Plane***3 credits*

In her essay, "The Pliable Plane," Anni Albers compares the utility, strength, flexibility, and bodily relationship of textile and architecture, suggesting similarities and a structural scale shift from micro to macro. Looking to garments, architecture, nature, and industry for inspiration, students will develop projects that incorporate methodologies and software for digital fabrication while considering deliberate integration of work done by hand and the appropriate technology for each operation. Demonstrations will be given in hand drafting and digital design of flat patterns, strategies for manipulation and expansion of form, systems for the creation of multiples, cutting, folding, joining, and attachment techniques across media. Through a rigorous employment of both analog and digital design, prototyping and fabrication, students will work on a range of scales to examine the qualities of flexible materials. The class community will build a critical language for discussing technologies old and new and their relation to the human body, for the creation of unique art-objects and strategies for mass-production.

*Prerequisite: Earned credit or concurrent enrollment in FF 130***FB 363 Pattern and Digital Print on 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***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. Community Engaged Course

*Prerequisite: Earned credit or concurrent enrollment in FF 130***FB 368 Collage and Sculptural Surfaces***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***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 130, Juniors and Seniors only***FB 375 Piecework & the Quilt***3 credits*

This course investigates piecework and quiltmaking 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 2D 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. Community Engaged Course

*Prerequisite: FB 200***FB 390 Back to Work***3 credits*

Is an overwhelmingly devoted to work time and reading artists' writings. Commencing in the 3rd week of class, there will be critiques every week on a rotating basis. A field trip to NYC includes studio visits with artists. This course is designed directly in response to the challenges of working habitually with materials and 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 3D course (CE 200, CE 201, FB 200, 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 Sr. 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.

*Prerequisite: Senior Fiber majors only*

**FB 401 Sr. Fiber Thesis & Seminar II***6 credits*

This course is a continuation of FB 400.

*Prerequisite: FB 400*

**FB 425 Unravel the Code***3 credits*

Draws upon traditional crafts to explore emerging technologies of making; pairing weaving with digital algorithms, origami with parametric laser cutting, and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts which inform the student's research-based projects as the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal kept online. The course concludes with a public presentation of these projects. Students in Unravel the Code are encouraged to enroll in FB5425.01 TR International Collaboration, an optional travel course centered on a week-long trip to the Netherlands to work with collaborators in digital crafts, engage in Dutch Design Week, and experience a culture where art technology and design readily merge. Community Engaged Course

*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. Registration for FB 425/5425 required. Community Engaged Course

*Prerequisite: 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. Community Engaged Course

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

**FB 439 Multimedia Event II: Experimental Fashion***3 credits*

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. Community Engaged Course

*Prerequisite: FB 438*

**FILM & 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 & 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. Note: the student is responsible for the cost of the Film I Materials Package from the MICA Bookstore for approximately \$600. The kit includes: 5 - 100" roll Eastman Kodak 7266 B+W reversal 16mm Film (EI 200), positive film processing at Cinelab for 500' of reversal 16mm film, 400' 16mm full coat magnetic sound film, editing supplies, shipping and transfer costs.

**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 focuses on the art of storytelling, exploring the building blocks of what makes a strong story. Students study examples in literature, television and cinema, animation, radio and art. Students 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 250 Sound Design for the Moving Image***3 credits*

Explores the significant role sound can play in shaping, placing and defining our connection to film & video, animation, and other moving-image based works. Through the use of practical hands-on activities students are introduced to sound recording techniques, tools, track mixing and sound composition. Technical and creative sound design applications are used for story development and immersive sound construction. In-class workshops include: field and studio recording, Foley and sound effects, automatic dialogue replacement (ADR), and score composition.

**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 course 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 and Distribution***3 credits*

This course instructs students on what happens to a film after it is completed. Students devise marketing and distribution plans for one of their own films and work with social media, plan film festival submissions, create a promotional trailer, write loglines, compose synopses, and complete a press kit; they also learn to create their own budgets for marketing and distribution expenses. Students are also introduced to film budgeting for DIY, independent and Hollywood films, and to the growing number of distribution platforms like theatrical, broadcast, DVD/BluRay, and VOD. The semester culminates in a public showcase of the students' promotional materials and marketing/distributions plans with guest filmmakers.

*Prerequisite: FILM 300, or MFA Filmmaking student standing*

**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 315 Sound Recording: On Location and in the 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. This course 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: Earned credit or concurrent enrollment in 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 include pre-production planning, shooting interviews and recording sound in the field. Students 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 course explores 2D 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 challenges how video pieces are considered, developed, and viewed. Students are asked to 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. The practices of contemporary moving-image artists that create innovative bodies of multimedia work for galleries, concerts, and/or for online audiences is examined. Topics 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, video is taken out of its comfort zone.

*Prerequisite: FILM 200, or MFA Filmmaking student standing*

**Film 325 Advanced Edit and 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. Additionally, this course will 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 from input to editing to output. 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 300, or MFA Filmmaking standing*

**FILM 327 Narrative Filmmaking I***3 credits*

This pre-production course brings together student filmmakers from Maryland Institute College of Art (MICA) and Johns Hopkins University (JHU), providing 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. Film screenings will train students to see films with an eye towards what constitutes exciting, innovative filmmaking. Students who wish to enroll in this course should have a prepared treatment, outline or script for a short film that they wish to develop during the semester.

*Prerequisite: FILM 300, or MFA Filmmaking standing*



**FILM 330 Community Arts and 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. Students collaborate to make productions that give a voice to marginalized communities in Baltimore to tell their own stories; collectively make productions which include documentary interviews and storytelling. As well as teaching production structural forms, students teach the community group video skills such as: cameras, mics, lights and editing. Students also video the class to reveal the process of community engagement. Community Engaged Course

*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.

*Prerequisite: FILM 327*

**FILM 340 Cinema History for Filmmakers***3 credits*

This course examines the signs and syntax that are the backbone of great narrative films. Mise en scene- the framed image and diachronic shot, use of color and tone, montage, use of sound and iconography is examined. Students produce a cinematic sketchbook of film moments based on the signs and syntax of films screened in class. Films and readings are 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 and 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 covers the practical aspects of camera and lighting techniques as applied to a variety of genres (documentary, narrative and experimental); also screen and analyze a wide range of film and video material as examples of creative cinematography.

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

**FILM 366 Hell on Earth–The Allure of the Occult in Sound and Video Art***3 credits*

Throughout history, artists have explored and often romanticized demonized subject matter and categories that fall into the strange and inaccessible. Mysticism, magick 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 & artworks inspired by them. Lectures, screenings and readings focus on the occult and include topics such as: subliminal design, witches & spells, supernatural frequencies, and a guide to satanic verse. 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***3 credits*

This course is an in-depth exploration of the most advanced HD camera technology available in the industry today. Students are immersed in the highly technical levels of video camera set up and menu adjustment. Hands-on exercises with complex camera shooting situations. Assignments include working with available light and in low light, 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 and Small Tales: Storytelling Structures***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. Filmmakers such as Akira Kurosawa, Niki Caro, Maya Deren, Julie Taymor, Jean-Luc Godard, and even George Lucas are all fair game for metaphorical examination. 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. Additionally, the class will actively engage in expanding the filmic-definition of a worthwhile life and hero. 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 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 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 looks 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 produce projects in a variety of narrative forms.

*Prerequisite: FILM 200, or MFA Filmmaking student standing*

**FILM 498 Film & Video Senior Thesis I***3 credits*

Geared as a course to help guide and moderate seniors while they produce their senior thesis projects. Students are expected to focus and cultivate an in-depth final project from beginning to end, beginning with proposal development and ending with a final public exhibition and screening event. Meetings are structured to highlight the benefits of feedback from within a group environment. The group will respond to project proposals and work in progress with a focus on strengthening individual artistic practices and work methods. Various aspects of production, post-production, and professional development will be addressed including the packaging, marketing, and screening of their work. This Seminar also emphasizes professional development skills and explores various options for artists within the film industry, not for profit organizations, and the fine arts market. Lectures, screenings, readings, speakers, trips and other related events will address issues pertaining to lecture topics and student inquiry.

*Prerequisite: Senior Film & Video majors only*

**FILM 499 Film & Video Senior Thesis II***6 credits*

Geared as a course to help guide and moderate seniors while they produce their senior thesis projects. Students are expected to focus and cultivate an in-depth final project from beginning to end, beginning with proposal development and ending with a final public exhibition and screening event. Meetings are structured to highlight the benefits of feedback from within a group environment. The group will respond to project proposals and work in progress with a focus on strengthening individual artistic practices and work methods. Various aspects of production, post-production, and professional development will be addressed including the packaging, marketing, and screening of their work. This Seminar also emphasizes professional development skills and explores various options for artists within the film industry, not for profit organizations, and the fine arts market. Lectures, screenings, readings, speakers, trips and other related events will address issues pertaining to lecture topics and student inquiry.

*Prerequisite: Senior Film & Video majors only*

**FINE ARTS SENIOR THESIS****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.

*Prerequisite: Senior level Drawing, General Fine Arts, or Painting majors only*

**FA 499 Senior Thesis II***6 credits*

A continuation of FA 498 into a consecutive second semester.

*Prerequisite: FA 498*

**FIRST YEAR EXPERIENCE****FF 111 Forum***3 credits*

In this yearlong rigorous transdisciplinary 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*

Spring semester of FF 111.

*First year students only*

**FF 120A Color/Design/Process***3 credits*

In this introductory color and design course, students will investigate visual organization principles and color interaction while experimenting with various processes. Working in an experimental and iterative manner with materials ranging from paint 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 Color/Design/Pattern***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.

**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 and Optics***3 credits*

Through a range of processes, from historical photographic techniques to digital capture and compositing, 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 148 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, 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.

*First year students only, Community Engaged Course*

**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 Practices***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.

*Prerequisite: FF 161*

**GAME DESIGN****GMD 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/GMD 305*

**GMD 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.

**GMD 238 Sound for Games***3 credits*

Visualizing and designing sonic space in an interactive game environment. A range of sound design and composition strategies will be explored, relating to object proximity, virtual space, motion, indeterminacy and goal-oriented processes, applied to various aspects of audio. Projects will build toward authoring interactive sound in Wwise, integrating with collaborative video game projects realized in Unity software.

*Prerequisite: IA 202*

**GMD 250 Advanced 2D Game Design***3 credits*

Students build on game design and programming skills developed in 2D Game Design. Topics covered will include mechanic design, scripted behavior and A.I., procedural content generation, and mobile deployment. Throughout the semester, students produce small, personally-directed games both collaboratively and individually. Studio work supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

*Prerequisite: IA/GMD 305*

**GMD 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.

**GMD 305 2D Game Design***3 credits*

This course teaches the techniques of creating video games from the ground up. Students 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 learn video game history, theory, and production, including current trends in digital games and gaming.

*Prerequisite: IA/GMD 225*

**GMD 312 3D Game Design***3 credits*

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

*Prerequisite: IA/GMD 305*

**GMD 314 Installation Games***3 credits*

This course furthers 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 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: GMD 305, IA 210, or IA 215*

**GMD 315 Hybrid Games***3 credits*

Explores new game design techniques by having students concurrently design, build and playtest a tabletop game and its digital counterpart. Students 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 works closely with students and faculty from Johns Hopkins University's Computer Science Department.

*Prerequisite: IA/GMD 225*

**GMD 316 Advanced 3D Game Design***3 credits*

Create small 3D games in groups while furthering their understanding of 3D game design, research and prototyping. The course emphasizes project management skills so that groups can successfully plan and execute their designs. Studio work is supplemented by readings and discussions further exploring contemporary cultural issues surrounding digital games.

*Prerequisite: IA/GMD 312*

**GMD 320 Level Design***3 credits*

Students learn how to hone their skills in creating compelling level design. Working with level editors as well as student made assets, topics covered include setting player goals, planning player paths, assets optimization, procedural generated levels and quest design.

*Prerequisite: IA/GMD 305*

**GMD 498 Game Design Senior Studio I***6 credits*

Working in teams, students spend the semester creating a game prototype that they 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: IA/GMD 305*

**GENERAL FINE ARTS****GFA 220 Introduction to GFA***3 credits*

This 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 or fine art, particularly sculpture, performance, symbolism, scale-shift, illusion, and invention.

**GFA 232 Photo as Muse***3 credits*

This 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 162*

**GFA 235 Papercuts 2D to 3D***3 credits*

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 AD! Some areas explored will be papel picado (perforated paper), silhouettes, paper engineering, sculptural structures, installation, led lights, 3D book structures, pop ups, shadow puppets, 3 dimensional theaters, and collage. This course explores 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.

**GFA 245 Performance***3 credits*

Students are introduced to the basic principles of using the body in time and space in relation to an audience in order to convey meaning. Students gain a perceptual understanding of the history of performance art through readings, film and video, and will develop the vocabulary with which to discuss and critique performances. Exercises help students explore the use of the body in space and time, along with the use of materials in order to create meaning and content. Students may work with autobiographical material, dreams, text and personas, as well as visual and sound elements.

**GFA 250 Water***3 credits*

Humans 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. It is also an overview of how historical and contemporary artists have approached water as a subject in their work. Students focus on their 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.

**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 reimagine their current studio practice by leveraging technology to quickly explore new processes with an emphasis on pushing into new artistic territory while establishing a fluid dialogue between digital and analog methods of art making. Students combine drawing, painting, hand building with digital tools such as the Adobe Creative Suite, time-based media, laser cutting, vinyl cutting, 3D printing, digital embroidering, etc. Presentations introduce new topics and examine how technology affects our understanding of space and material, modes of production, and contemporary art practices. Also, students 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 111 or FF 112*

**GFA 270 Collage & Assemblage**

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 2D and 3D 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 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.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**GFA 276 Mining "Home"***3 credits*

Upon meeting someone new, among the first things we ask are "where are you from; where do you call home"? We ask because we feel the answer will tell us something important about this [/a] person's identity. Whether it is your parents' house halfway around the world, the third double-wide in the trailer park or the classroom from your after-school program, the word "home" can represent a lot to different people. Explore the concept of place or home in weekly assignment using various mediums in an interdisciplinary studio environment. Students from diverse backgrounds and locations will bring their own skill sets to the class to investigate the idea of "home".

**GFA 305 Mixed Media Book***3 credits*

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

*Prerequisite: Sophomores, Juniors, and Seniors only*

**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. In-class work facilitates exploration of the day's topic and students work in any medium.

*Prerequisite: FF 162*

**GFA 312 Visual Commentary***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 through regularly scheduled individual and group critiques.

*Prerequisite: Junior level General Fine Arts majors only*

**GFA 324 The Art of Science Fiction Production***3 credits*

This interdisciplinary studio/lecture course deconstructs approaches to understanding the depiction and production of science fiction narrative in literature and media. Using their choice of media and material context, students are encouraged to develop a series of projects that address science fiction imagery, production design, concepts, 3D objects or props consistent with science fiction narratives. Students research past and existing models of futuristic content while using already familiar traditional media and also learning new tools, materials, and methods for 3D fabrication. Technical demonstrations of practical prop-building, as well as 3D 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.

**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. Frequent critiques of student's individualized visual responses to the ideas presented in the class. Wide exploration of form and medium are encouraged.

**GFA 336 Inventions and Visions***3 credits*

This course allows students to test their creativity through a variety of exciting challenges. Students play inventor, artist, or visionary as they create unconventional solutions to the commonplace. New problems are introduced in class on a two or three week interval. There are demonstrations and critiques of the results each day the solutions are due. Problems can be approached in two- or three-dimensional solutions. Some problems might include: designing a better mouse trap, building a bird house, inventing a machine for making art, making a kite, making plans for a robot, and so on.

**GFA 340 Themes & Narrative***6 credits*

Explores a variety of approaches to dealing with the narrative using the students choice of medium to develop a series of work revolving around a single narrative theme. Students also explore the many aspects of visual storytelling while learning to use numerous skills and pictorial devices; and work in studio in a concentrated block of the class and a smaller portion reserved for lectures, slide shows, selections from cinema and intensive critique.

*Prerequisites: FF 199 or FF 162, and 3 credits of an additional Drawing course*

**GFA 343 Climate Change and Sustainability for Artists***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 course 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.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**GFA 345 North Avenue Forum***3 credits*

This course creates a forum for students to engage with the historical and contemporary conditions that are present in the neighborhoods adjacent to North Avenue. This conversation takes place in the immediate conditions surrounding the death of Freddie Gray and trials of the six Baltimore City Police officers. This course is a living social practice forum where participants speak about their particular viewpoint. The goal is to create a conversation that benefits everyone that is involved. Students act as active organizers/documenters/communicators of this forum. As a class, students develop a visual and creative strategy to communicate the issues encountered. This course embraces as wide a spectrum from the North Avenue community as possible, including but not limited to: residents, activists, community organizers, artists, business owners, political representatives, Baltimore City police, developers, health services (particularly addiction counseling/harm reduction).

**GFA 365 Schizodesign: Experimental Cartography***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 by investigating and developing new artistic processes and material outputs. Guided by concepts like metamodelization and schizoanalysis, this course looks 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 are focused on multiple threads of a central social challenge: the economic crisis and its impact on employment in Baltimore City. The class location methodology can be seen as an assemblage of the Situationist International's subversive "derives" and Colin Wards ideology of "street work" — using the urban environment as a resource for learning, which integrates a community based program of decision-making on local urban issues.

*Prerequisite: FF 162*

**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 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 student's 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.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**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.

*Prerequisite: FF 162*

**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 is taught thoroughly and in depth, using Joseph Albers' text, "Interaction of Color." This intensive course of study is augmented by other sources such as "The Art of Color" by Johannes Itten, as well as a wide range of texts on color theory. Students 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. Students conduct research on a related topic of their choosing and give a presentation.

*Prerequisite: Juniors, Seniors, Post-Baccalaureate, and 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.

*Enrollment by permission of Instructor only*

**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 scoping picture of the discipline of graphic design.

**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 111 or FF 112*

**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.

**GD 205 Introduction to Web Design for Artists***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 212 Design for Music***3 credits*

Explore ways to express music through design: album covers, show posters, concert projections, t-shirt graphics, etc in this course. Students 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.

**GD 215 Patterns***3 credits*

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

**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 HTML and CSS to understand code as a fundamental building block for their design compositions.

*Prerequisite: GD 200, or MA Graphic Design 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 MA Graphic Design standing*

**GD 254 Hand Letters***3 credits*

Letter-forms express more than information, they can also convey sensibilities, ideas, and emotions. This course gives students basic language on letter-forms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract.

**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 course encourages interdisciplinary collaboration as students swap skills and share resources.

*Prerequisites: FF 112 and FF 162, or MA Graphic Design 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 MA Graphic Design 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 to investigate a variety of approaches to applied practice. Emphasis is on solving real-world problems in a professional studio atmosphere.

*Prerequisite: GD 300, or MA Graphic Design 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 3d, 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: Earned credit or concurrent enrollment in FF 130*

**GD 307 Product Design and Prototyping***3 credits*

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

*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 build strong visual problem solving skills and explore three main phases of the creative process: defining problems, getting ideas, and creating form. Participants 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 include sketching, compiling lists, diagramming relationships, mapping webs of associations, and finally executing a complete product.

**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.

*Prerequisite: GD 201, or MA Graphic Design 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. Community Engaged Course

**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. Community Engaged Course

**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 MA Graphic Design standing*

**GD 321 Typography 3***3 credits*

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 GD Graduate student standing*

**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 326 Global Typography***3 credits*

Offers three short workshops in design fundamentals for Chinese, Korean, and Arabic. All students are welcome, no matter what languages they speak or design. The workshops focus on strategies for embracing globalism in design: bilingual identities, hybrid visual structures, and expanding the design canon beyond the west. A laptop is required for this course.

*Prerequisite: GD 221*



**GD 330 Photomaging***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 111 or FF 112*

**GD 336 Experimental Typography***3 credits*

This course 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 student's assumptions about forms, mediums, and ideas as they relate to typography.

**GD 341 3D/4D Graphics***3 credits*

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

*Prerequisite: GD 300, or GD Graduate student standing*

**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. Community Engaged Course

*Prerequisite: GD 220, or MA Graphic Design 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 GD Graduate standing*

**GD 348 Designing for Virtual Reality***3 credits*

Using graphic design as an intermediary, investigate the ways human beings and machines interact. Students explore how virtual reality impacts design, communication, and the design process. Projects may include the research, discussion, and prototyping of immersive experiences; and designing virtual and physical interfaces. A laptop is required for this course.

*Prerequisite: GD 300*

**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 MA Graphic Design standing*

**GD 360 Branding***3 credits*

Students gain a new level of understanding of how design and communication can help define an organization's message or product as well as engage how it performs. The course investigates the brand positioning process, strategic thinking, brand case studies, integrated brand communications, target audiences, and a collaborative design process.

**GD 365 Package Design***3 credits*

This 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 course also focuses on social, sustainable and environmental issues. Community Engaged Course

**GD 368 Motion Branding***3 credits*

Focuses on integrating time-based elements like space, pacing, audio, and interaction with brand identities. Course projects push classic branding principles of audience, message, integrated communication, and consistency into time-based media like as social, web, interaction, and broadcast. Motion in a variety of contexts and platforms will be explored as they relate to the business's audience/customer.

*Prerequisite: GD 300*

**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. Community Engaged Course

**GD 400 Advanced Design 1***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.

*Prerequisite: 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*

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 and Print***3 credits*

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

**GD 425 Materials and 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.

Community Engaged Course

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

**GD 430 Web Design***3 credits*

Introduces the concepts, technologies, and languages used to design and build modern interactive experiences. Students learn key components of the interactive design process and design and production techniques; and utilize and build on their typography, composition, and systems design skills to realize their ideas.

*Prerequisite: GD 220, or MA Graphic Design 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 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 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.

**GD 432 Information Visualization***3 credits*

Students explore a range of possibilities in visualizing data and information. In addition to archetypal 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*

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 course explores the principles of social and community-based design. Students are challenged to extend their learning in the community, implementing projects developed in the precursor course.

*Community Engaged Course*

**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.

*Prerequisite: GD 221 or GD 325, or GD Graduate student standing*

**GD 440 Digital Editorial Workshop***3 credits*

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

*Prerequisites: 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, 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 students make and tinker together each week in order to develop critical making (and failing) process.

*Prerequisite: GD 200*

**GD 455 Process Lab***3 credits*

This course introduces students to a variety of methodologies applicable to the graphic design practice. Each session, students are introduced to 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 among individual students. A laptop is required for this course

**GD 470 Signs, Exhibits, & Spaces***3 credits*

This course examines the relationship of communication design to the 3d 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.

Community Engaged Course

**GD 471 Design Store Front**

3 credits

Students design in and for communities by taking on real-world projects and projects solve practical problems for community partners. In a collaborative team akin to a professional design studio, students develop team-centered and fast-paced solutions that engage multiple delivery systems. Apply practices from human-centered design, branding theory, and civic- and community-engaged art practices.

*Prerequisite:* GD 221

**HUMANISTIC STUDIES****CREATIVE WRITING****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 201A English Language Learning Seminar: Fairy Tales**

1.5 credits

Figures from Western fairy and folk tales are frequent motifs in Western art and design. Students explore fairy tales as a foundation for understanding Western cultural influences and read fairy tales as a way to improve academic oral and written communication skills. Course section for English Language Learners.

**CWRT 201B English Language Learning Seminar: Biblical Narratives**

1.5 credits

Figures from the Bible are frequent motifs in Western art. Students explore biblical narratives as a foundation for understanding Western iconography and read passages from the Hebrew Bible and New Testament as a way to improve academic oral and written communication skills. Course section for English Language Learners.

**CWRT 209 Genre Experiments**

3 credits

Write poems, stories, essays, and scripts while focusing on the fundamental elements of a variety of genres, learning from the examples of a spectrum of prose writers, poets and dramatists. Topics include experimenting with character and scene development, narrative strategies, dialogue, point of view, autobiography, time and space, poetic compression, form, and the documentary practices of journalist. The work familiarizes students with the many ways writers turn experience into expression and form into meaning. Visiting guest writers may offer observations of their respective crafts. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite:* HMST 101

**CWRT 210 Playing with Words: Writing for Visual Artists**

3 credits

Engages historic and contemporary uses of language in the arts, moving beyond words as simply descriptive tools and toward an understanding of the plasticity and contingency of language. Genres explored include automatic writing, various uses of appropriation in

poetry and visual art, the artist's statement, and the interview. Texts include selections from *Conversing with Cage*, *Dialogues with Duchamp*, *Women Artists: The Linda Nochlin Reader*; *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, and others. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite:* Earned credit or concurrent enrollment in HMST 101

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite:* Earned credit or concurrent enrollment in HMST 101

**CWRT 281 Writing Children's 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. Fulfills LIT or HMST elective requirement.

*Prerequisite:* HMST 101

**CWRT 304 Writing for Performance***3 credits*

Designed for students who want to experience the relationship between text and performance, this workshop offers participatory experiences in scene writing, improvisation, dialogue, movement and choreography, acting, and writing for the space of digital culture. We will treat the class as an active studio: creating, critiquing, improving, re-creating, performing, and revising. The course culminates in a workshop production of scenes, monologues, movement vignettes, digital work and performances written and staged by students. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: HMST 101*

**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 symbology. Fulfills LIT/CWRT or Humanistic Studies elective.

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

**CWRT 322 Screenwriting Workshop***3 credits*

Designed to provide students the opportunity to develop their creative and analytical abilities through the practice of screenwriting and to the basic formal structures common to all dramatic writing. Each week, students approach screenwriting through a new set of workshop exercises designed to both enhance your creative imagination and your understanding of the form. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: 3-credit writing course at the 200 level or above (includes CWRT 209, 226, 304, 326)*

**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 writing, consider 20th and 21st century poems and poetry collections (with occasional poems from other time periods), along with a few works in other mediums. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

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

**CWRT 365 Intermediate Fiction Workshop***3 credits*

This workshop is for students who already possess a basic understanding of narrative writing techniques. Readings and assignments provide an opportunity to explore the craft of both traditional and experimental forms of short fiction. A significant portion of class time is devoted to sharing and discussing student work. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: 3-credit writing course at the 200 level or above (includes CWRT 209, 226, 304, 326)*

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: 3-credit writing course at the 200 level or above (includes CWRT 209, 226, 304, 326)*

**CWRT 410 Reading and Writing Graphic Narratives***3 credits*

This advanced course is designed for students who are interested in contemporary literature that uses both words and pictures. Students discuss assigned works to create and workshop their own process-driven comics. Readings 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. Cultural criticism and comics theory as it applies to the texts are explored. Fulfills LIT/CWRT or Humanistic Studies elective.

*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. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: One 300-level writing course (CWRT 322, 326, 330, 365, or PERF 380) or Permission of Instructor*

**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. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite:* 3-credit writing course at the 200 level or above (includes CWRT 209, 226, 304, 326)

**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. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite:* 3-credit writing course at the 200 level or above (includes CWRT 209, 226, 304, 326).

**FINE ARTS****FA 303 The Play's the Thing Studio component of PERF 303.***3 Credits*

Fulfills studio elective.

*Prerequisite:* Concurrent enrollment PERF 303, permission of instructor required.

**HISTORY****HIST 230-IH1 The Crusades***3 credits*

This course examines 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 examines 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 also attempts 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, this course looks 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. Fulfills IH- 1 requirement or HMST elective.

*Prerequisite:* Earned credit or concurrent enrollment in HMST 101

**HIST 245-IH1 The Black Death in History and 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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite:* Earned credit or concurrent enrollment in HMST 101

**HIST 251-IH2 Architectural and 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 course explores Baltimore's history, using architecture as a roadmap of its development. Fulfills IH-2 requirement or HMST elective.

*Prerequisite:* Earned credit or concurrent enrollment in HMST 101

**HIST 320-TH Crowds, Riots, and the 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 course 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. Fulfills Theory requirement or HMST elective.

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

**HIST 330-TH Social History of Commerce***3 credits*

Surveys the history of commerce: the exchange of goods, services, and ideas for profit concentrating on the early modern beginnings of global trade through contemporary systems of digital exchange within a supposed knowledge economy in the global North. Students investigate the social context of production and sale, including gendered, racially based, and classed forms of labor as well as negotiated conceptions of value and fair exchange and the development of influential national business systems (e.g., the East India Company, Wedgwood, Toyota). This course traces the historical genealogy of fixtures of contemporary business such as capitalism, mass production, labor migration, the notion of "the economy" as a discrete object, banking, debt, intellectual property, marketing, the "start-up," and the "gig" economy. Fulfills Humanistic Studies elective.

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

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

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? Fulfills Theory requirement or HMST elective.

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

**HIST 410 Propaganda: Thought Control in Democratic Societies***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 course 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, 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." Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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 explores 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. Fulfills Humanistic Studies elective.

*Prerequisite: Sophomores, Juniors, and Seniors only*

## HUMANISTIC STUDIES

**HMST 101 Frameworks: Themes in Humanistic Studies***3 credits*

This topic-based introductory course will examine how we think about and write in our cultural landscape. Each section will be organized according to a specific and overriding theme, issue or question and will include different genres of writing. This topic will be addressed through several of these critical frameworks: Power and Inequity, Environment, Values, Borders and Margins, Self and Identity, and Evidence and Authority, which are essential for future coursework in the Humanistic Studies department. Students will pursue questions, such as how we encounter and create meaning in responses to texts of various kinds, how we understand and measure the texts' power, impact, and influence, and how we critique in forms tailored for different audiences and ends.

**HMST 220 On Being Human***3 credits*

The first required class for majors in the Integrated Humanistic Studies exploring 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. Students' build analytical reading skills along with substantial experience in research and writing. Readings include texts in literature, philosophy, history, the sciences, as well as an examination of material productions such as art, architecture, states, and nations. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**HMST 240 Global Perspectives***3 credits*

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. Students are brought up to date on where human development and the progress of societies stand in the 21st century and introduces non-western ways of looking at the contemporary world and to the "world systems theory." The media through which so much of the world is represented and understood are also considered. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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 inequity 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, colorblindness, 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. Fulfills Theory requirement or HMST elective.

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

**HMST 340 Writing in the 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. Fulfills Humanistic Studies elective.

*Prerequisite: one academic course at the 200 level or higher*

**HMST 346-TH Introduction to Critical Muslim Studies***3 credits*

An interdisciplinary area of scholarly inquiry in which Islam is not considered 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. Students investigate global ways of thinking and being in the world, raises questions about decolonization and postcolonial approaches to understanding the world, and critiques Islamophobia, Euro-centrism, 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. Fulfills Theory requirement or HMST elective.

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

**HMST 480 Senior Thesis: Issues in Contemporary Humanistic Studies, 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. This 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.

*Prerequisite: Humanistic Studies majors and minors only*

**HMST 490 Integrated Humanistic Studies Senior Thesis II***3 credits*

Students concentrate on their thesis projects. Class presentations and group critiques take place as work progresses; students work toward a public presentation at the senior show.

*Prerequisite: Seniors only*

## INTELLECTUAL HISTORY

**IHST 200-IH1 Ancient Cultures through the Emergence of Europe***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. This course provides a foundation that can be further developed and explored in upper level courses in art history, literature, and the humanities. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 201-IH1 Strange Peoples: the Rise of 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, Sahlins, and other works of art, fact, and fiction. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 206-IH1 Bandits & Outlaws: Crime and Justice in History and Literature***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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 207-IH1 Creativity and 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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 209-IH1 Arab & Muslim Intellectual History***3 credits*

This course provides an opportunity to appreciate the Quran and hadith as foundational texts for multiple intellectual traditions and thinkers on theology, law, philosophy, mysticism, and political thought, from 800 AD to 1800, from Spain to North Africa to Iran, to the Indian sub-continent. As an exploration in intellectual history, we will attempt to understand social and political history through readings in literature, philosophy, and the arts. While participants in this seminar will certainly read primary texts and works that have gained the status of classics, the chief goal of this course is to introduce students to critical frameworks that will allow them to situate intellectual histories and legacies into larger processes of empire making and the attendant violence that accompanies such processes. Thus more recent texts by scholars that engage longstanding (mis)-understandings of Islam and Muslims historically will be

integrated throughout the course and serve to caution students and re-orient how they can more productively engage with the intellectual legacies of another era. The class takes a decolonizing approach to exploring the intellectual thoughts of Muslims (and others) across historical time periods, and thus critical and creative thinking is required for this collective commitment. At stake throughout this course is a persistent need to interrogate the criteria for what/who gets the designation Islamic and/or Muslim, and what makes an intellectual history a Muslim one? Fulfills IH-1 requirement or HMST elective.

*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." Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. 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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*



**IHST 214-IH1 Homosexuality and 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 socio-economic 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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 215-IH1 Linguistics***3 credits*

This course is concerned with the nature of language and communication. We will consider the history of the English language, with particular emphasis on the following areas: phonology (the patterning of sounds); morphology (the structure of words); syntax (the structure of sentences); semantics (the meaning of words); pragmatics (language in context), and etymology (the origins of words). We will explore the nature of language variation (dialects and idiolects), language change over time, the psychology of language, and the science of forensic linguistics. Students will be introduced to the structure of English words of classical origin, including the common forms and rules by which their forms are derived. Students may expect to achieve substantial enrichment of their vocabulary while learning about etymology, semantic change, and the abstract rules of English word formation. Fulfills H-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 221-IH1 Myth, Magic, and 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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 224-IH1 Witchcraft and 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 maleficium—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. This course examines a variety of readings from the period, including treatises on witchcraft, inquisitor’s manuals, literary sources, and actual transcripts of witchcraft trials. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 228-IH1 Greeks and 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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*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, Euripides, 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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 241-IH1 The Conquest of the Americas 1492–2000***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 includes 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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*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 course 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, Niebelungenlied, 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 are covered. Finally, this course looks at medieval science in writers such as Isidore of Seville. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 248-IH1 Chinese Intellectual History: The Beginnings***3 credits*

In addition to exploring salient technological achievements such as bronze metallurgy and chariot construction, the main focus of this course is on archetypal literary genres, conventions, and themes in pre-dynastic China. Attention is paid to the origin and development of the Chinese writing system, the format and materials of early manuscripts, as well as the emergence of ink-brush calligraphy as a uniquely Sinitic art form. The beginnings of ethical thinking, sayings of Confucius, and excerpts from the books of Mengzi, Mozi, and Zhuangzi are critically analyzed. Special emphasis is placed on political theories, found in the writings of Laozi, Xunzi, and Han Feizi, which support an autocratic merit-based system of government. Required texts are Zhuangzi: The Essential Writings and Legends of the Warring States. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 249-IH1 Utopia in Literature and History***3 credits*

What is the relationship of the perfect and the impossible with the imperfect and the immediate world? What is the commitment of those imagining utopia to their visions? What is the purpose of utopian literature? What role has it played in the development of political thought? Intellectuals and dreamers throughout history have imagined utopias — perfect worlds in which the moral and social problems that eternally plague human societies are absent. Imaginings of utopia have produced some of the most vivid and profound religious, political and artistic literature in history, and real-world efforts to create utopia have resulted in social experiments in better living both tragic and fantastic. This course investigates many of the expressions of utopia in human history, beginning with the ancient writings of the Bible and Plato and continuing to the present day. Medieval millennia heretical movements, Renaissance political manifestos, modern revolutionary texts and poems, futurist and science fiction texts, art and films, dystopian writings, and cults. Fulfills IH-1 requirement or HMST elective

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 251-IH2 The United States and 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 focuses 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 252-IH2 The Enlightenment and Its Critics***3 credits*

This course 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 254-IH2 American Intellectual History, 1865 to the 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 postmodernist turn. Students read works by important figures in the intellectual history of the modern United States, including William Graham Sumner, Elizabeth Cady Stanton, Jane Addams, Thorstein Veblen, Clement Greenberg, Martin Luther King, Betty Friedan, Allan Bloom, and Noam Chomsky. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 258-IH2 Law and American Culture***3 credits*

This course examines 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. Also, this course examines 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? Fulfills IH-2 requirement or HMST elective.

*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. This course discusses and engages 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. Fulfills IH-2 requirement or HMST elective.

*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. Fulfills IH-2 requirement or HMST elective.

*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 Rights 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 263-IH2 Deviant Bodies***3 credits*

This course in the history of science, medicine, and American culture examines 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, students 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, 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 is examined. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 265-IH2 Political Violence and Modernity***3 credits*

Surveys modern conceptions of political violence through direct engagement with primary texts. The course 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 (based on religious communities and texts, scientific discourses on health and hygiene, and rhetoric of progress and enlightenment, etc.) to political violence; and alternatives to violence within political discourse. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 266-IH2 Human Nature in Political Thought***3 credits*

Examines changing conceptions of self-hood 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 270-IH2 Reading Peace: A 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 Gandhi 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 275-IH2 Thinking Women (A Western Tradition)***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. Hence the revolutionary period of the late 18th century attracted men 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 on gender and the conditions of the working class. 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 276-IH2 Urbanism: A History of the Modern American City***3 credits*

From the ruins and excesses of the 20th century American city, 21st century urbanism is left — 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 278-IH2 Revolutions: Conceptualizing New Forms of Culture***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 dominant 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 (knowledge-forming ideas) dominated and influenced the worldview 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 Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 282-IH2 Voices: Women of the World***3 credits*

This course highlights the experiences of women in a specific geographical area such as the Americas or the Middle East, based on the expertise of the instructor. It surveys a range of women's experience, reaction and influence beginning with primary sources of writers and thinkers from diverse parts of the designated geographic area. Poems, essays, short stories, songs, videos, and autobiographies are examined in conjunction with secondary sources to anchor these women's voices in their historical context. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 283-IH2 Age of Democracy***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. Fulfills IH-2 requirement or HMST elective.

*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. This course traces 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 course also follows the rise and fall of the idea of humanism. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**IHST 288-IH2 History of Psychoanalysis***3 credits*

In this course, students study the history, origins, development and transformations of psychoanalytic theory, as handed down from Freud. It starts by examining some precursors to Freudian psychoanalysis, in Greek and Early Modern European philosophy and psychotherapy. Then, the focus shifts to Freud's work, the basic doctrines of his theory, and its changes over his lifetime. Finally, the developments and transformations of Freudian theory in his followers and successors: Jung, Adler, Rank, Lacan, Kristeva, Klein, among others are examined. Fulfills IH-2 requirement or HMST elective.

*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. Fulfills IH-2 requirement or HMST elective.

*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, students read contemporary poems from many cultures as well as poems from earlier times. Then, luxuriate in the pleasures of encountering language forms that are crafted to perfectly express their subject matter. And students better understand why and when a poem fail to do so. Students learn effective methods (oral and written) for expressing our reactions to these poems; students look at the ways in which reading poetry might help each of us to make sense of our experiences. Fulfills LIT or HMST elective requirement.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. Fulfills IH-2, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 216 Caribbean Literature in the 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 & Tobago, Jamaica, Guyana, Cuba, and Barbados. The readings are 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 Cesaïre, Pearl Entwou Springer, Renee Depestre and others. Fulfills LIT or HMST elective requirement.

*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. Read and discuss Shakespeare's playwriting alongside contemporaries such as Christopher Marlowe and Ben Jonson, with particular attention to the historical and cultural conditions informing their work. Explore topics like social class, familial relations, human sexuality and selfhood, as depicted in early modern literature. In turn, students consider how those representations might inform our understanding of society today. Fulfills IH-1, LIT, or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 233-IH1 Chaucer and 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. Fulfills IH-1, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 234 Contemporary Fiction***3 credits*

In this course, students 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 read, comments upon events and cultural phenomena we are living with today, this seminar examines the varying ways artists interact with and are influenced by history. Some of the latest works to seize the critical spotlight, as well as books from the distant past — the 1980s and 1990s is read. Fulfills LIT or HMST elective requirement.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 246-IH1 Cunning, Guile, and the Origins of 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. Fulfills IH-1, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 262-IH2 Philosophical Constructs of Africana Literature***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: Transdisciplinary Approaches and Implications- by Talmadge Anderson & James Stewart, the discussion, writing and panel presentations center on the work of Aimee Cesaire, 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. Fulfills IH-2, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 266-IH2 19th-Century Literature and 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 course 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. Fulfills IH-2, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 268 Africana Storytellers’ Workshop***3 credits*

This course focuses on reading and telling stories of all kinds by Africana writers. It begins with the first fairytale 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 & 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 reading and original stories from the storyteller’s life. It is be noted that the course is primarily centered on understanding the worldview of Africana people globally. Fulfills LIT or HMST elective requirement.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 276-IH2 Harlem Renaissance***3 credits*

This 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 the students 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. Fulfills IH-2, LIT, or HMST elective.

*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 & Tools to examine what we think about the culturally bound relationships and the implications that they have for 21st century global ethics. Fulfills IH-2, LIT, or HMST elective.

*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. Fulfills IH-2, LIT, or HMST elective.

*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. Fulfills IH-2, LIT, or HMST elective.

*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, students 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. Fulfills IH-2, LIT, or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 302 Contemporary Drama**

Students 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 are asked to act, direct, and set scenes from the plays we read and discuss and to write about their experiences working with the plays. Fulfills 300/400-level LIT or HMST requirement.

*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. Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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. Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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. Poets covered may include Allen Ginsberg, Gary Snyder, Sylvia Plath, Sherman Alexie, and Lyn Hejinian, among others. Fulfills 300/400-level LIT or HMST requirement.

*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. This focuses 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. The work of his best-known illustrators, watch movies based on his works, and trace his legacy in Baltimore are also considered. Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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 is an opportunity for students to immerse themselves in the work of a seminal 20th century master. Fulfills LIT/CWRT or Humanistic Studies elective.

*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, students 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. Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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 The Crit: A Consumer’s Guide examine what happens (and why it 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. Crucially, 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. Fulfills Theory, Literature or HMST elective.

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

**LIT 340-TH Postcolonial Legacies: The Writing of Displacement, Borderlands, and Contact Zones***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. Fulfills Theory, Literature or HMST elective.

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

**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. Moreover, 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). This course begins its exploration into French Feminism with the philosophical and very practical 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 through Hélène Cixous, Luce Irigaray, Julia Kristeva, Monique Wittig, and others; and engages in a rigorous critique of French Feminist issues as perhaps utopian, perhaps Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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. Fulfills Theory, Literature or HMST elective.

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

**LIT 358 War and 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. Fulfills 300/400-level LIT or HMST requirement.

*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. Fulfills Theory, Literature or HMST elective.

*Prerequisites: 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 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. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 200 level or higher*

**LIT 364-TH Reading Freud***3 credits*

This course 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*. Fulfills Theory, Literature or HMST elective.

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

**LIT 368-TH Queer Literature and Theory**

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. Readings may include the works of such writers, theorists, artists, and philosophers as Oscar Wilde, Michel Foucault, Andre Gide, Freud, Jeannette Winterson, Henry James, Gertrude Stein, James Baldwin, Thomas Mann, Virginia Woolf, David Sedaris; poets may include Whitman, Ginsberg, Hemphill, Hughes, and Rich; filmmakers may include Marlon Riggs, and Michelle Parkerson; and artists may include Deborah Bright and David Wojnarowicz. Fulfills Theory, Literature or HMST elective.

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

**LIT 372-TH Feminist Theories of the Political***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. Fulfills Theory, Literature or HMST elective.

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

**LIT 380 Performance Poetry***3 credits*

This is a 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*. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**LIT 383 Postwar American Fiction***3 credits*

Study salient works of American fiction published in the second half of the twentieth century (primarily in the fifties, sixties and seventies). Discussions 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). Writers 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. Fulfills 300/400-level LIT or HMST requirement.

*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. Fulfills 300/400-level LIT or HMST requirement.

*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 neuroimaging and psychopharmaceuticals, the arts play an ever-more crucial role in situating the mind sciences in contemporary culture. Fulfills 300/400-level LIT or HMST requirement.

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

**LIT 410 True Crime***3 credits*

This course focuses on mainly American and British narratives of true crime in non-fiction, essay, and documentary (as distinct from fictional crime narratives, mysteries, thrillers and detective fiction). Drawing on the earlier discourses of confession, memoir and speculation, true crime first received attention as a form of literature with the publication of Truman Capote's *In Cold Blood* (1966), and has since diversified into a variety of other media, including documentary film, essay, and graphic novel. In this course, students consider how these texts shed light on the process of justice and law enforcement (and their deficiencies), and investigate why stories of real-life murder and mystery strike such a deep chord in their audiences. Through the study of indicative texts and high-profile crimes from the 1950s to the present day, consider how our feelings about real-life crime can help us understand how a culture defines itself by its taboos and transgressors. Fulfills Humanistic Studies elective.

*Prerequisite: one academic course at the 200 level or higher*

**LIT 411 Poetics of Difficulty: Joyce, Yeats, 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*. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate standing*

**LIT 415 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? Fulfills LIT or HMST elective requirement.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate standing*

**LIT 416 Gender and Sexuality in Latinx Literature and Art***3 credits*

Focus on 20th- and 21st-century Latinx literature and art. Students gain an understanding of evolution of the term "Latinx" to refer to an inclusive, diasporic community. Study numerous voices from Puerto Rican, Mexican, Dominican, Cuban and other Latin American migrations to the U.S. Read works by major authors such as: Toma's Rivera, Sandra Cisneros, and Sonia Rivera Valde's. Throughout the course, explore topics such as: identity formation, race, ethnicity, gender, sexuality, community, exile, resistance and assimilation, and political movements. In studying the work of other creative thinkers and the context in which they work/ed, students reflect on the influences and contexts of their own work. Ideological and aesthetic links between literature and the visual arts is explored throughout the semester, making this course particularly relevant for students majoring in any studio practice, critical studies, and art history. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate 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 post-coloniality and religious fundamentalism in theoretical texts. Here the class concentrates on analyzing the intersections of nation, gender/sex/sexuality, class/caste, and race/ethnicity/religion and see how these are represented in the readings. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate standing*

**LIT 433 Freak Lit: Representing 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. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate standing*

**LIT 437 Africans in the New World: The Literature***3 credits*

A 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 introduces students to the diverse perspectives and language expressions in English of Africans globally. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or Post-Baccalaureate 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. Fulfills LIT/CWRT or Humanistic Studies elective.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or*

*Post-Baccalaureate standing*

**LIT 451 The Dawn of 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. The reading list includes fiction by Herman Melville, Mark Twain, Kate Chopin, and Henry James. Also sample recent works of intellectual history and writings by thinkers such as Ralph Waldo Emerson, William James, Elizabeth Cady Stanton, and W.E.B. Dubois. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or*

*Post-Baccalaureate 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 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/ed, 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. Fulfills 300/400-level LIT or HMST requirement.

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

**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. This course 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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**MCLT 247 B Movies***3 credits*

The term "B movie" has taken on numerous definitions in recent years — some equate the phrase with "camp," others with "cult," and others with "inexpensive." This class explores the origins of the B-movie as a marketing tool and its evolution into a film-type with a rough set of criteria. Aesthetic and historical examinations of films by Roger Corman, Orson Welles, Sam Raimi, as well as so-called "anonymous" directors are examined. Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**MCLT 271-IH2 Censored! The 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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. IH-2 requirement or HMST elective.

*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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**MCLT 305 Biology in Pop Culture***3 credits*

This course investigates how science & 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. Fulfills Humanistic Studies elective.

*Prerequisites:* AH 100 and 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 Giles 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. Fulfills Theory requirement or HMST elective.

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

**MCLT 317-TH Media Ethics: News, Ads, and Social Consent***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 ... control? Fulfills Theory requirement or HMST elective.

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

**MCLT 355-TH Reality, Illusion, and the Moving Image***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. Fulfills Theory requirement or HMST elective.

*Prerequisites:* 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. Fulfills Humanistic Studies elective.

*Prerequisite:* one academic course at the 200 level or higher

**MCLT 357-TH Theories of Material Practice***3 credits*

An introduction to critical thought for material practice. Far from being abstract, critical theory has always been about the materials and practices of everyday life: Michel Foucault focused on how human bodies became defined by the physical spaces they moved through, in clinics, asylums, and prisons. Jacques Derrida understood writing, and thereby human thought, through its material substrate, whether etched in stone, inscribed on paper, recorded on film, or stored in magnetic memory on a hard drive. Drawing on these thinkers and others, Theories of Material Practice provides a guide to critical theory for builders, designers, makers, and artists. It focuses on how design and artworks have factored into critical thinking: how, for instance, the separation between Van Gogh's peasant shoes and Warhol's Diamond Dust Shoes signaled for Fredric Jameson the shift from realism to postmodernism; how the system of camera shots in classical cinema exposed for Laura Mulvey the mechanics of patriarchal culture; and how Gilles Deleuze insisted, in general, that artists and philosophers shared in the radical act of creation. Fulfills Theory requirement or HMST elective.

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

**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. 4 subjects of particular concern are Cyber Warfare, Cyber Espionage, Cyber Crime and Cyber Terrorism. However, 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. Fulfills Humanistic Studies elective.

*Prerequisites:* 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. However, 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—yes—games to gain a working knowledge of 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. Fulfills Humanistic Studies elective.

*Prerequisite:* one academic course at the 200 level or higher

**MCLT 388-TH Performance Studies and Cyber Theory***3 credits*

This course 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 perform-activity, 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 looks 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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. Fulfills Humanistic Studies elective.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or*

*Post-Baccalaureate standing*

**MCLT 415 Avant-Garde Film***3 credits*

Every week, students screen films and determine (through class discussion) if the films viewed could be considered experimental, avant-garde, transgressive or subversive in some fashion. Students enhance the discussion further by examining films through various theoretical frameworks (Post-Colonial criticism, feminist criticism, Marxist criticism, etc.) Finally, possibilities for experimental film in the future, what's on the horizon are discussed. Fulfills Humanistic Studies elective.

*Prerequisites: 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. Fulfills Humanistic Studies elective.  
*Prerequisites: 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? Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 201B Scientific Readings: Earth Science***3 credits*

The overall goal of this course is to provide students with an understanding of the structure and composition of the earth, and of the processes that are continuously reshaping it. The course material is presented within the context of plate tectonics, geology's unifying theory. Emphasis is given on how we know what we know and students learn to understand the processes that formed the landscapes that they see around them. Fulfills Natural Science requirement or HMST elective.

*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; students should take either one but not both. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 201E Scientific Readings: Physics for Art and Design***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 are emphasized as a principal tool for understanding and cross-referencing concepts in physics and mathematics. Students 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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 201F Scientific 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 explore the co-evolution of flowering plants and their pollinators, the idiosyncrasies of many of these core species, and their ecosystem services; 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 is discussed. Students research and present unusual topics and observe and interact with a bee hive. Students are challenged to present a poster at a scientific conference on pollinators. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 201G Scientific 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 examined in materials and consider how to exploit. Students 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 nano-scale (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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 210 Environmental Science***3 credits*

Promotes a comprehensive understanding of humankind's interactions (both positive and negative) with the local, regional, and global environment. The first portion 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 highlights in greater depth environmental issues of current and emerging importance. Student-selected discussion topics are key components of this course. Fulfills Natural Science requirement or HMST elective.

*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 or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 229 Biodiversity***3 credits*

An introduction to the science of biodiversity. This course examines 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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 237 Mathematics as Experience***3 credits*

This course covers 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 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. Fulfills Natural Science requirement or HMST elective.

*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 explores how science has been done and the relationship between science and culture. 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 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, 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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 244 Objectivity: Nature, Numbers, and Doubt***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. Students gain sophistication in their reading of individual texts, and to synthesize concepts between scientific domains and historical periods. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 245 The Science of Sustainability***3 credits*

This course is about understanding the fundamental scientific principles upon which life flourishes as expressed in the book "The Way Life Works" by Hoagland and Dodson. In analyzing those principles by examples, students 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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 256 Foundations of a Scientific Worldview***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. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**NSCI 315 Astro-Animation***3 credits*

This is a collaborative course exploring astrophysics through Animation. Meet scientists from NASA Goddard Space Flight Center and 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 course starts with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts are to be developed and translated into animation. The last 5 weeks will be spent on animation and different ways of projections. Trip to NASA and to the Maryland science center will be part of the class. Fulfills Natural Science requirement or HMST elective.

*Prerequisite: Concurrent enrollment in AN 315 required, totaling 6 credits*

## PERFORMANCE STUDIES

**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 earn 6 credits, three academic and three studio, in Humanistic Studies Elective PERF 303 and either studio elective Production (actors, stage managers, assistant director, assistant producer, costumers, publicists) or Technical Design (set, lighting, sound, prop designers, technicians and fabricators). Fulfills Humanistic Studies elective.

*Prerequisite: Concurrent enrollment FA 303 required, totaling 6 credits Enrollment by permission of Instructor only*

**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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**PERF 310-TH Performance Studies: The Prosthetic Body, Urban Ecology, and Cultural Diplomacy***3 credits*

This course examines all types of cultural performances from a variety of perspectives that includes theatre and dance studies; anthropology cultural studies; race, ethnic, gender, and disability studies; postcolonial studies; and global studies. After a basic introduction, we will apply these frames to three specific thematic areas with implications for understanding performance, art, and the humanities in a global context: 1) technology as staging, the prosthetic body, new media and identity, 2) the cultural and natural ecologies of cities, and 3) the tasks of cultural diplomacy that asks how, as artists, we can form new alliances and create new cultural and economic opportunities in the world. In the last section of the course, we will generate a set of short performance scenarios as well as longer performance proposals/scripts that cut across the themes. Key activities will include reading and discussion studio work, fieldwork exercises, response papers, and a collaborative final research project that integrates theory and practice in relationship to Fulfills Theory requirement or HMST elective.

*Prerequisite: one academic course at the 200 level or higher*

**PERF 318-TH Multicultural Theatre***3 credits*

Examines theaters and performances in the context of diverse cultural traditions and communities as they have manifest within and across specific geographies. The theaters will span a varied number of styles, histories, social and political frameworks, and artistic practices. The course focuses on ways in which multicultural theater in the United States can be put in conversation with a variety of global theater forms, practices, and texts. The specific content of the course will vary according to instructor expertise. Fulfills Theory requirement or HMST elective.

*Prerequisite: one academic course at the 200 level or higher*

## 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 Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**PHIL 205-IH1 Medieval and 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 Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**PHIL 251-IH2 The Age of Rationalism and 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. Fulfills IH-2 requirement or HMST elective.

*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, Fulfills IH-2 requirement or HMST elective.

*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. Fulfills IH-2 requirement or HMST elective.

*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 sociopolitical forces that encouraged particular innovations and areas of research, and of course, the effect and reception of these advances as they emerged. Fulfills IH-2 requirement or HMST elective.

*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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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 course 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). Fulfills Theory requirement or HMST elective.

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

**PHIL 322-TH Language and the Limits of Understanding***3 credits*

A course in the philosophy of language and interpretation (hermeneutics) that examines what it is to understand a language, and 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: 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? The thinkers examined may include: Heidegger, Heraclitus, Herodotus, Saint Augustine, Montaigne, and Kierkegaard. Fulfills Theory requirement or HMST elective.

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

**PHIL 325-TH Theories of Madness***3 credits*

This course is 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. It also addresses 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 include ghost stories, mysteries, tales of the occult, detective stories and first person fantasies. Texts 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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. Fulfills Theory requirement or HMST elective.

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

**PHIL 329-TH Deep Ecology: Literature of an 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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 seeks to understand religion as a motivating force, and offer students the opportunity to evaluate it as such. This entails analyzing ideas, arguments and concepts central to religion, or at least many or most religions: the nature of the divine, the afterlife, virtue, the soul, and the like. Other issues of interest to be the interaction of philosophy and theology, the nature of religious language and practice, and the problem of evil. Naturally, a prime consideration in any philosophy of religion class will be the very existence of god, however, consider the prospect of a secular age, and whether humans may be able to live without religion. Fulfills Theory requirement or HMST elective.

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

**PHIL 342 Philosophy and Fiction***3 credits*

This course examines 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 include selections from Soren Kierkegaard and Friedrich 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*. Fulfills 300/400-level LIT or HMST requirement.

*Prerequisite: one academic course at the 200 level or higher*

**PHIL 348-TH Nietzsche in His Time and 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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. Fulfills Theory requirement or HMST elective.

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



**PHIL 352-TH Infinity and 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. Fulfills Theory requirement or HMST elective.

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

**PHIL 353-TH Bioethics: Philosophy, History, and Controversy***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. Fulfills Theory requirement or HMST elective.

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

**PHIL 359 The 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. Fulfills 300/400-level LIT or HMST requirement.

*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 studies 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 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. This course provides students with a new way of looking at their everyday existence. Fulfills Theory requirement or HMST elective.

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

**PHIL 371-TH Contemporary Political Philosophy***3 credits*

Look at issues and authors prominent in 20th and 21st century political theory. Questions considered include: what is the role and place of religion in the modern liberal democracies? How shall liberal democracies negotiate multi-culturalism, 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 may include Charles Taylor, Michel Foucault, Hannah Arendt, Michael Oakeshott, Isaiah Berlin, Martha Nussbaum, among others. Fulfills Theory requirement or HMST elective.

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

**PHIL 382-TH Animal Magic***3 credits*

Engage with the emerging field of animal studies and considers the role played by non-humans in the field of cultural studies, social theory, philosophy and literature. In particular, the history of animal representations in the Western literary tradition, in film, and in popular culture. Also consider the social and cultural implications of pet-keeping, dog shows, animal sacrifice, scientific experimentation, taxidermy, hunting, fur-wearing and meat-eating through recent films, novels, and cultural events that reveal how our interaction with non-human animals shapes the understanding of the human. Fulfills Theory requirement or HMST elective.

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

**PHIL 383-TH Image, Time, Movement: Aesthetic Philosophy of Deleuze in the Light of Bergson***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. Fulfills Theory requirement or HMST elective.

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

## RELIGIOUS STUDIES

**RELG 222-IH1 Eastern Philosophy and 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 the Upanishads and the Bhagavad-Gita, the Buddha's Sermons and biography, Confucius' Analects, and the Tao te Ching. This course 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. Fulfills IH-1 requirement or HMST elective.

*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. Fulfills IH-1 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**RELG 280-IH2 Anthropology of Secularism***3 credits*

Explores the genealogies of secularism, the authoritative nature of secularism and track how it has become one of the disciplining knowledges of the contemporary, and modernity, in general. The course serves to unsettle secularism as the normative mode of inhabiting the world, and instead elaborate how secularism and its power has aligned with racist and other exclusionary practices. The course will chiefly be oriented around the works of anthropologist, Talal Asad, but not only the work of Asad. Students face questions of seminal importance, such as: What happens when religion is allowed to inhabit the space of the public with regards to pluralism, difference, citizenship, and modern subjectivity? This course is a seminar format and will require very close reading of texts by students. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Pre: HMST 101, Frameworks*

**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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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? Fulfills Theory requirement or HMST elective.

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

**RELG 465 Raja Yoga, Spirituality, and 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). Fulfills Humanistic Studies elective.

*Prerequisite: one academic course at the 300 level or higher, or Graduate or*

*Post-Baccalaureate standing*

**SOCIAL SCIENCES****SSCI 202 Personal and 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 Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 215 Social Problems: An 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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 219 Writing Culture: The Craft of 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. Fulfills Humanistic Studies elective.

**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. Fulfills Humanistic Studies elective.

*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 create technologies which generate great wealth yet most of humanity lives in abject poverty. 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 its origins to the present day. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 235 Women and 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. Fulfills Humanistic Studies elective.

*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 socio-economic 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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 240 Perception and 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. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 251-IH2 Ethnographies of Neoliberalism***3 credits*

Explore neoliberalism historically, and its hold in contemporary society. Students read the work, primarily of anthropologists, who detail in their ethnographies, the rise of neoliberalism across the world at the local level. The ethnographies of neoliberalism across the world will demonstrate how neoliberal sensibilities have become foundational to how we relate, respond to and understand topics as seemingly disparate as environmentalism, higher education, art practice, immigration, sexuality, homelessness, indigeneity, health care, globalization, non-governmental organizations, social justice activism, and humanitarianism. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 253-IH2 History of Mind and Consciousness***3 credits*

How can consciousness be explained? Is conscious experience ultimately reducible to matter, to events and causes in the material world, or is mind substantially different from the material

world? The first part of this course examines different accounts of subjective experience, from Descartes to contemporary neurology. We consider contemporary debates concerning whether artificial intelligence provides the right model of the human mind. In the process we ponder famous thought experiments such as "the Chinese room," and the possibility of zombies, creatures that seem to do everything we do, only they don't have minds. The second part of the course focuses on accounts of self-consciousness. In addition to learning theories of self-consciousness and higher order thought in the philosophical tradition, we examine important modern literary and cinematic explorations of self-consciousness. The last third of the course tests past and present interpretations of a famous mind that is super-conscious of its own consciousness, the mind of Hamlet. In groups, students learn and apply the principles of different contemporary schools of psychology in order to develop a persuasive account of Hamlet's self-consciousness and madness. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 254 Death and Dying: The Last Frontier — An Anthropological Approach***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 "common-unity" 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 its impact on society, family, and friends, and the "star" of the drama, the individual. Come share and experience the journey. Fulfills Humanistic Studies elective.

*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. Fulfills IH-2 requirement or HMST elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 284 Family Matters: Yesterday, Today, and Tomorrow***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 & gathering and formal agrarian settings. Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**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. Fulfills Theory requirement or HMST elective.

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

**SSCI 306-TH Capitalism and 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 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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? Fulfills Theory requirement or HMST elective.

*Prerequisites: 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. Fulfills Humanistic Studies elective.

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

**SSCI 322-TH Ethno/graphic***3 credits*

Explore how complex anthropological concepts are conveyed through comics by reading graphic novels as a form of theoretical storytelling. Students identify key themes and narratives that emerge through the graphic novels that demonstrate the nuances and ethnographic details of anthropological fieldwork. Students formulate and create ways to tell stories through visual elements based on short fieldwork exercises at MICA and in Baltimore City using the graphic narrative format as a way of building understanding across cultural, religious, class, ideological and disciplinary divides. Students also learn how to work collaboratively as a team of anthropologists, artists and designers. Many, but not all, of the graphic novels will be based on ethnographic fieldwork in the Middle East and South Asia, thus students will learn about everyday life in these regions of the world. Fulfills Theory requirement or HMST elective.

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

**SSCI 323-TH Globalization and Its Discontents***3 credits*

While our world is divided into continents and nation states, our lives are influenced by factors that originate in far-away locations or that are completely de-territorialized. In this course we will investigate the multifarious interconnections that shape our world, and examine how people, places, practices, materials and ideas are linked across the globe through complex, multifaceted dynamics. This is a seminar course in which we will develop an understanding of globalization through theoretical texts as well as by reading ethnographies on global phenomena such as the ecological crisis and climate change, global migration, the wars on drugs and terror, global racial capital, and transnational indigenous activism. Fulfills Theory requirement or HMST elective.

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

**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. Fulfills Theory requirement or HMST elective.

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

**SSCI 344-TH Gender, Sexuality, and 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. Fulfills Theory requirement or HMST elective.

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

**SSCI 345-TH Activism and 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. Fulfills Theory requirement or HMST elective.

*Prerequisites: 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 Geddes), 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. Theory requirement or HMST elective.

*Prerequisites: 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 status Fulfills Humanistic Studies elective.

*Prerequisite: Earned credit or concurrent enrollment in HMST 101*

**SSCI 428 Globalization and 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. Fulfills Humanistic Studies elective.

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

**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 course includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration.

*Prerequisite: 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.

*Prerequisite: 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.

*Community Engaged Course*

**IL 203 Studio Remix: Illustration for Kids***3 credits*

In this course, students 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. Projects 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 Studio***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, students explore the cross-pollinations, conflicts, enrichments and influences, of unbridled creativity and collaborative applied problem-solving. Total commitment to drawing is 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 course 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 learn to use color to create mood, time and place, emphasis, temperature, drama, etc. They explore objective versus subjective color, psychological color, monochromatic schemes, complementary color schemes and other color arrangements. They also learn how to build suspense with color, create empathy, amuse, disturb, delight, etc.

**IL 203J Studio Remix: Worldbuilding***3 credits*

Create an imaginary world from a plotting narrative. Examine and experiment with maps and diagrams, both realistic and symbolic; explore and create illustrative and narrative art, including their own diagrammatic thinking. Students compose their own short narratives and develop and critique them as cultural constructs, good art, writing, and interesting assets.

**IL 203L Studio Remix: Storyboards***3 credits*

Students learn to use the language of storyboards, how they resemble and are yet are 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*

Devoted to the study of portrait work as it pertains to the illustration field. Assignments are based around portrait work in a range of styles from highly realistic and detailed to minimal and cartoonish.

**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 and Pictures***3 credits*

This course 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 have conventional and non-conventional plots, and utilize a variety of materials, both traditional and nontraditional.

**IL 236 Photography for Illustrators**

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 course explores 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 are examined and analyzed, and students complete a series of assignments based on the material covered in class.

**IL 238 Digital Illustration***3 credits*

In this course, 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 on Adobe Illustrator, and Adobe Photoshop. Crossing software and mixing media are encouraged.

**IL 246 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, as well as cook and draw the food, visiting 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 247 Concept Art**

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 254 Hand Letters***3 credits*

Letter-forms express more than information, they can also convey sensibilities, ideas, and emotions. This course gives students basic language on letter-forms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract.

**IL 262 Painting Techniques for Illustrators***3 credits*

In this course, students 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.

**IL 263 Drawing Techniques for Illustrators***3 credits*

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 learn how to create convincing illustrations of scenes that don't exist in the real world. Students learn to use color and light to realistically portray scenes from fantasy to the future, from historic to prehistoric. Concept artists and character designers learn to visualize their ideas and express them on page or screen. Projects involve envisioning a scenario, gathering research, designing a scene, and creating a finished illustration. A basic knowledge of painting, digitally or with traditional media, is required.

**IL 315 Non-Print Editorial Illustration**

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 328 Advanced Character Design***3 credits*

This course challenges students to utilize their illustration skills to create characters for one of three genres: film, animation, or video games. The course 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 course 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.

**IL 335 Eros**

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 socio-cultural 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 examined and analyzed.

**IL 338 Advanced Digital Illustration**

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, 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. A basic knowledge of Adobe Photoshop is necessary.

*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 346 Sequential Art and Character Development***3 credits*

For students who have already taken Sequential Art and or Character Development, this course combination allows for continuation/expansion 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, coursework is to 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.

**IL 347 Advanced Concept Art***3 credits*

This course 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. This course teaches 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 has 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: 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 socio-cultural issues as they unfold in real time during the course of the semester.

**IL 351 Illustrating for Surface Design***3 credits*

An exploration of the surface design market for illustrators; how to create a collection of repeating patterns, practice hand lettering, and learn to make product mock ups for portfolios covered. Student evaluate what succeeds in the current market and what new avenues there are to fill! This course is a great fit for anyone interested in creating artwork for licensing and products such as journals, greeting cards, textiles, and home goods. Platforms available to have students designs manufactured and ultimately create a final illustrated product to be sold in a pop-up shop.

**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.

*Prerequisite: Senior level Illustration majors only***IL 401 Senior Illustration II***3 credits*

A continuation of IL 400 and completion of the student's senior year. 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. Senior IL majors only.

*Prerequisite: Junior & Senior Illustration majors only***INTERACTIVE ARTS****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. Core techniques common to digital audio workstation environments will be explored using a combination of Adobe Audition and Ableton Live software.



**IA 206 Creative Coding for the Web***3 credits*

Introduces principles and methodologies for developing engaging interactive projects for the web using the Javascript-based creative coding library, p5.js. Students gain a hands-on understanding of the possibilities and limitations of code as a creative medium. Studio time 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 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 course, students are 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 course also introduces MaxMSP, a visual programming language for artists to build complex, interactive works. Students develop a context for their work via lectures, presentations and critiques.

**IA 230 Sound Art***3 credits*

An introduction to the development of sound as an expressive, sculptural, environmental, networked & musical medium. Students are introduced to a broad range of historical, contemporary and hybrid techniques, ideologies and creative approaches used by artists working in the field. Also, this course surveys such pivotal genres of sound art and the avant-garde as: Musique concrète, Tape music, Electroacoustic music, Industrial & Noise music, Ambient, No Wave, IDM, Glitch, etc. Artists and Composers who helped define these genres. Concepts of interactive sound installation, acoustemology, deep listening, live performance, networked music and sound in relationship to video & the internet are also covered.

*Prerequisite: FF 111, 112, or 210*

**IA 235 Handmade Digital Music***3 credits*

Features 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 is central to this course.

*Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing*

**IA 251 Chatbots***3 credits*

Students learn how to program their own Chatbots in AIML and Python. Beginning with a study of ELIZA, students will familiarize themselves with the logic, history, techniques, uses, implications, and art of interactions with text-based Artificial Intelligence. While there are no specific code language pre-reqs, familiarity with a programming language will be very useful.

**IA 252 Network Art***3 credits*

Students learn and apply various new media methods and technologies to create networked art projects. Sound, electronics, games, gaming, play and beyond are used for the creation of participatory net/web events. Students work both individually and collaboratively throughout the semester. Studio work and techniques supplements readings, lectures and discussions on current and historical perspectives on new media, electronic art, systems, and networks.

*Prerequisite: IA 215*

**IA 255 Interactive Spaces***3 credits*

Students learn and apply various media, methods, concepts and technologies to create interactive and/or responsive installations, and investigate the way people relate to objects, people and spaces through the creation of dynamic, site-conditioned projects. Sound, electronics, participation, games, play and beyond are used for the creation of participatory, installation events. Students work both individually and collaboratively throughout the semester.

*Prerequisite: IA 215 or IA 277 or permission of the instructor*

**IA 261 Arduino and Beyond***1.5 credits*

The focus of this workshop is on alternative micro-controllers that are both smaller and larger than the Arduino. The goal is to provide students with alternative form factors, price-points, and functionalities that may be more appropriate to meet the specific needs of their projects. Digispark, Trinket, Teensy, Due, Mega, Feather will each be covered.

**IA 262 Raspberry Pi Workshop***1.5 credits*

Much more powerful than the Arduino, the Raspberry Pi is a physically tiny, full-featured Linux powered computer. Setup, GPIO, networking and interfacing will all be presented. Students will need to purchase their own Rapi.

**IA 263 Code Clinic: c#***1.5 credits*

c# is a general-purpose, object-oriented programming language, used frequently in Unity and web development. This workshop is an introduction to the language and will cover the fundamentals from variables, to methods, to classes with a focus on its application within Unity.

**IA 270 Interactive Fiction***3 credits*

Explores the intersection of interactivity and the written word--encompassing fiction, nonfiction, and poetry. Although many of the works examined in the course contain gameplay mechanics, the course's focus is on the expressive possibilities of interactive storytelling. Students create hypertext narratives using Twine software, but no prior programming experience is assumed.

**IA 277 Robotic Arts Introduction***3 credits*

Introduces the arduino (<http://www.arduino.cc>) micro-controller, sensors, programming and various output devices (lights/sound/motion) as media for art making. Each student creates their own robotic work for presentation at the end of the semester. Studio work is supplemented by lectures/presentations, video, critiques, and readings.

**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 course takes 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 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, micro-sound, aural architecture, noise, hydrophones for underwater recording, building contact microphones and acoustic composition. In addition, students 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 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 learn to build virtual worlds, gain an introduction to asset creation and become familiar with the tool sets and workflows needed to make immersive experiences. No previous digital experience required to enroll in this course.

*Prerequisite: Concurrent enrollment in AN 317 required, totaling 6 credits*

**IA 325 The Art of Electric Light***3 credits*

Make art with various forms of electric light through learning 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 locate their own interests and sensibilities, and develop essential techniques in the medium of contemporary, electric light. In addition, history and context is established through readings and presentations. Final projects are shown publicly at the annual RobotFest in Linthicum.

*Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing*

**IA 340 IA3: Immersive/Interactive***3 credits*

Teaches the skills necessary to create individual and/or collective projects that carefully integrate different types of interactions (person-to-person, person-to-object, object-to-object, medium-to-medium) into compelling, immersive experiences. Playful, Narrative, Political, Experimental, and Hybrid interactive forms and media will be discussed and explored. The effective qualities and effects of the contemporary media environment will be given a critical analysis. Each student makes, presents, and documents three projects throughout the semester in the media of their choosing. Historical, critical and technical content provided via lecture, demo, research and critique.

*Prerequisite: 3 credits of IA*

**IA 344 Blockchain and P2P***3 credits*

The center cannot hold. Emerging collaborative P2P systems have gone beyond the era of transactions between peers doing similar things with shared resources, and have begun to permeate the offline world in fascinating ways. Students explore P2P, Blockchain, and Decentralization as technologies and concepts that are inspiring alternative structures, forms and philosophies in many areas of human interaction. By working directly with existing projects, students learn how to conceptualize, prototype and deploy decentralized P2P networks and experiences in a variety of media; not limited to digital materials and/

or the Internet. They discover their own implementations in the media/forms/meanings of their choosing. It is intended to provide an entry point for any artist or designer intrigued by the potentials of interactions based on a responsible exchange of value without powerful intermediaries acting as arbiters of power, money, and information. The course may involve some work with cryptocurrencies.

**IA 345 Max/Msp/Jitter***3 credits*

A powerful, graphical, multimedia authoring environment for realtime sound and/or video: Max/Msp/Jitter. 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 introduces students to the basics of Max's programming interface and teach students to construct their own patches (custom programs created within Max).

*Prerequisite: IA 215 or IA 277 or permission of the instructor*

**IA 351 Interactive Arts Fab Lab***3 credits*

This course covers the basics of 2D and 3D design fabrication in the MICA dFab lab. Students learn to work with a variety of 3D printers as well as extended techniques integrating the hand made and the digitally printed to create robotic arts, sound, games and new materials projects, and 3D laser scanning. 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 course covers studio recording and editing techniques for in studio and live environments. Students are 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 360 Smart Machines***3 credits*

This is an advanced maker studio with a focus on Artificial Intelligence where students learn to conceptualize, design, prototype and develop personal and/or collaborative code based projects in a variety of media and forms that are programmed to make decisions autonomously from user/environmental interactions. Students are taught fundamentals of AI programming and encouraged to implement projects in the languages, environments and media of their choice; includes lectures, readings, technical demonstrations and critiques tailored to the work developed in class and to support a broad consideration of the techniques, meanings and implications of AI.

*Prerequisite: 3 credits of IA*

**IA 370 Robo Vision***3 credits*

This course includes 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 work with the Leap Motion Controller, Kinect 3d Camera, and Web cams in Processing, Unity, and Max/Msp to create personal and/or collaborative projects. Coursework 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 is used to complete most class projects. Students also have access to variety of electronic music hardware including a large format modular synthesizer, sequencer, MIDI controllers and other tools. The course traces the history of 20th & 21st century electronic music through lectures, guest artists, readings and documentaries. Creative projects follow the students individual interests, while also contributing to a common live performance event at the end of the semester.

**IA 390 Remix as Performance***3 credits*

This course focuses on the use of remixing as an artistic medium. While using audio as the primary medium, the course also focuses on the use of remixing in other media. Creative projects involve sample slicing, video remixing, collage, constructing a DJ set, live remix with a cappella vocals, and free improvisation in a performance setting. Students 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 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 study how media and interactions 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. Students create three self-directed or collaborative projects during the semester.

*Prerequisite: 3 credits of IA***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.

*Prerequisite: Juniors, Seniors, Post-Baccalaureate, and Graduate level students only***IA 475 Robotic Arts: Advanced Studio***3 credits*

This course focuses 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 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**Prerequisite: Senior level Interactive Arts majors only***IA 499 Interactive Arts Thesis II***6 credits**Prerequisite: Interactive Arts majors only***INTERDISCIPLINARY SCULPTURE****IS 200 Introduction to Sculpture***3 credits*

Introduces the 3D 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: Earned credit or concurrent enrollment in FF 130***IS 202 Introduction to Wood***3 credits*

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: Earned credit or concurrent enrollment in FF 130***IS 205 Sculpture Workshop: Moldmaking***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. All necessary materials can be purchased through the MICA store or will be available in the sculpture department.

*Prerequisite: Earned credit or concurrent enrollment in FF 130***IS 206 Material Transmutation and the Evolution of Ideas***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: Earned credit or concurrent enrollment in FF 130*

## IS 207 Projecting Space

3 credits

This workshop will focus on exploring the projected image and its relationship to the construction of expressive space. Students will create spatial artworks and architectural interventions using the projected and moving image.

*Prerequisite: Introductory 3D course (CE 200, CE 201, FB 200, IS 200, or IS 202)*

## 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.

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

## 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. Open to all interdisciplinary sculpture students.

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

## IS 266 Introduction to Newer Genres

3 credits

Offers a studio-laboratory environment for transdisciplinary, 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.

*Prerequisite: FF 130A/B and FF 140A/B*

## 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: Earned credit or concurrent enrollment in FF 130*

## 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: Earned credit or concurrent enrollment in FF 130*

## IS 275 Metal Casting & Foundry Processes

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 or Graduate student standing*

## 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 286 Intro 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.

*Prerequisite: FF 111, 112, or 210*

## IS 287 Sustainable and 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. Eco-logical 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 eco-logical 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: Earned credit or concurrent enrollment in FF 130*

**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.

*Prerequisite: Earned credit or concurrent enrollment in FF 130*

**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 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 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, 3D 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.

*Prerequisite: FF 130A/B and FF 140A/B*

**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 immediate MICA community in a concerted effort to take an active, collaborative, and reciprocal role in community engagement. Students develop ideas for their proposed projects after extensively researching possibilities and conducting self-directed outreach with a given group. Recent projects have worked with the Men's Center in East Baltimore, the Water Treatment Plant in Baltimore, and Baltimore Act Up. Students are encouraged to work collaboratively with the understanding that their artwork will become a critical voice in the engagement with and empowerment of the public sphere. Projects may take the form of site-specific work in or around the City of Baltimore, community collaborations, performances, tours, or other types of interventions. Community Engaged Course

*Prerequisite: 3 credits of 200-level IS course, or Post-Baccalaureate or Graduate standing*

**IS 331 Puppets and 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. May not be repeated for credit.

*Prerequisite: 3 earned credits of 200-level 3D 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. Lab fee: \$75. May not be repeated for credit.

*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 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: IDA 202 (Into to Sound) or IDA 230 (Sound Art) or Permission of Instructor.

*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, this course combines biotech research, speculative thinking, and creative application to explore how to possibly grow the future. This course 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. The strongest project in the class will represent MICA at the BioDesign Summit this summer at the MoMA in NY.

*Prerequisite: IS 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 3D scanning and 3D printing to name a few. In this course, students will examine a myriad of social implications of reproduction and replication including, originality, mass culture consumerism and the authority of the object. Students will be introduced to a variety of processes of mimetic reproduction including traditional mold making techniques, digital printing and 3D scanning.

*Prerequisite: IS 200, or Post-Baccalaureate or Graduate student standing*

**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 367 Furniture Design***3 credits*

An advanced study of wood working and furniture design with a focus on design aesthetics and craft, students will further develop their woodworking skills creating functional and non-functional art. Structure, surface and form will be emphasized, looking at traditional, contemporary and experimental techniques as well as resultant hybrids. Slide discussions, readings and research augment students' studio practice as they build a small body of work through predominantly self-directed projects. New techniques in woodworking and finishing will be introduced weekly.

*Prerequisite: IS 202*

**IS 372 Intermediate and 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: grade of B or better in IS 272.*

**IS 374 Sculpture in an Expanded Format***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: 3 credits of 200-level 3D coursework or*

*Post-Baccalaureate student standing*

**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. We will rejoice in the dubious offspring of the digital and physical. We will hack machines,

*Prerequisite: IS 320*

**IS 381 Green Woodworking***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 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 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.

*Prerequisite: IS 320***IS 425 Concrete Culture: The City as Text***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-Bacalaureate/Graduate student standing***IS 440 Reality TV: Fantasy, Fiction, and Dreams***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 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.

*Prerequisites: IS 320 and SS 415 and permission of instructor***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*

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***PAINTING****PT 201 Introduction to Painting***3 credits*

This course introduces students to the basic principles and techniques of painting. Through a wide range of experiences, students will learn about painting tools, basic color-mixing, composition, form, and spatial relationships. Students will engage with a variety of subjects ranging from still-life, interiors, abstraction, self portraits and the figure.

**PT 202 Color, Pigment, Surface***3 credits*

This course delves deeper into the fundamentals of painting in a more nuanced and particular manner. With a continued emphasis on process, students will explore a range of materials and techniques, gaining a deeper understanding of the tools of painting, color mixing, pigments, varied surfaces, supports and substrates, and the technical challenges of painting in oil or acrylic. Through projects such as still-life, landscape, the figure, abstraction and conceptual concerns, students will develop personal approaches that enhance their formal and individual growth as artists.

**PT 233 Working From Life Untraditionally***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 201 or 202*

**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 2D and 3D 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 201 or 202*

**PT 248 Figure and 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 201 or 202*

**PT 250 Personal Directions***3 credits*

This course is a studio class geared to students who have a sense of commitment to painting. It provides a communal studio experience, providing a supportive and critical environment where students can develop their own voice and direction. This course embraces varied mediums and broad approaches to painting. Students' ideas and work will grow through their own personal experience, as well as, the shared challenges and experiences of their classmates. This course includes individual and group critiques, and slide presentations.

*Prerequisite: PT 201 or 202*

**PT 252 Around Flat: Painting in 2D & 3D**

Reflects the protean nature of painting today. No longer essentially 2-dimensional (if it ever was), painting takes on different forms and mergers with various media and disciplines. In particular, 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, are explored as well. Students can expect to work in hybrid practices that may not involve paint but exhibit an interest in material, surface and process. The course is open from any major and working in any discipline.

*Prerequisite: PT 201 or 202*

**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.

*Prerequisites: PT 202 or PT 200, and DR 252*

**PT 256 Landscape and 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 201 or 202*

**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 201 or 202*

**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 201 or 202*

**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: PT 202, PT 200 or Post-Baccalaureate standing*



**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:* PT 202, PT 200 or Post-Baccalaureate standing

**PT 305 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.

*Prerequisite:* Juniors and Seniors only

**PT 311 Pushing Color: Theory & Practice in Contemporary Painting***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 202, PT 200 or Post-Baccalaureate 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:* PT 201 or 202

**PT 343 Materials, Techniques, and 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 201 or 202

**PT 345 Alchemy of Imagemaking***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 202, PT 200, or Post-Baccalaureate 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:* FF 175, PT 200 or PT 202, *Painting majors only*

**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.

*Prerequisites:* PT 202 or PT 200, and DR 252

**PT 372 Personal Narrative***3 credits*

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.

*Prerequisites:* PT 202 or PT 200, and DR 252

**PT 375 The Figure and 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.

*Prerequisites:* PT 202 or PT 200, and DR 252

**PT 408 Contemporary Concepts in Painting***3 credits*

This class is made up of 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 with formal and conceptual issues and skills and empathizes written and verbal competencies.

*Prerequisites:* PT 202 or PT 200, and DR 252

**PHOTOGRAPHY****PH 232 Black & White Film Photography I***3 credits*

This 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 Photography 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*

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.

*Prerequisite:* PH 262

**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 262 and PH 332

**PH 340 Landscape Photography***3 credits*

This course focuses 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 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 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. Student should have a working knowledge of her/his camera.

*Prerequisite:* Sophomores, Juniors, and Seniors only

**PH 343 Environmentally Concerned Photography***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. Community Engaged Course

*Prerequisite:* PH 232 or PH 262

**PH 345 Contemporary Directions in Photography***3 credits*

Familiarizes students with concepts, aesthetic trends and practice in contemporary fine art photography. The first half of the course examines photography from the mid-1950s 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 & image, and participatory culture.

*Prerequisites: PH 232 and 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. Community Engaged Course

*Prerequisite: PH 232 or PH 262*

**PH 349 Social Documentary Photography***3 credits*

Students photograph, research, and investigate documentary subjects of their own choice to engage in the problems of photographic production and seeing. They analyze and discuss the work of a diverse group of photographic artists, starting with Walker Evans, Dorothea Lange and the Farm Security Administration to contemporary photographers such as Doug Dubois, LaToya Ruby Frazier, Gregory Halpern, Deana Lawson, Sally Mann, and Zoe Strauss. Documentary, photojournalism, and ethics will be examined. Students may work digitally, with film, or a combination of the two.

*Prerequisites: PH 232 and PH 262*

**PH 350 Expanding the Archive: Photography and Collections***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.

*Prerequisites: PH 232 and 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 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 262 and 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.

*Prerequisite: PH 262*

**PH 371 Professional Strategies for Photographers***3 credits*

This 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.

*Prerequisite: Photography majors and concentrators only*

**PH 373 Picturing the Third Dimension***3 credits*

Explore the inherent dimensionality of the photograph, from the physical presence of the print to the expanding relationship between photography and the sculptural form. The photograph, which purports to transmute reality into a fixed 2D realm, can distort, complicate, and tease constructed materials and environments (both physical and digital) to great effect. Similarly, the photograph can quickly become a 3D object with the act of folding a printed image in half. Through a series of assignments, aimed at establishing the technical and critical means by which to investigate what constitutes a photograph, students make work and pose questions that probe the ever-shifting boundaries of the Post-Internet image.

*Prerequisite: PH 262*

**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.

*Prerequisites: PH 232 and PH 262*

**PH 377 Creativity and Intuition in Photography***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 262 and 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.

*Prerequisite: PH 332*

**PH 385 Image and 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 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.

*Prerequisites: PH 332 and PH 345, or AH 332*

**PH394 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 course, students use large format negatives and an ultraviolet light source to produce a final image of pure palladium. With 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.

*Prerequisites: PH 332 and PH 386*

**PH 430 The 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.

*Prerequisites: PH 262 and PH 363*

**PH 490 Senior Thesis Project***3 credits*

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**

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 Processes***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 print-shop environment.

**PR 201 Print Media: Photo-based and Digital Media***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 Letterpress: Chapbooks and Broad­sides***3 credits*

Letterpress: Chapbooks and Broad­sides 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 archetypal 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.

**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.

*Prerequisites: FF 111 or FF 112, and FF 161*

**PR 213 Studio Survey of Printmaking: Intaglio and 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. This course cannot be repeated for credit.

**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.

*Prerequisites: FF 111 or FF 112, and FF 161*

**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.

*Prerequisites: FF 111 or FF 112, and FF 161*

**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.

*Prerequisites: FF 111 or FF 112, and FF 161*

**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. May not be repeated for credit.

*Prerequisites: FF 111 or FF 112, and FF 161*

**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.

*Prerequisites: FF 111 or FF 112, and FF 161*

**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.

**PR 235 Globe Poster Remix***3 credits*

In this artists' intensive, students will traverse the history of the showcard 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 showcard print, from setting wood type to rainbow rolls to handcut 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 works 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 course will introduce students to the craft and tactile beauty of letterpress printing, from traditional hand typesetting to modern polymer platemaking. The course will focus on printing with the Vandercook press and will draw on the rich materials of the Globe Collection at MICA, with its hand-carved blocks and extensive wood type. The course will also trace the history of letterpress printing from moveable type to its current reincarnation as a medium for artists' books, broadsides, posters and commercial work. Students will learn foundation printing skills through a series of projects exploring the multiple techniques possible in letterpress and will expand their understanding with field trips and guest artists. Suggested for printmaking majors and for book arts and printmaking concentrators. May not be repeated for credit.

**PR 294 Historic Papermaking and 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. May not be repeated for credit without permission from instructor.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**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.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**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. Suggested for printmaking majors and for book arts and printmaking concentrators. May not be repeated for credit.

**PR 354 Artist's Books***3 credits*

Introduction course to artist's books will cover the basics of simple book structures, the relationship of text and image, knowledge of papers for bookmaking, digital file set-up, letterpress printing and imposition for book publication. Course objectives include an introduction to tools and basic principles, investigation into materials for successful book production and the use of visual components, placement of text and image, negative space and printing processes. Students learn file preparation using Adobe programs to prepare for printing. The course will review artist's books in the Decker library and other collections. Students are required to purchase a blank notebook to take notes as well as participate in workshop projects throughout the semester.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**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. Benchmark in sewing structures from basic to complex sets a solid foundation for traditional binding. Working through double raised bands— all variations of longstitch, chain stitch and combinations, students will be producing models of listed structures along with covers and board attachments.

**PR370 Advanced Printmaking***3 credits*

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, 2D, and 3D print work. Students make in-class presentations, work from selected readings for discussions and evaluation of work.

*Prerequisite: 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.

*Prerequisite: 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 is a continuation of the Senior Thesis I and will culminate with an exhibition in which students will present their final thesis work.

*Prerequisite: Senior level Printmaking majors only*

**PR 405 Professional Practice for Printmaking***3 credits*

This course prepares students for professional life after graduation through the focused study of the professional print world and employment/career opportunities in the field. This study includes the creation of professional materials and the development of an online presence, exhibition preparation and artwork documentation, entrepreneurship and networking.

*Prerequisite: Junior and Senior level Printmaking Majors only.*

**PRODUCT DESIGN****PRD 101 Introduction to Product Design***3 credits*

Who designs the items we interact with daily: cell phones, athletic shoes, chairs, computers, cars, bikes, headphones, mobile devices, space ship interiors, and even can openers? Product designers are responsible for many of the most exciting products in the world today — products that transcend the sometimes mundane nature of their use. The best new designs incorporate not just beauty and utility but also a deep understanding of the user experience. They integrate sustainable design by minimizing their ecological footprint and maximizing energy and resource efficiency. In this hands-on studio, students learn and apply the fundamentals of the product design process: defining needs, sketching ideas, making physical models, and creating working prototypes that communicate their concepts with power, grace, and confidence.

*Prerequisite: Undergraduates only*

**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' 2D and 3D skills in preparation for future studios.

**PRD 202 Design Studio: Materials and Production***3 credits*

Building on the principles learnt in the previous design studio, this course brings to discussion the material aspects of product design. Through a series of design exercises, students learn how objects and products are made, assembled, and produced, and the reasons behind evident and hidden material choices. They investigate the physical complexity of existing products by disassembling and re-assembling them to understand the relationships of parts to whole, etc. They experience the range of model-making and the various types of models available to designers, from quick sketch mock-ups to working prototypes, to high-quality look-like models, etc. The goal of this studio is to help students achieve fluency in the use of mechanical machines and tools.

**PRD 211 Material Matters***3 credits*

This studio focuses on how the environmental challenges of our time condition the work of product designers. Questions about the need for a sustainable mindset in design and manufacturing, human ecology, or social change, are brought to the table to help students develop individual perspectives on design committed to responsible materiality, user

sensitivity, and social awareness. From that point of departure, this course reviews the basic categories of materials, their properties, and applications in product design, with a focus on functionality, efficiency, performance, and environmental awareness.

**PRD 212 Universal Design***3 credits*

This introductory studio to Human Factors gives students the operational knowledge of the physical, psychological, and behavioral aspects of human interactions with their environment that will help them design new objects and products. Participants learn to be sensitive to how the objects they design complement the strengths and abilities of people who use them, and minimize the effects of their limitations. Built on a number of exercises focusing on Universal Design, Accessibility, and Inclusive Design, this class explores how design must serve the needs of users of all kinds.

**PRD 222 Design Ethics & Sustainability***3 credits*

This studio connects the materiality of products to the principles of environmental sustainability. Students understand the imperative of designing products from cradle to cradle, and the need for efficient pre-design, design, and post-design cycles. This class brings to the fore the basic scientific, economic, cultural, social, and political contexts necessary for designers to work toward a fully sustainable planet. With the support of classic works (like Papanek's *Design for the Real World* or Rachel Carson's *Silent Spring*) and a look into contemporary topics such as nanotechnology and biotechnology, this class will help students develop an ethical and holistic approach to product design. Recommended for students in all design disciplines.

**PRD 225 Design for Play: Toy Workshop***3 credits*

A collaborative studio course where students work in small groups to create toys and playful objects that merge interactive electronics with digital fabrication techniques. Student cohorts will develop their ideas from concept to functional objects. Iterative ideation techniques, Play testing, prototyping methods, and best practices will be introduced. Students are encouraged to develop playful, interactive products that integrate their personal areas of inquiry with contemporary design practice and discourse.

*Prerequisites: IA 277 and PRD 301, or permission from the instructor*

**PRD 301 Design Lab I***3 credits*

Design Lab I is focused on users. Students respond to a project brief developed by an external partner in conjunction with their studio instructor. Potential partners include companies, non-profit organizations, research institutions, government agencies, etc. In addition to the design work of addressing the given project brief, students interact with the studio partner and target user groups as they develop their proposals. Critical feedback and field research are essential components of this class, in which students learn how real organizations respond to their everyday challenges through design.

*Prerequisite: PRD 202 or permission of instructor*

**PRD 302 Design Lab II***3 credits*

As a sequel to Design Lab I, Design Lab II focuses on products emerging from entrepreneurial environments and venues, the startup world, maker communities, etc. Students are assigned to interdisciplinary teams that simulate the operational reality of micro or small enterprises. They participate in the design and development of disruptive products that respond to new market and social opportunities. Baltimore's incipient maker community is a key component of this course, as issues such as small-run production, customized fabrication, team design and dynamics, or digital output manufacturing, take center stage.

*Prerequisite: PRD 301*

**PRD 303 Collaboration + Furniture***3 credits*

Designing a piece of furniture is like designing hundreds of products at once. They are complex devices, meant to make our lives more comfortable and productive. The intersection of the human body and the surfaces it rests itself on, or support itself by, invite a myriad of solutions, materials, and processes. Working with an external industry partner this course will introduce students to the art and process of designing and making prototypes that will be tested and revised using thoughtful design processes and iterative approaches. A focus from conceptual to mass production may be employed. Material and processes foci will be defined by the industry partner(s) and can range from metals to woods to composites to natural materials in small to large quantities.

*Prerequisite: Juniors and Seniors only*

**PRD 311 User-Centered Design Workshop***3 credits*

This is a pivotal class in the program as its main driver is to raise awareness of the value of understanding users in the product design process. Some specific aspects of this course include the engagement with, and study of, different users; the creation of fictional personas that shed light into product usability; and the introduction of ethnographic research methods. Students learn the value of early user focus leading to empirical measurement and testing of product usage in relation to the four stages of the user-centered design process: analysis, design, evaluation, and implementation. Additionally, they experiment with how to apply user research to the different phases of the design process leading to the creation of innovative products.

*Prerequisite: PRD 212 or permission of instructor*

**PRD 312 Entrepreneurship Workshop***3 credits*

The links between design and entrepreneurship are the focus of this workshop, in which students learn key aspects of self-generated businesses enterprises that permeate the spirit of innovation and start-up mentality. By participating in a team project that spans the semester and brings to focus the entrepreneurial process and its social and economic dimensions, students are exposed to the different types of entrepreneurial ventures — small-business venues, innovation clusters, social entrepreneurship, etc. — and review the bases of the entrepreneurial culture including mentorship, networking, risk-tasking, etc.

**PRD 321 Communication Platforms in Design***3 credits*

This processes and methods of communicating design intentions and engaging different audiences are the central focus of this class. Students explore a number of non-digital and digital tools and platforms, including product photography, writing, portfolio development, social networks, and web design. The emphasis is on finding clarity in presenting individual work in different media, and being sensitive to the possibilities and limitations of both digital and non-digital platforms. Recommended for students of all disciplines.

**PRD 401 Design Lab III***3 credits*

The final studio in the Design Lab sequence is at the intersection of market and social systems. Students respond to a given challenge that is strongly dependent upon defining the right context for the design of innovative products. This context is the broadest possible: one of systems and flows that operates invisibly to bring impactful products to mass markets at the global level. The expertise that the sponsoring partner brings to this class is fundamental in helping students understand how to respond to the challenge at hand and develop a working understanding of the role of the product designer in systems-driven, market ecosystems.

*Prerequisite: PRD 302*

**PRD 411 Social Innovation Workshop***3 credits*

With a clear focus on social change toward sustainability, this studio brings to the students' attention the new design paradigms resulting from incipient social experiments in collective participation, collective behaviors, sharing frameworks, and new forms of interacting with people. There is a global culture that generates activities which are intrinsically appealing to more people and often attached to the physical proximity and community interactions that cities offer. In this class, the experience of co-producing something tangible as part of a group of equal peers intersects with Baltimore's social challenges in establishing an overview of the links between the city's pressing social needs and the objects, services, interactions, and behaviors necessary to address them through design.

**PRD 451 Thesis Seminar: Megatrends***3 credits*

The Thesis Seminar is a space where thesis students find their voice and develop original research to fuel their individual investigations. It is a forum for discussion and co-creation that informs individual and collective thinking. It helps students frame their problems and define the conceptual underpinnings of their thesis work. The seminar has a megatrend component that relates to collective ambitions and collective behavior of different kinds, visible across the board and across countries. This component of looking out complements the inward-looking Thesis Seminar as students identify and become familiar with the most current thinking defining the individual and collective behavior of our time and learn how to incorporate it to their thesis investigations.

*Prerequisite: PRD 302, or permission from the instructor*

**PRD 452 Thesis Studio***3 credits*

The Thesis Studio is the culmination of the BFA program and a requirement for graduation. Each student works with a departmental advisor and a number of in-house or external advisors to develop a project resulting from a self-generated investigation. Results are broad and far ranging, from products to furniture, services, culture-driven explorations, products for social impact, etc. The onus of defining and managing the process is on students. The thesis project is an independent endeavor to demonstrate that students have acquired the fluency necessary to join the professional world of product design. Like previous studios, the Thesis Studio is allotted 3 credits, although it is highly personalized and has a greater flexibility of schedules and methodologies.

*Prerequisites: PRD 401 and INT 402*

**PROFESSIONAL DEVELOPMENT****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*

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; business ethics, 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 the Visual Artist**

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.

**SCULPTURAL STUDIES****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.

*Juniors and Seniors only***SS 415 Digital Fab: Studio Research***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 3D printer development, experimental robotic fabrication, parametric weaving, material exploration and development, biomimetics, biofabrication, algorithmic fabrication, experimental 3D input methods, or open research.

*Prerequisite: IS 320 or AD 351 or permission of instructor.***SOCIAL DESIGN****SD 350 Practice-Based Studio***3 credits*

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

*Community Engaged Course*



# **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 FIFTH-YEAR MASTER 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 5309 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 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 the 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, disposition, behavior and performance consistent with program goals and requirements.

**DEGREE PLAN**

All students must meet with the Undergraduate Coordinator for advising each semester. 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.

**The following courses are to be incorporated into the B.F.A.:**

Course Title	Course #	Credits
<b>Choose one course from the following:</b>		
Ancient through Gothic	AH 200	3
Renaissance through 1855	AH 202	3
<b>Choose one course from the following:</b>		
Life Drawing	DR 252	3
Drawing (300-level)	DR	3
World Arts Elective (Asian, African, New World, Oceanic)	AH	3
Digital Arts Elective	AD, AN, GD, IA, or IL	3
3D Elective	CE, FB, or IS	3
Film or Photography Elective	FILM or PH	3
Printmaking Elective	PR	3
Art & Human Development	ED 5200	3
Introduction to Teaching Art in Schools	ED 5202	3
Developing Critical Literacies	ED 5305	3
Strategies for Teaching Art, PreK - 12	ED 5306	3
Introduction to Special Education	ED 5307	3
Teaching Internship I, Field	ED 5308	2
Teaching Internship, Seminar	ED 5308S	1

**The following courses are to be taken in the 5th year:**

Course Title	Course #	Credits
Foundations of Education	ED 5206	3
Visual Thinking in Media, PreK - 12	ED 5304	3
Teaching Internship II, Field	ED 5309	3
Teaching Internship II, Seminar	ED 5309S	3
Educational Theory	ED 5310	3
MAT Studio Thesis I	ED 5490	3
MAT Studio Thesis II	ED 5491	3
MAT Graduate Seminar	ED 5510	1
Internship III: Student Teaching	ED 5520	12
Professional Seminar	ED 5521	1
<b>Total Credits for the M.A. in Teaching:</b>		<b>35</b>

**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.
- 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.
- Criminal Background Check: M.A.T. students must pass the criminal background check 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 to award of the degree.



# **Graduate Programs**

# Graduate 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

#### **Master of Arts**

- Graphic Design
- Illustration
- Social Design
- Teaching (M.A.T)

#### **Master of Arts/Master of Business Administration**

- Design Leadership

#### **Master of Fine Arts**

- Community Arts
- Curatorial Practice
- Filmmaking
- Graphic Design
- Illustration Practice
- LeRoy E. Hoffberger School of Painting
- Mount Royal School of Art
- Photographic and Electronic Media
- Rinehart School of Sculpture
- Studio Art (low-residency)

#### **Master of Professional Studies**

- Business of Art & Design (Online/Low-Residency)
- Information Visualization (Online/Low-Residency)
- UX Design (Online/Low-Residency)



## 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 I	GD 5010	6
Graphic Design MA Studio II	GD 5020	6
Graphic Design MA Workshop	GD 5025	3
Transmedia Type Lab	GD 5530	3
Typography Intensive	GD 5325	3
Open Electives		6
<b>Total for the Master of Arts in Graphic Design:</b>		<b>30</b>

## 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 Studio I	IL 5000	6
MA Lecture & Workshop Series	IL 5020	3
MA Studio Practices	IL 5040	3
MA Studio II	IL 5050	6
Open Electives*		6
<b>Total for the Master of Arts in Illustration:</b>		<b>30</b>

**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 Studio I	SD 5550	6
Social Design Seminar II	SD 5600	3
Social Design Studio II	SD 5650	6
Open Electives		12
<b>Total for the Master of Arts in Social Design:</b>		<b>30</b>

**TEACHING (M.A.T.)**

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
Introduction 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 I, Seminar	ED 5308S	1
Teaching Internship II, Field	ED 5309	3
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
<b>Total for the Master of Arts in Teaching:</b>		<b>63</b>

## DESIGN LEADERSHIP

Today's greatest business challenges require visionaries with the courage to look beyond the surface for answers. In the Design Leadership M.A./M.B.A., you'll master creative approaches to strategic decision-making while also learning how to apply these skills to complex management challenges and business opportunities.

The program is completed in 23-26 months. At the completion of the program, students receive two degrees, a Master of Arts (M.A.) from MICA and a Master of Business Administration (M.B.A.) from the Johns Hopkins Carey Business School. Students earn a total of 66 credits; 24 credits are administered by MICA; the remaining 42 by Hopkins. Students begin the program in a MICA-run, 3-credit, summer intensive called Foundations of Design Leadership; which assists the heterogeneous student cohort in gaining a basis of shared knowledge, skills and nomenclature. In the fall, students enroll in classes available through JHU's Carey Business School part-time M.B.A. program and MICA's M.A. in Design Leadership curriculum.

### REQUIREMENTS FOR THE M.A./M.B.A. IN DESIGN LEADERSHIP

Course Title	Course #	Credits
<b>M.A. Course Requirements</b>		
Foundations of Design Leadership	DESLD 5000 (BU.475.601)	3
Intersections of Business and Design I	DESLD 5505	1.5
Intersections of Business and Design II	DESLD 5506	1.5
Collaboration	DESLD 5510	2
Creativity and Innovation	DESLD 5520	2
Cultural Relevance and Awareness	DESLD 5530	2
Forecasting and Realization	DESLD 5540	2
The Competitive Advantage I	DESLD 5550	3
Prototyping	DESLD 5560	2
Sustainability and Social Responsiveness	DESLD 5570	2
The Competitive Advantage II	DESLD 5580	3
<b>M.B.A. Course Requirements</b>		
Business Communication	BU.120.601	2
Negotiation	BU.121.610	2
Business Leadership and Human Values	BU.131.601	2
Business Law	BU.132.601	2
Leadership in Organizations	BU.142.620	2
Accounting & Financial Reporting	BU.210.620	2
The Firm & the Macroeconomy	BU.220.610	2
Economics for Decision Making	BU.220.620	2
Corporate Finance	BU.231.620	2
Investments	BU.232.701	2
Information Systems	BU.350.620	2
Marketing Management	BU.410.620	2
Statistical Analysis	BU.510.601	2
Decision Models	BU.520.601	2
Operations Management	BU.680.620	2
Business Electives		12
<b>Total for the M.A./M.B.A. in Design Leadership:</b>		<b>66</b>

DESLD = MICA designated course codes / BU = JHU Carey designated course codes

## 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
<b>Total for the Master of Fine Arts in Community Arts:</b>		<b>63</b>

## 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
Writing Elective		3
Liberal Arts Elective		3
Open Electives		6
<b>Total for the Master of Fine Arts in Curatorial Practice:</b>		<b>60</b>

## 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
Filmmaking Electives	FILM or JHU	18
Liberal Arts Electives		12
<b>Total for the Master of Fine Arts in Filmmaking:</b>		<b>60</b>

## 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
Visiting Designers I	GD 5505	3
Design Studio II	GD 5550	3
Visiting Designers II	GD 5555	3
Design Studio III	GD 6500	3
Visiting Designers III	GD 6505	3
Design Studio IV	GD 6550	3
Visiting Thesis Critics	GD 6555	3
Thesis Writing	CRT 5619	3
Liberal Arts Electives		9
Studio Electives		24
<b>Total for the Master of Fine Arts in Graphic Design:</b>		<b>60</b>

## 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	6
MFA Studio II	ILP 5650	6
Entrepreneurship	ILP 5740	3
MFA Thesis I	ILP 5800	9
MFA Thesis II	ILP 5850	6
Thesis Formats	ILP 5860	3
Liberal Arts Electives		6
Studio Electives		15
<b>Total for the Master of Fine Arts in Illustration Practice:</b>		<b>60</b>

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 millennia 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
<b>Total for the Master of Fine Arts:</b>		<b>60</b>

MOUNT ROYAL SCHOOL OF ART

Mount Royal School of Art is a multidisciplinary 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
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
Graduate Survey of Contemporary Art, Design & Theory	AH 5582	3
Liberal Arts Electives		9
Studio Electives		3
<b>Total for the Master of Fine Arts:</b>		<b>60</b>

## PHOTOGRAPHIC & ELECTRONIC MEDIA

MICA's M.F.A. in Photographic & 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 (upto 4K), sound, and lighting equipment. Graduates are prepared to add to the discoursesurrounding contemporary art as exhibiting artists, faculty, and critics.

### REQUIREMENTS FOR THE MASTER OF FINE ARTS IN PHOTOGRAPHIC & ELECTRONIC MEDIA

Course Title	Course #	Credits
Practicum I	PH 5575	3
Practicum II	PH 5576	3
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 III	PH 6525	3
Practicum IV	PH 6526	3
Liberal Arts Electives		12
<b>Total for the Master of Fine Arts in Photographic &amp; Electronic Media:</b>		<b>60</b>

## 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
Rinehart Sculpture I	SC 5570	9
Rinehart Sculpture II	SC 5571	9
Rinehart Practicum I	SC 5580	3
Rinehart Practicum II	SC 5581	3
Rinehart Practicum III	SC 6520	3
Rinehart Practicum IV	SC 6521	3
Rinehart Sculpture III	SC 6570	9
Rinehart Sculpture IV	SC 6571	9
Liberal Arts Electives		12
<b>Total for the Master of Fine Arts:</b>		<b>60</b>

## STUDIO ART

MFAS 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
MFA Studio I	FA 5500	5
MFA Studio II	FA 5501	2
MFA Winter Session	FA 5501A	1
MFA Studio III	FA 5502	3
MFA Studio IV	FA 5600	5
MFA Studio V	FA 5601	2
MFA Winter Session II	FA 5601A	1
MFA Studio VI	FA 5602	3
MFA Studio VII	FA 6500	5
MFA Studio VIII	FA 6501	2
MFA Winter Session III	FA 6501A	1
MFA Studio IX	FA 6502	3
MFA Studio X	FA 6600	5
MFA Thesis	FA 7000	4
Critical Studies I	AH 5570	1
Critical Studies II	AH 5670	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
Professional Practice	ED 5522	1
Professional Practice 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
<b>Total for the Master of Fine Arts in Studio Art:</b>		<b>60</b>



**MASTER OF PROFESSIONAL STUDIES****BUSINESS OF ART & DESIGN (ONLINE/LOW-RESIDENCY)**

The Master of 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.

**REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES  
IN THE 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
<b>Total Program Credits:</b>		<b>30</b>

## INFORMATION VISUALIZATION (ONLINE/LOW-RESIDENCY)

Students in the Master 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 inter-disciplinary 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.

REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES  
IN INFORMATION VISUALIZATION

Session	Course	Course #	Credits
Residency 1	Residency 1	MVIS 5001	1
	Design Bootcamp	MVIS 5103	1.5
Intensive 1	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
	Visual Cognition and Perception	MVIS 5201	2
Session 4	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
<b>Total Program Credits:</b>			<b>30</b>

## UX DESIGN (ONLINE/LOW-RESIDENCY)

Students in the Master 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 inter-disciplinary 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.

**REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES IN UX DESIGN**

Session	Course	Course #	Credits
Virtual Residency		MUXD 5000	-
Session 1	Foundations of UX Design	MUXD 5100	3
Session 2	Human-Machine Interaction and Usability	MUXD 5102	3
Session 3	Technology Intensive	MUXD 5101	2
Session 4	Prototyping	MUXD 5103	2
Session 5	UX Design Lab I: Users	MUXD 5201	4
Residency		MUXD 5001	1
Session 7	UX Design Lab II: Utility	MUXD 5202	4
Session 7	UX Design Lab III: The Industry Challenge	MUXD 5203	4
Session 8	UX Business Basics	MUXD 5104	2
Session 9	Thesis and Reflection	MUXD 5300	5
<b>Total Program Credits:</b>			<b>30</b>

## GRADUATE CONCENTRATIONS

## CRITICAL STUDIES CONCENTRATION

To successfully complete the Critical Studies concentration, students must complete 15 credits in one of the three categories: History, Theory, or Criticism/Practice.

**REQUIREMENTS FOR CRITICAL STUDIES CONCENTRATION****HISTORY**

Course Title	Course #	Credits
<i>Complete 15 credits from the following courses:</i>		
History of Photography	AH 332	3
Baroque Art in Italy	AH 336	3
Islamic Art & Architecture	AH 340	3
History of Graphic Design	AH 341	3
Art History and Its Methods	AH 345-TH	3
Medieval Art & Architecture	AH 348	3
History of Modern Design	AH 358	3
History of Africana Art	AH 360	3
Problems in Contemporary Art	AH 370	3
History of Film	AH 390	3
Twentieth Century Latin American Art	AH 403	3
Aspects of Contemporary Art	AH 412	3
Modern/Contemporary Chinese Art	AH 419	3
The Artist's Studio: Renaissance - Today	AH 424	3
Race, Space and Place	AH 453	3
Gods, Graves, and Scholars	AH 458	3
Seeing After Freedom	AH 462	3
Contemporary Asia thru Postcolonial	AH 464	3
Visual Culture of 9/11	AH 467	3
Women in the History of Art	AH 472	3
Making Medieval Books	AH 5430	3
Postwar Italian Cinema	AH 5545	3
Survey of Contemporary Art, Design, & Theory	AH 5582	3
Using Critical Theory	CRT 5500	3
Crisis Century I	CRT 5524	3
Crisis Century II	CRT 5525	3
Reading Literature for Artistic Inspiration	CRT 5580	3
Graduate Colloquium	CRST 5650	3
Critical Seminar I	ILP 5500	3
Critical Seminar II	ILP 5550	3
Trans/Feminism	LIT 330-TH	3
Masculinity	LIT 361-TH	3
Queer Literature and Theory	LIT 368-TH	3
Environmental Literature	LIT 442	3
Gender in Film	MCLT 412	3
Religion and American Consumerism	RELG 369-TH	3

## THEORY

Course Title	Course #	Credits
<b>Complete 15 credits from the following courses:</b>		
Contemporary Architectural Criticism	AH 379-TH	3
Race, Space and Place	AH 453	3
Contemporary Asia through Postcolonialism	AH 464	3
Design Theory and Practice	CRT 5402	3
Using Critical Theory	CRT 5500	3
Aesthetics & Critical Theory I	CRST 5504	3
Aesthetics & Critical Theory II	CRST 5550	3
Graduate Colloquium	CRST 5650	3
Critical Race Theory	HMST 315-TH	3
Queer Literature and Theory	LIT 368-TH	3
Media Ethics	MCLT 317-TH	3
Performance Studies and Cyber Theory	MCLT 388-TH	3
Avant-Garde Film	MCLT 415	3
Infinity and the Sublime	PHIL 352-TH	3
Bioethics	PHIL 353-TH	3
Contemporary Political Philosophy	PHIL 371-TH	3
Animal Magic	PHIL 385	3
Activism and Social Theory	SSCI 345-TH	3

## CRITICISM/PRACTICE

Course Title	Course #	Credits
<b>Complete 15 credits from the following courses:</b>		
Archive/Museum/Gallery	AH 395	3
Exhibition Development Seminar	AH 405	3
Intermediate Poetry Workshop	CWRT 326	3
Writing the Short Film	CWRT 347	3
Intermediate Fiction Writing Workshop	CWRT 365	3
Advanced Creative Writing: Literary Fiction	CWRT 403	3
Advanced Creative Writing: Writing History	CWRT 468	3
Graduate Writing: Curating Ideas	CWRT 5017	3
Reading and Writing Graphic Narratives	CWRT 5410	3
Creative Writing for Illustrators	CWRT 5510	3
Talk About Art, Design and Media	CWRT 5513	3
Graduate Screenwriting	CWRT 5522	3
Finding Words: The Artist Statement	CWRT 5559	3
Design/Writing/Research	CRT 5574	3
Thesis Writing	CRT 5619	3
Intercultural Practices	CP 5800	3
Graduate Seminar in Curatorial Practice	CP 6100	3
Critical Seminar II	ILP 5550	3
Publishing Culture	HMST 5600	3
Philosophy and Pedagogy	ED 5533	3

## CURATORIAL PRACTICE CONCENTRATION

A total of 12 credits are required for a concentration in Curatorial Practice.

## REQUIREMENTS FOR CURATORIAL STUDIES CONCENTRATION

Course Title	Course #	Credits
<b>Complete 12 credits from the following courses:</b>		
Archive/Gallery/Museum Practice	AH 395	3
Exhibition Development Seminar	AH 405	3
Intercultural Approaches to Curatorial Practice	CP 5800	3
Graduate Seminar in Cultural Practice	CP 6000	3
Design/Writing/Research	CRT 5574	3
Critical Voices	CRST 5525	3
Publishing Design	GD 312	3
Advanced Publication Design	GD 5512	3
Publication Culture	HMST 5600	3



# **Graduate Course Descriptions**

## ART EDUCATION

**ED 5200 Art and Human Development***3 credits*

Considers the role of art in human development. In the broadest sense, the course considers why human beings make and respond to art, and the multiple ends the arts can serve. In more specific ways, this course explores specific theories that shed light on the relationship between art and child/adolescent development and considers ways in which the visual arts can facilitate growth and transformational learning in K-12 settings.

*Prerequisite: Earned credit or concurrent enrollment in ED 5202. Consent required for other students.*

**ED 5202 Introduction to Teaching Art in Schools***3 credits*

Equal parts seminar discussion and site visits, this course serves as an investigation into the art of teaching. Students are taken into the art classrooms of elementary and secondary schools in the Greater Baltimore area. Sites are selected to expose students to the diverse situations and settings in which art instruction and learning occurs. MICA students are asked to make observations focused on the school setting, teacher and students, along with the process and content of the lesson. Seminar discussions serve to direct students to make meaning of the observations and the relationship between what was seen. The course, through reading, writing, discussions and presentations, is intended to form and inform the students' beliefs and maturing philosophy of teaching. Travel to school sites required. Earned B or better is required for advancement in B.F.A./M.A.T. Parts of course require meetings off-campus

**ED 5202S Intro Teaching Art in Schools***1.5 credits*

Equal parts seminar and site visits, this course serves as an investigation into the art of teaching in urban contexts. Students are taken into the art classrooms of elementary and middle schools and programs in Baltimore City. Sites are selected to expose students to the diverse situations and settings in which art instruction and learning occurs. Participants are asked to make observations focused on the school setting, teacher, and students, along with analyzing the process and content of lessons. The course—through reading, writing, discussions, and presentations—is intended to form and inform the students' beliefs and maturing philosophies of teaching. The course focuses on teaching and learning in grades preK-8. Requirement for incoming summer M.A.T. students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's M.A.T. Program.

*Prerequisite: M.A.T. students only (undergraduate and graduate)*

**ED 5206 Foundations of Education***3 credits*

Surveys historical and philosophical roots of the American educational system is designed to give the future teacher of art a broad picture of the profession. The purpose of this course is to provide students with a working knowledge and overview of the history of education and art education from about 1800-1990, becoming familiar with some research methodologies and processes, and developing an aptitude for historical and visual inquiry. Participants in this course examine the philosophies, historical movements, government influence, administrative logistics, social issues, curriculum foundations, reform movements and their influence on today's American public (art) education. Throughout this process participants develop and refine their personal philosophies of education with the intent of making them the basis of their teaching portfolio and practice. Earned B or better required for advancement to ED 5520.

*Prerequisite: M.A.T. students only (undergraduate and graduate)*

**ED 5304 Visual Thinking in Media, PreK-12***3 credits*

Translating art education theory into practice, this course centers on studio practice with materials and media appropriate for use with children and adolescents in the schools. The course provides prospective art teachers with skills, methods, insight and confidence for developing visual thinking through student artistic expression. From studio explorations, class discussions, examination of young people's artwork in various media, journal reflection, and readings prospective teachers create a studio teaching archive of research, experimentation, curriculum ideas, prototypes, safety notes, procedural and implementation applications, and artist exemplars for media used in school settings. Earned B or better required for advancement to ED 5520.

*Prerequisite: M.A.T. graduate students only*

**ED 5305 Developing Critical Literacies***3 credits*

Includes "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. Earned B or better required for advancement in B.F.A./M.A.T.. Fulfills Graduate Liberal Arts requirement

*Prerequisite: M.A.T. graduate students or permission from Coordinator for Undergraduate Art Education*

**ED 5306 Strategies for Teaching Art***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, literacy development through language, 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 and academic language, and different ways of knowing and thinking in art.

*Prerequisite: M.A.T. graduate students or permission from Coordinator for Undergraduate Art Education*

**ED 5306S Strategies for Teaching Art K-12***1.5 credits*

Participants in this P-12 methods course explore strategies for building a sense of community in the classroom, identify sources for meaningful engagement with art, and learn about strategies that deepen engagement from guest speakers. One's own studio expertise is translated into teaching expertise through the semester-long construction of a unit of study. Students develop unit materials including research on art works and artists, form an elegant problem, experiment with materials, create prototype(s), design teaching visuals, project assessment processes and criteria, and write a unit plan with ideas for adapting the unit to different grade levels. Requirement for entering summer M.A.T. students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's M.A.T. Program.

*Prerequisite: M.A.T. students only (undergraduate and graduate)*

**ED 5307 Teaching Special Education***3 credits*

Focuses on the nature and intent of the laws which govern educational practice in regard to exceptional learners. Students will gain insights into the special needs and learning profiles of exceptional populations. The course nurtures students' learning on a variety of instructional strategies and helps them to develop art experiences, which enable learners with special needs to fully participate in a visual arts program.

*Prerequisite: M.A.T. graduate students or permission from Coordinator for Undergraduate Art Education*

**ED 5307S Introduction to Special Education***1.5 credits*

This course is 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 course includes seminars, guest presenters, field experiences and a research project. Focus is on learners in elementary and middle school settings. Requirement for entering summer M.A.T. students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's M.A.T. Program.

*Prerequisite: M.A.T. students only (undergraduate and graduate)*

**ED 5308 Teaching Internship, Field***2 credits*

Serving as a gateway into the Internship experience, the emphasis of this course is based in further developing and extending the tools and strategies learned in previous courses, grounding theory and knowledge in practical field application within the art classroom. This course, in concert with a practicum experience in an art classroom, provides students with a foundational experience in conceptualizing, planning, implementing and assessing art experiences for young people. To this end, students will conceptualize, develop and teach segments of lessons, culminating in the teaching of one complete solo/pair lesson.

*Prerequisite: M.A.T. graduate students or permission from Coordinator for Undergraduate Art Education*

**ED 5308S Teaching Internship I, Seminar***1 credit*

Serving as a gateway into the Internship experience, the emphasis of this course is based in further developing and extending the tools and strategies learned in previous courses, grounding theory and knowledge in practical field application within the art classroom. This course, in concert with a practicum experience in an art classroom, provides students with a foundational experience in conceptualizing, planning, implementing and assessing art experiences for young people. To this end, students will conceptualize, develop and teach segments of lessons, culminating in the teaching of one complete solo/pair lesson. Earned B or better required for advancement in B.F.A./M.A.T..

*Prerequisite: M.A.T. graduate students or permission from Coordinator for Undergraduate Art Education*

**ED 5309 Internship II: Field Art Integration MCCR***3 credits*

Internship II: Fieldwork in conjunction with Curriculum Design Seminar. Earned B or better required for advancement to ED 5520.

*Prerequisite: M.A.T. graduate students only. Department consent required*



**ED 5309S Internship II Seminar: Curriculum Design***3 credits*

Curriculum Design Seminar will be in conjunction with Internship II: Fieldwork. This course will prepare students to teach interdisciplinary lessons and units. Interdisciplinary teaching makes connections between the visual arts and other content areas through the exploration of big ideas, themes, concepts, and essential questions with the goal of fostering deeper and more integrative learning. A theoretical overview of curriculum design, as well as engaging with school-wide curriculum will establish the developmental context in which interdisciplinary connections can be made. Reading and working sessions will support the planning of interdisciplinary units/lessons. Special emphasis is given to learning theories related to developing various “literacies” in the visual arts curriculum. A requirement of the course is to include language development activities as important components of instruction. Students will continue their development as teachers during their field-based practice that requires collaboration, research, planning, implementation, and

*Prerequisite: M.A.T. graduate students only*

**ED 5310 Educational Theory in the Arts***3 credits*

Integrates key concepts and skills required to implement art instruction in the K-12 art classroom from the perspectives of scientific research in educational psychology, qualitative research, and aesthetic theory in the arts. Topics include: A holistic look at developmental characteristics and needs of learners (Castro, 2012); Strategies to engage students in critical and creative thinking and problem solving (Brookfield, 2005; Freedman, 2010; Marshall, 2010); Behavioral, cognitive, social cognitive approaches and teaching (Davis et al, 2015); Strategies for developing student-centered strategies of instruction (Freedman, Marshall, 2010; Milbrandt et al., 2004); Socio-cultural diversity (Milbrandt et al, 2004); Management strategies (Milbrandt et al., 2004; Marshall & D'Adamo, 2011); Motivational strategies (Heid, 2008); Characteristics of effective teachers; Assessment tools and processes (Beattie, 1999); and grounded theory of educational psychologists (Davis et al., 2015). B or better required for advancement to ED 5520.

*Prerequisite: M.A.T. graduate students only*

**ED 5510 Graduate Seminar***1 credits*

This course is a special topics seminar with faculty and guest lecturers and workshops. M.A.T. Graduate Seminar consists of a series of sessions that focus on specific topics and issues dealing with theory and practice in art education. Presenters include MICA faculty members, renowned contributors to the field, and practicing artist-teachers who have particular expertise in specific aspects of art education. Students read art education articles and research studies related to a topic of their choice and present to their peers.

*Prerequisite: M.A.T. Graduate students only*

**ED 5520 Internship III: Student Teaching***12 credits*

Made up of three parts: field experience, professional seminar, and reflective practice. Field experience is a full time practicum in which MICA student teachers teach in area elementary and secondary schools under the direct supervision of cooperating teachers. The cooperating teachers in the schools will guide the students' gradual assumption of the full time responsibilities of their role as art teachers. An M.A.T. faculty member supervises a student teacher in both of his/her/their placements. Supervisors will support student teachers with lesson planning and will conduct a minimum of six observations throughout the semester. Some observations will be on-site and some will be via video recording. All observations will include a pre-conference, written standards-based feedback, self-reflection from the student teacher, and a post-conference meeting. M.A.T. supervisors will provide evaluative feedback with each observation and at the end of each placement. Student teachers will receive daily, mid-term, and final feedback from their

*Prerequisite: M.A.T. graduate students only*

**ED 5521 Professional Seminar***1 credit*

Made up of three parts: field experience, professional seminar, and reflective practice. Field experience is a full time practicum in which MICA student teachers teach in area elementary and secondary schools under the direct supervision of cooperating teachers. The cooperating teachers in the schools will guide the students' gradual assumption of the full time responsibilities of their role as art teachers. An M.A.T. faculty member supervises a student teacher in both of his/her/their placements. Supervisors will support student teachers with lesson planning and will conduct a minimum of six observations throughout the semester. Some observations will be on-site and some will be via video recording. All observations will include a pre-conference, written standards-based feedback, self-reflection from the student teacher, and a post-conference meeting. M.A.T. supervisors will provide evaluative feedback with each observation and at the end of each placement. Student teachers will receive daily, mid-term, and final feedback from their supervisors.

*Prerequisite: M.A.T. graduate students only*

**ED 5538 Urban Teaching Seminar***1 credit*

Taken concurrently with internship in Baltimore city Title I Schools, the Urban Teaching Seminar focuses on theory and practice in urban art education contexts. The course is designed for participants to reflect on and analyze their own experiences and observations as interns, as mediated by consideration of specific topics and issues dealing with learners in high-needs urban schools. Relevant readings, discussion, and presentations on selected topics are the primary instructional activities of the seminar. Requirement for M.A.T. students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's M.A.T. Program.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**ED 5553 Arts-Based Research***3 credits*

This course explores visual and artistic research methodologies and methods from fields such as: anthropology, geography, ethnography, critical sociology, film, media, visual and performing arts, and education.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**ED 5611 Issues in Contemporary Art & Art Education***1.5 credits*

This seminar course is an examination of themes, issues, theories, and practices found in contemporary art and art education. Participants attend and critically respond to on-site presentations given by visiting artists, critics, educators, and theorists. Through selected readings, reflective and analytical writing, and discussion, the course is a forum for conversation and debate about current thought in art practice and teaching, and the application of contemporary trends in both particular and diverse teaching contexts. Requirement for incoming summer M.A.T. students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's M.A.T. Program.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**ED 6524 Art Education Professional Seminar IV***1 credit*

This seminar course provides three options for research. The first option focuses on issues of pedagogy related to the college teaching of art; the second focuses on pedagogy related to the K-12 teaching of art; and the third option examines the various aspects of a career of an exhibiting artist. The work in the course includes peer presentations and assigned research and reflective writings, and extends over the course of an academic year.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**FA 5590 M.A.T. Studio Thesis I**

3-6 credits

This is a graduate level studio independent requiring 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 M.A.T. students, the studio work is typically completed independently during the third semester. Thesis shows are held annually early in the fall and spring semesters. Required for all M.A.T. students. Substitution with MICA summer programs or alternative advanced electives requires the permission of the art education graduate director.

*Prerequisite: M.A.T. graduate students only*

**FA 5591 M.A.T. Studio Thesis II**

3-6 credits

This is a graduate level studio independent requiring 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 M.A.T. students, the studio work is typically completed independently during the third semester. Thesis shows are held annually early in the fall and spring semesters. Required for all M.A.T. students. Substitution with MICA summer programs or alternative advanced electives requires the permission of the art education graduate director.

*Prerequisite: M.A.T. graduate students only*

**ART HISTORY****AH 5430 Making and Using Books in the Middle Ages**

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 several trips to the Walters Art Museum to view manuscripts firsthand.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**AH 5472 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 course is suitable for advanced undergraduate and graduate students.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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.

*Prerequisite: Illustration M.A. students only*

**AH 5582 Graduate Survey of Contemporary Art, Design, and 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. Critical Studies Concentration - A, Grad. Liberal Arts Electives

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CERAMICS****CE 5500 C-Lab: A Ceramics Think Tank**

3 credits

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

**COMMUNITY ARTS****MFACA 5520 Community Arts Seminar I**

6 credits

MFACA students 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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**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. Students exhibit, otherwise showcase and/or apply their work within a variety of possible community-based venues. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**MFACA 5620 Community Arts Seminar II***6 credits*

MFACA students 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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**MFACA 5640 Community Arts Residency II***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, and receive ongoing supervision and support from the MFACA faculty, guest artists, and critics. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**MFACA 5700 Making Art in Community III***12 credits*

MFACA's 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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

**MFACA 5710 Making Art In Community IV***12 credits*

MFACA's 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. Community Engaged Course

*Prerequisite: M.F.A. Community Arts students only*

## MFACA 5800 MFACA Thesis

3 credits

The primary expectation for this course is the presentation of a body of work, as part of two related thesis exhibitions, which is grounded in advanced-level theory and practice. Work is subject to evaluation by the thesis committee. Successful completion of the M.F.A. degree includes 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. Community Engaged Course  
*Prerequisite: M.F.A. Community Arts students only*

### CRITICAL STUDIES

#### 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. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

#### CRST 5550 Aesthetics & Critical Theory 2

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. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: AH 201, or Graduate or Post-Baccalaureate standing*

#### CRST 5600 Graduate Colloquium 1

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. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Open to Graduate, Post-Bac, and Senior level students only, or permission of instructor*

## CRST 5650 Graduate Colloquium 2

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. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

### 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. Students are required to respond each week to intensive writings by contemporary and historic designers, critics, and theorists. This course prepares students for framing and producing an independent thesis project. Critical Studies Concentration - B, Grad. Liberal Arts Electives. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

#### CRT 5500 Using Critical Theory

3 credits

This course 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? Fulfills Graduate Liberal Arts requirement

#### CRT 5504 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. Fulfills Graduate Liberal Arts requirement

**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. Critical Studies Concentration – A, Grad. Liberal Arts Electives. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate, Post-Bac, and Senior level students only, or permission of instructor*

**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 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. Critical Studies Concentration – A, Grad. Liberal Arts Electives. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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 integrate photography more broadly into social and artistic discourses linked with a modernity both compulsively interested in visual 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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5534 Media in the 1990s***3 credits*

So called ‘new media’ proliferated in the 1990s. 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, the digital, the virtual, the simulated, 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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5540 Cities, Movements, and Social Justice***3 credits*

Designed to provide students with the critical and analytical tools needed to engage productively with contemporary urban social justice movements. Focus on exploring the contested intersections of space, urban development, economic justice, inequality, housing, sustainability, displacement, education, and structural racism. In addition to understanding the underlying political economy of these intersections, explore the structure and strategies of the popular movements organizing to contest the inequities and injustices across this theoretical landscape. Primarily, but not exclusively, concentrate on case studies and analyses drawing on recent experiences in the United States and especially from Baltimore City. Fulfills Graduate Liberal Arts requirement

**CRT 5545 We+ Social Justice***3 credits*

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 where students 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 is dedicated throughout the semester to evaluating student writing up close. Thesis students will apply the writing exercises to their thesis work. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5575 Native American Studies**

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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5580 Reading Literature for Artistic Inspiration***3 credits*

In seminars, studio visits, and online discussion forums, students reflect on how and why particular works of literature might inspire developments in their own art and design practice. Final papers are about how reading of literature has affected and been affected by creative production and studio practice during the semester. Critical Studies Concentration - A, Grad. Liberal Arts Elective. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5581 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. 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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate students only*

**CRT 5610 Visualizing Baltimore: Exploring Community-Grounded Social Change***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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate students only*

**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. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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. Fulfills Graduate Liberal Arts requirement

**CRT 5624 Critical Studies Seminar: Hoffberger**

Through readings and active dialogue, this seminar helps students develop their ability to conceptualize, articulate, and integrate into their particular painting practice what they determine to be its central critical issues. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Concurrent Enrollment Required in Hoffberger Painting I-IV (PT 5550A, 5551A, 6550A or 6551A)*

**CRT 5635 Graduate Reading Seminar***3 credits*

This course offers a different topic each semester it is scheduled. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CRT 5638 Readings for Sculptors***3 credits*

Read works by and about sculptors and other artists of various disciplines and theories. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Concurrent Enrollment Required in Rinehart Studio I-IV (SC 5570, 5571, 6570, or 6571).*

**CURATORIAL PRACTICE****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. Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**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. Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**CP 5700 Thesis II: Proposal***3 credits*

Proposals will be critiqued and approved by program director and thesis committee. Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**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. Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**CP 5800 Intercultural Practices**

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. Fulfills Graduate Liberal Arts requirement

**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. Community Engaged Course, Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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. Curatorial Practice Concentration, Grad. Studio Electives

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**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. Curatorial Practice Concentration, Grad. Studio Electives

*Prerequisite: Graduate students only*

**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.

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**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.

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**CP 6600 Thesis III: Production***3 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. Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**CP 6700 Thesis IV: Presentation***6 credits*

Community Engaged Course

*Prerequisite: M.F.A. Curatorial Practice graduate students only*

**DESIGN LEADERSHIP****DESLD 5000 Foundations of Design Leadership***3 credits*

A rapidly changing market place demands leaders who must be intellectually dexterous and possess a range of skills and knowledge reflecting a multitude of creative disciplines. Foundations of Design Leadership is a series of workshops that surveys the language, tools, principles, and theories of disciplines related to design leadership as they apply to the generation of innovative design solutions. Each workshop concentrates on distinct skills needed for the program and with an emphasis on the unique make of the student cohort. Focus is on a synthesis of design, technology, and business goals through the development of basic knowledge related key topics including, statistics, accounting, presentation techniques, design aesthetics and practice, marketing, product development, user experience, and design thinking. Students with varied backgrounds representing the fields of business, technology, and design, share their experience through seminars, lectures, and final project while gaining new knowledge about industries in which they have limited

*Prerequisite: Design Leadership Program Only*

**DESLD 5505 Intersections of Business & Design I***3 credits*

Business and design fields have their own cultures, belief systems, values and assumptions. In today's market, many Fortune 500 companies are either buying design firms or standing up their own innovation lab. This 32-week program will take students on an exploration to discover how design and business are truly intertwined. While the first 18 weeks will focus on discovery, the following 14 weeks will put theory into practice. Special guest lecturers, team projects, field research, and participative seminars will help students learn business and design tools and methodologies as well as be able to immediately apply.

*Prerequisite: Design Leadership students only*

**DESLD 5506 Intersections of Business and Design II***1.5 credits*

Business and design fields have their own cultures, belief systems, values and assumptions. In today's market, many Fortune 500 companies are either buying design firms or standing up their own innovation lab. This 32-week program will take students on an exploration to discover how design and business are truly intertwined. While the first 18 weeks will focus on discovery, the following 14 weeks will put theory into practice. Special guest lecturers, team projects, field research, and participative seminars will help students learn business and design tools and methodologies as well as be able to immediately apply.

*Prerequisite: Design Leadership students only*

**DESLD 5510 Collaboration***2 credits*

Central to this course is an acknowledgement of the intrinsic limitations of individuals and individual disciplines and the need for collaboration among and between disciplines. Students in Collaboration, Interdisciplinarity, and Multidisciplinarity explore the possibilities presented by design activity and perspectives that fall between multiple disciplines and those that are shared among disciplines. Focus is on the development of a shared base of knowledge, methodology, context, and language, and on creating systems of shared accountability and coordination. Projects are designed to provide students with the opportunity to share their knowledge and approaches to design solutions with their colleagues through small teams which create cooperative structures and processes that operate nimbly to assess the dimensions of a design problem, measure the resources represented by the group's heterogeneity, and conceive pioneering design outcomes.

*Prerequisite: Design Leadership students only*

**DESLD 5520 Creativity and Innovation***2 credits*

Catalyst to meet, interact and learn from a wide variety of creative entrepreneurs and design professionals. Guest-presenters will discuss the risks, endured setbacks, and the rewards as independent business people in a variety of creative fields. Conversations and class projects will focus on conceiving design solutions through analyzing fundamental assumptions, assessing intuition, and working through iterative sequences that generate unexpected outcomes. Students' work will culminate in independent multimedia projects that blend research, documented interviews, and innovative design.

*Prerequisite: Design Leadership students only*

**DESLD 5530 Cultural Relevance & Awareness***2 credits*

Conventions of what makes a well-designed product vary greatly from group to group. In Cultural Relevance and Awareness assumptions about good design are contextualized from distinct cultural perspectives and the nature of "good design" is challenged. Students investigate principles of cultural variance, Universal Design, Cultural-Historical Activity Theory (CHAT), as well as inclusive approaches to design that focus on design consumers of various ages, abilities, cultural and socioeconomic backgrounds. Rather than the promotion of design approaches that reflect cultural diversity via embellishment, emphasis is on a more

encompassing macro-level of design that is more holistic and inclusive. This class will not just be the "study of." We will balance thinking and making.

*Prerequisite: Design Leadership students only*

**DESLD 5540 Forecasting and Realization***2 credits*

What problem are you solving? This is the first and most critical question entrepreneurs grapple with when designing a new product or service and one we will explore in depth in this eight-week studio class. Emphasis is placed on identifying complex or "wicked" problems and market opportunities through user research, rapid prototyping, and measurement. Students engage in research focused on identifying market opportunities through a deep understanding of the user and market maturity, which is the foundation for creating products and services that solve real problems and create long term impact. Led by continuous research cycles, students will test and prototype their designs, create a market entry strategy, and employ methods for testing their assumptions and insights.

*Prerequisite: Design Leadership students only*

**DESLD 5550 The Competitive Advantage I***3 credits*

The Competitive Advantage consists of two eight-week ateliers scheduled sequentially during the final two academic terms of the program and designed to synthesize all the various concepts explored throughout the program. Projects in these courses are based on real world challenges or case studies. Students work in teams with diverse membership representing the diversity of the students' academic and professional backgrounds to fully realize original solutions. Members of the program faculty evaluate team progress and project quality and innovation through regular presentations by student teams. Learning and project evaluation is enhanced through a program of visiting scholars engaging students in regular discussions of student progress through critiques and seminars. Critical themes for The Competitive Advantage are the overarching themes of the degree: the synthesis of the two or more contrasting concepts or all together new ideas, creativity/innovation, iterative processes, and tolerance for new ideas, rationality, praxis, research,

*Prerequisite: Design Leadership students only*

**DESLD 5560 Prototyping***2 credits*

Students in Prototyping assess scenarios and outcomes while illustrating and modeling outcomes and prototypes. Application research, system feasibility, risk assessment, product lifecycle management (PLM) design and styling to sales and marketing, and the use of visual analytics are all methodically employed as the class explores a variety of approaches including proof-of-principle, form study, user experience, visual, and functional prototyping. Additional emphasis is placed on design methods to combine, expand, and refine ideas, and the creation of multiple drafts while seeking feedback from diverse groups of people, including end users, clients, etc. Students have access to MICA's prototyping resources and investigate commercial prototyping resources as well.

*Prerequisite: Design Leadership students only*

**DESLD 5570 Sustainability and Social Responsiveness***2 credits*

Emphasis is on the way design impacts our world. Methods of design in Sustainability and Social Responsiveness include tangible projects centering on community focused collaboration, civic engagement, research focused on cultural, social, political and economic factors, advancement in public policy, changes in lifestyle habits, or mass awareness of important issues. Students also investigate design strategies that use low-impact, non-toxic, sustainably produced, or recycled materials. Design concepts that emphasize energy efficiency, durability, product longevity, reuse and recycling, carbon footprint and life-cycle sensitivity, biomimicry, service substitution, and other such sustainable approaches are investigated.

*Prerequisite: Design Leadership students only*



**DESLD 5580 The Competitive Advantage II***3 credits*

The Competitive Advantage consists of two eight-week ateliers scheduled sequentially during the final two academic terms of the program and designed to synthesize all the various concepts explored throughout the program. Projects in these courses are based on real world challenges or case studies. Students work in teams with diverse membership representing the diversity of the students' academic and professional backgrounds to fully realize original solutions. Members of the program faculty evaluate team progress and project quality and innovation through regular presentations by student teams. Learning and project evaluation is enhanced through a program of visiting scholars engaging students in regular discussions of student progress through critiques and seminars. Critical themes for The Competitive Advantage are the overarching themes of the degree: the synthesis of the two or more contrasting concepts or all together new ideas, creativity/innovation, iterative processes, and tolerance for new ideas, rationality, praxis, research,

*Prerequisite: Design Leadership students only*

**FILMMAKING****FILM 5505 Filmmaking Studio I***6 credits*

This hands-on studio is where good, smart and cool movies are born. 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 meetings often include a screening in conjunction with the MD Film Festival. Special emphasis will be 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.

*Prerequisite: M.F.A. Filmmaking students only*

**FILM 5550 Advanced Cinematography and 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. In class, students will mount detailed and intricately lighted shots. Students will work 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.

*Prerequisite: M.F.A. Filmmaking student or Undergraduate with FILM 364*

**FILM 5555 Directing Workshop***3 credits*

Students develop and workshop short narrative scripts that they write. The course covers working with actors and understanding the filmmaking process from the actor's point of view. Students visualize their scripts so they are prepared to work with a Producer, Director of Photography and additional crew. The course also explores techniques of blocking and staging action for the camera, with emphasis on the practical problems and aesthetic questions that arise.

*Prerequisite: M.F.A. Filmmaking student or Undergraduate with FILM 364*

**FILM 5605 Filmmaking Studio II***6 credits*

This two-semester course is the centerpiece of the graduate experience. The studio meets for four hours weekly and is co-taught with the MICA M.F.A. Program. This hands-on studio is where good, smart and compelling movies are born. While writing and editing are often solitary activities, production is not. Students work on their own project, teaming up with fellow students and other filmmakers. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings often include a screening in conjunction with the Maryland Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students also explore the diverse ways filmmakers are sustaining careers while creating high impact films.

*Prerequisite: FILM 5505*

**FILM 5705 Filmmaking Studio III***9 credits*

This hands-on studio is where good, smart and cool movies are born. 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 are expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings 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 also 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.

*Prerequisite: FILM 5605*

**FILM 5805 Filmmaking Studio IV***9 credits*

This hands-on studio is where good, smart and cool movies are born. 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 are expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings often include a screening in conjunction with the MD Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students also 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.

*Prerequisite: FILM 5705*

**GRAPHIC DESIGN****GD 5010 Graphic Design M.A. Studio 1***6 credits*

In this course 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.

*Prerequisite: M.A. Graphic Design students only*

**GD 5020 Graphic Design M.A. Studio 2***6 credits*

In this course students will 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 will culminate in a written summary of the student's research and methodology. Students will continue to grow their bank of design knowledge, skills and resources through independent and collaborative projects.

*Prerequisite: GD 5010. Graphic Design M.A. students only.*

**GD 5025 Graphic Design M.A. Workshop***3 credits*

In this course students will 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 will culminate in a written summary of the student's research and methodology. Students will continue to grow their bank of design knowledge, skills and resources through independent and collaborative projects.

*Prerequisite: GD 5010. Graphic Design M.A. students only.*

**GD 5035 Expanded Design***3 credits*

This hands on course introduces students to a variety of topics related to interactive design, rapid prototyping, and physical computing through tutorials, guided studio time, and self-directed experimentation. This course is an exploration of computer-aided modes of fabrication and their integration into contemporary art and design. A strong emphasis is on technical training on the laser cutters, 3D printers, and CNC routers. Students also spend a considerable amount of time working in CAD and CAM software, with emphasis on Rhinoceros; and introduced to algorithmic design techniques and physical computing.

*Prerequisite: Graduate students only*

**GD 5202 Graduate Branding***3 credits*

The best brands seamlessly reflect the essence and ethos of what and who they stand for. This project-driven course equips students to strategize, create, and deploy the visual and verbal language needed to mobilize a visual identity across media. In-depth projects explore research strategies, design thinking, storytelling, dynamic identity and typographic systems within the practice of building brand languages. Design process, critical analysis and refinement are emphasized.

*Prerequisite: Graduate standing GD students only*

**GD 5325 Typography Intensive***3 credits*

This course is an intensive study of typography from basic vocabulary, anatomy and history to understanding how to choose and combine typefaces for specific media. Students develop fluency in digital typesetting and composition and apply hierarchy in both practical and expressive contexts. Best practices for developing grid systems, style sheets and detailed typography are taught via exercises and projects in a variety of media.

*Prerequisite: M.A. Graphic Design students only*

**GD 5350 Interactive Media and 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 graduate-level studio course explores modern online and on-screen design, production,

and publishing practices. Students will learn the basics how to design and build websites using HTML, CSS and JavaScript. Students will also be exposed to the electronic publishing process, standards, and techniques. This class will cover the essential materials needed to either create or direct web (and other on-screen) experiences. This beginner level class is ideal for students that haven't had a lot of web design and production experience.

*Prerequisite: Graduate students only*

**GD 5360 Graduate Screenprint Studio***3 credits*

Graduate students will 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. Class time will be used for hands-on demonstrations, discussions of techniques, printing in the lab, and troubleshooting, as well as discussion of student work-in-progress where appropriate.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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 graduate-level studio course is a continuation of Interactive Media I. The course continues to explore best-practice modern online and on-screen design, production, and publishing practices including HTML, CSS, CMS, blogging and other social media. Students will have the flexibility to connect the technology and coursework to their graduate theses, core studio, and/or personal work as appropriate. The class will meet in smaller groups to accommodate the different levels of experience among students.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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.

*Prerequisite: Graphic Design M.F.A. students only*

**GD 5505 Visiting Designers I***3 credits*

Supports work taking place in GD M.F.A. Studio I 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 M.F.A. Studio I.

*Prerequisite: Co-requisite: GD 5500*

**GD 5512 Advanced Publication Design***3 credits*

In this portfolio-oriented course, graduate students will work on publication design projects involving complex typographic systems, hierarchies, formats, and sequences. The course will encourage students to expand and demonstrate their typographic vocabularies.

*Prerequisite: Graduate standing GD students only*

**GD 5530 Transmedia Type Lab***3 credits*

Investigating typography across media, students work with historic, contemporary and evolving type technologies in 2d, 3d and 4d. Projects rooted in print, screen, space and time will build on student's knowledge of fundamental concepts of design and typography: hierarchy, syntax, grids, information systems, and using/creating typefaces. Experiments, prototypes and projects investigate typography as an expression of language and narrative, interface and interactivity, and collaboration with an emphasis on presenting complex content in a specific context. Lectures and readings will provide a cultural, historical and technical framework for process-based projects.

*Prerequisite: Graphic Design M.A. students only. Prerequisite: GD 5325*

**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.

*Prerequisite: Graduate students only*

**GD 5538 Coding for Interaction***3 credits*

Focuses on interaction-based design elements as they relate to graphic communication. Students learn principles of interaction design and game design theory and gain a solid foundation in programming in Processing and p5. The course is grounded in iterative play-testing that informs the production of potent interactive moments for installation and the web. Projects include a personalized toolkit for generating visuals, a dynamic interactive space, and an independent creative project. Hands-on demos allow students to experiment with various plug-and-play sensors and other tools and techniques. Students are encouraged to focus projects around their thesis work or other self-determined endeavors. A laptop is required for this course.

**GD 5546 Design Portfolio***3 credits*

An opportunity to assess your body of work, review your career goals, and present your creative output as a compelling professional story that reflects your design approach. Each student creates two new works to fill in portfolio gaps or meet personal goals. Students refine and edit existing works, build a digital portfolio presence, create a physical portfolio if appropriate, and clearly annotate projects. The course also addresses professional practice protocols, such as freelance contracts, resume crafting, and job-seeking strategies.

*Prerequisite: Graphic Design M.F.A. students only; other Graduate students by permission*

**GD 5550 Design Studio II***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. Students begin defining a thesis project at the close of the semester.

*Prerequisite: Graphic Design M.F.A. students only*

**GD 5555 Visiting Designers II***3 credits*

This graduate design course supports work taking place in GD M.F.A. 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 M.F.A. Studio II.

*Prerequisite: Co-requisite: GD 5550*

**GD 5562 Design Language Studio***3 credits*

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: Graduate and Post-Baccalaureate students only (all programs)*

**GD 5568 Graduate Typography***3 credits*

This course serves as a deep immersion into advanced typographic practice. Typographic syntax and refinement will underscore more complex investigations of information hierarchy, grid systems, typographic voice, compositional strategy, and typography across media. Through a structured series of short exercises and sustained projects, students will increase their facility and confidence as typographers.

*Prerequisite: Graduate students only*

**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 will 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.

*Prerequisite: GD M.A. or M.F.A. students only*

**GD 5570 User Experience & Interface I***3 credits*

This class will prepare students to design interfaces that work and generate positive experiences. UX & Interface Design I examines the space where computers, people and design intersect, with an emphasis on supporting effective communication between designers and their audience. Fundamental principles and practices of human-computer interaction, including human capabilities, interface technology, design methods, and evaluation techniques will be covered. Students will complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**GD 5571 User Experience & Interface II***3 credits*

Building on the UX/ID principles acquired in UX & Interface Design I, students will be challenged with advanced and real-world UX and Interface Design conundrums. And since students will learn how to design, administer and analyze user research studies, students will design solutions informed by user behavior, motivation and affinity. Finally, this studio class will cover a number of UX models, design tools, and documentation techniques for mobile, tablet and desktop UX/ID design.

*Prerequisite: GD 5570 or Permission*

**GD 5575 Graduate Game Lab***3 credits*

This course is an experimental laboratory that uses game design methodology to inspire new modes of design thinking and ideation. Students will 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 will be 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 5580 Film Branding Workshop***3 credits*

Filmmakers will work with graphic designers to brand films being developed in MICA's M.F.A. in Filmmaking program. Multidisciplinary teams (one designer/one filmmaker) will develop strategies, materials, and campaigns to enable filmmakers to build an audience, find funding, and launch their films. Participants in this practical workshop course will actively engage contemporary media and crowdfunding platforms to achieve real-world results and master principles of contemporary entrepreneurship that can be applied not only to film but to numerous independent creative endeavors.

*Prerequisite: M.F.A./M.A. Graphic Design or M.F.A. Filmmaking students only*

**GD 5677 Graduate Letterpress***3 credits*

This course covers the craft of letterpress as it relates to the art of poster-making, discusses the history of Globe, best-known for its eye-popping, content-rich design of music posters, and the style and form that made Globe posters so distinctive. In 2011, MICA acquired many of Globe's assets — extensive wood type, photo and illustration cuts, hand-carved lettering, and sketches and posters. Using these materials, students will learn the craft of letterpress printing, from setting type to locking up forms to printing on the Vandercook proof presses in the studio.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**GD 5817 Publishing Workshop***3 credits*

This course puts into practice the idea of "designer as author," engaging students in hands-on work creating content for real-world publications as well as speculative personal projects and prototypes. This course combines intellectual study with down-and-dirty production. All students are expected to have a make-it-happen attitude; be prepared to use all your skills, including writing, photography, design, and production.

*Prerequisite: Graphic Design M.F.A. students only*

**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 web site. 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.

*Prerequisite: GD 5500, Graphic Design M.F.A. students*

**GD 6505 Visiting Designers III***3 credits*

Supports work taking place in GD M.F.A. Studio III (thesis) with weekend 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.

*Prerequisite: Co-requisite: GD 6500*

**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.

*Prerequisite: Graphic Design M.F.A. students only*

**GD 6555 Visiting Thesis Critics***3 credits*

Supports work taking place in GD M.F.A. 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.

*Prerequisite: Co-requisite: GD 6550*

**HOFFBERGER SCHOOL OF 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, critics-in-residence, and visiting artists.

*Prerequisite: Hoffberger School of Painting students only*

**PT 5551A Hoffberger Painting II***12 credits*

This course is a continuation of PT 5550A for first-year Hoffberger students.

*Prerequisite: PT 5550A*

**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 and critics. Students prepare work for the thesis exhibition.

*Prerequisite: PT 5551A*

**PT 6551A Hoffberger Painting IV***12 credits*

This course is a continuation of PT 6550A for second-year Hoffberger students.

*Prerequisite: PT 6550A*

## HUMANISTIC STUDIES

## CREATIVE WRITING

**CWRT 5015 Writing Workshop: Artist as Researcher***1.5 credits*

Research is essential for designers, illustrators, curators, educators, and artists. Discover inquiry-based writing through several short assignments and one sustained project. You conclude this course with a portfolio of written work that will contribute to your success in graduate liberal arts and studio courses. Recommended for English Language Learners (ELL) and all students seeking a better understanding of academic research writing conventions. This course complements Writing Workshop: Artist As Writer. Grad. Liberal Arts Electives  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CWRT 5016 Writing Workshop: Artist as Writer***1.5 credits*

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

**CWRT 5017 Graduate Writing: Creating Ideas***3 credits*

Writing clearly and persuasively is important for aspiring designers, illustrators, curators, educators, and artists. Like a curator choosing from among many possible artworks, a writer selects the most suitable form from many options, in order to thoughtfully argue a point or passionately tell a story. This course demystifies the writing process by engaging you with critical reading, peer dialogue, and diverse approaches to writing. Students gain confidence in yourself as a writer as you discover that building an argument is central to quality academic writing. Recommended for graduate students familiar with academic writing conventions, who wish to better express themselves using words. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CWRT 5403 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. Fulfills LIT/ CWRT or Humanistic Studies elective, and Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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. Fulfills LIT/ CWRT or Humanistic Studies elective, and Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**CWRT 5510 Creative Writing for Illustrators***3 credits*

This course will introduce 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 class 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 M.A. Illustration students, this course will complement the M.A. Studio II class. This course is open to advanced undergraduates and all graduate students. Fulfills Graduate Liberal Arts requirement

**CWRT 5513 Talking About Art, Design, and Media***3 credits*

In this multisensory theme-based interdisciplinary graduate course, you interact with guest artists, designers, scholars, and makers from the community, who come from varied cultural heritages and work in diverse disciplines. Together, everyone engages with topics such as: diversity, equity, language, identity, technology, and globalization. Upon completion of the course, you will have experienced a range of communication styles, practiced group discussion and facilitation, and developed confidence in oral communication and presentation. Recommended for English Language Learners (ELL) and all students interested in having meaningful conversations with international peers, understanding intercultural issues, or pursuing professional work in global contexts. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**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. Class sessions are 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. Fulfills Graduate Liberal Arts requirement  
*Prerequisite: M.F.A. Filmmaking students only*

**CWRT 5559 Finding Words: The Artist Statement and the Creative Process***3 credits*

Rediscover creative writing and find its connection to your work as a visual artist or a designer. This course will get you writing regularly, provide opportunities for reflection, inspiration, and interaction, help you develop an artist's statement, and build the confidence, awareness, and skills you need to write from a place of truth and strength. We will read widely and take inspiration for our writing experiments from a variety of forms in poetry and prose. Our aim will be to develop an agility with language that allows us to say what we really mean. We will read artists, designers, musicians, scientists, and others who have written memorably about their work. Fulfills Graduate Liberal Arts requirement. Critical Studies Concentration - C, Grad. Liberal Arts Electives  
*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

## HUMANISTIC STUDIES

**HMST5600 Publishing Culture***3 credits*

Take part in editing, designing, and producing a new journal devoted to art and cultural criticism. As an assistant editor for the journal, you will gain hands-on publishing experience as we curate and edit original content, design the journal (digital and print), and produce and distribute the finished product. Each issue of this annual journal will be dedicated to a topic of contemporary relevance to artists, designers, and writers. In addition to taking part in the editorial work and production of the journal, students in the class will study selected texts concerning the issue's given theme. Fulfills Humanistic Studies elective, and Graduate Liberal Arts requirement

*Prerequisite: Open to Graduate, Post-Bac, and Senior level students only, or permission of instructor*

**HMST 5680 Gender/Sexual Theory***3 credits*

This course looks at western theories of sexuality and gender with the aim of exploring how sex/gender/bodies have been constructed, especially since the mid-19th century, and what the social and political implications of those constructions are. Students also read art, literature, and popular culture across those theories.

*Prerequisite: Graduate students only*

## MEDIA &amp; CULTURE

**MCLT 5548 Psychoanalysis and Film***3 credits*

When around the turn of the last century Sigmund Freud theorized the unconscious and questioned "cogito ergo sum," the dictum declaring that we are because we are aware of ourselves, and granted children instinctual urges toward pleasure and violence, he threw into crisis much of the worldview of his time. Today, we are still influenced, and often burdened, by much of what psychoanalysis theorizes. In an age where identities are conceptualized as increasingly fragmented, we still, and importantly, ask ourselves what happens when desire gets directed into social imperatives and corporeal drives are disciplined into cultural moulds? How do language and image, metaphor and metonymy, serve to facilitate the rules that contain, define, and create desire and its bodily manifestations? Is the unconscious free of the cultural and socio-political imprint, or can we theorize it as deeply intertwined with issues of gender, sex and sexuality, race, age, and zeitgeist? What is the function of sexuality in defining identity? In this course, these are some of the questions we will address and relate to the ways in which film partakes in the discourse of psychoanalysis. We will study theories of Freudian and id-psychology, ego psychology and object-relations theory, and study writings by some of the critics of psychoanalysis: feminists, post-structuralists, cultural and post-colonial critics, queer theorists and last but not least, film critics. The films we will view include *Vertigo*, *Blue Velvet*, *Track 29*, *Mona Lisa*, *Until the End of the World*, *The Exorcist*, and *A Song of Ceylon*, among others. Fulfills Graduate Liberal Arts requirement

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

## INTERACTIVE ARTS

**IA 5540 Interaction + Media***3 credits*

This fast-paced course will introduce techniques, strategies, historical context, current practices, and critical dialogs pertaining to Interaction + Media at various scales. Beginning with media non-specific interaction, the course will progress through physical computing (micro-controllers, sensors, littlebits), screen based interactive coding (Processing), multi-media authoring (Sound, Interaction and Video) with Max/MSP/Jitter, and finally a brief introduction to Unity3d – a versatile game engine. Weekly lectures and discussion will establish context for in-class studies. Students will engage in self-directed research and will produce a final studio project accompanied by a presentation and class discussion.

*Prerequisite: Graduate students only*

**IA 5545 Game Design Studio***3 credits*

An introductory course about game culture, theory, design and development. Students 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, video games, and social games will be analyzed and this analysis will then be applied to designing, making and playing two original games (one analog one digital) over the course of the semester.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

## ILLUSTRATION

**IL 5000 M.A. Studio I***6 credits*

This course 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.

*Prerequisite: M.A. Illustration graduate students only*

**IL 5020 M.A. Lecture and Workshop Series***3 credits*

Students are exposed to various practitioners in the field of illustration who provide workshops, critiques and/or lectures, on such subjects as sequential work, children's books and artists' products. They also provide stimulus for further work and projects within the topics covered.

*Prerequisite: Concurrent enrollment in IL 5000 required*

**IL 5040 M.A. Studio Practices***3 credits*

This professional development course addresses the general and specific grounding from the business side of illustration. Topics covered include copyright and intellectual property issues, taxes, and self-promotion. Students are guided and required to use social media, to create a portfolio, and web presence. They articulate their working practices in writing and verbally as part of their public presentation.

*Prerequisite: M.A. Illustration graduate students only*

**IL 5050 M.A. Studio II***6 credits*

The 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.

*Prerequisite: IL 5000*

**ILLUSTRATION PRACTICE****ILP 5500 Critical Seminar I***3 credits*

Gather first-year graduate students together each week to discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts. Course requirements include but are not limited to research, analysis, and writing on critical, historic or theoretical issues, and seminar discussions. Occasional field trips are held.

*Prerequisite: Illustration Practice (M.F.A.) students Only*

**ILP 5550 Critical Seminar II***3 credits*

Critical Seminar II is a continuation of Critical Seminar I that utilizes the same research, analysis and writing skills learned in Critical Seminar I to develop a semester long curated virtual exhibition of work on or related to illustration. Occasional field trips are held.

*Prerequisite: ILP 5500*

**ILP 5600 M.F.A. Studio I***6 credits*

Students work on assigned and independent projects with program faculty and workshop leaders. In Studio I, students complete specific workshops and assigned projects as “reaction” pieces. The projects deal with material use and production as it relates to concepts and communication. Students will also engage with the marketplace in both semesters. These marketplace experience requires 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. In Studio II, students will continue with workshops and conclude the semester with a one month long self-directed project to explore ideas leading toward their 2nd year thesis project. Guest critics provide feedback at the end of each semester. In M.F.A. Studio I & II, students identify shared and individual vocabularies and interests.

*Prerequisite: Illustration Practice (M.F.A.) students Only*

**ILP 5650 M.F.A. Studio II***6 credits*

Students will work on assigned and independent projects with Program faculty and workshop leaders. In Studio I, students complete specific workshops and assigned projects as “reaction” pieces. The projects deal with material use and production as it relates to concepts and communication. Students will also engage with the marketplace in both semesters. These marketplace experience requires 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. In Studio II, students will continue with workshops and conclude the semester with a one month long self-directed project to explore ideas leading toward their 2nd year thesis project. Guest critics provide feedback at the end of each semester. In M.F.A. Studio I & II, students will identify shared and individual vocabularies and interests.

*Prerequisite: ILP 5600*

**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 is designed to teach 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. Students will be 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. The course will also introduce students to 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.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**ILP 5728 Grad Remix***3 credits*

Grad Remix is a rotating set of material-based studio courses for graduate students. Topics may include Virtual Reality for Illustrators and Creating the GIF.

*Prerequisite: Graduate and Post-Baccalaureate students only (all programs)*

**ILP 5740 Entrepreneurship**

Engages students with being an entrepreneur and aspects of the marketplace. As illustrators in the 21st century, learning how to author one's own work, and make decisions about manufacturing directions are important skills that enable students to be makers as well as understand the basics for running an independent creative studio. This marketplace experience requires students to conceive, fabricate and sell unique artist products appropriate to various markets such as Art Market and MoCCA, as well as basics of being an independent business owner. Students will learn about materials research, branding, writing creative briefs, licensing, wholesale vs retail choices, venues, and assessing the reaction of the public to their original concepts and products.

**ILP 5800 M.F.A. Thesis I***9 credits*

During the second year, the major focus of student work will be on the production of a Thesis Project. Students will have articulated the goals of their research at the close of the first year. Students will work independently, meeting with faculty and outside mentors at regular intervals, and participating in group and individual critiques with visiting artists. Their Thesis will be 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.

*Prerequisite: ILP 5650*

**ILP 5850 M.F.A. Thesis II***6 credits*

M.F.A. Thesis II is a continuation of M.F.A. Thesis I. Students continue developing and finalizing their Thesis Project, as well as develop an exhibition of their Thesis for Grad Show 2. By the end of the Spring term, the student's Thesis Project is completed and formalized into a case study document that articulates their core thesis idea, process of development and self-analysis with words and images. Professional documents such as promotional cards, website and client contacts list are expected.

*Prerequisite: ILP 5800*

**ILP 5860 Thesis Formats***3 credits*

This course runs in parallel to M.F.A. Thesis II and prepares students to produce the Grad Show exhibition installation, creation of the terminal degree Thesis Book, creating a website, promotional materials and contacts list appropriate to the student's expressed interests as illustrators. Content produced in this course will directly be used as part of the final Thesis Presentation.

*Prerequisite: ILP 5800 Co-requisite: ILP 5850*

**MOUNT ROYAL SCHOOL OF ART****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.

*Prerequisite: Mount Royal School of Art students only*

**PT 5551B Mt. Royal School of Art II***12 credits*

This course is a continuation of PT 5550B.

*Prerequisite: PT 5550B*

**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.

*Prerequisite: PT 5551B*

**PT 6551B Mt. Royal School of Art IV***12 credits*

This course is continuation of PT 6550B with a culmination in the thesis exhibition.

*Prerequisite: PT 6550B*

**M.P.S. BUSINESS OF ART & DESIGN****MBAD 5100 Business Plan Basics***2 credits*

The course will provide an overview of business plan models and common business terms and practices, regardless of the business practice. Students will review key elements of a business plan and begin developing a small business framework for their start up, growth or diversification plan. Business practices such as market research, value proposition, and mission/vision will be addressed so students can begin to envisioning their a small business concept.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5101 Business Management***2 credits*

This course teaches management and the management functions of planning, organizing, leading and controlling a business. Students will review service and product business models, evaluate strengths and weaknesses as a business owner, set goals and objectives, and create a mission statement. Students apply management principles to situations art or design entrepreneurs and/or managers encounter as they attempt to achieve organizational objectives.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5102 Business Writing***2 credits*

This course will provide students with writing tools and resources necessary in developing polished, effective communication pieces for various audiences. This fast-paced course will challenge students to develop ideas and approaches that begin to tell a story about themselves and/or the business concept(s) they are working on, and learn how to create advertising, public relations, and funding materials that clearly communicate the goals and objectives of a business.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5103 Entrepreneur Exploration***2 credits*

This course will focus on exploring students understanding of entrepreneurship, including their strengths and weaknesses, demands of a small business owner, messaging, and la. Coursework will address topics such as leadership style, Myers-Briggs personality type and how to apply it; core values and drive; resiliency; and company and product/service story.

**MBAD 5201 Human Resources***2 credits*

This course provides information about basic principles of managing human resources: laws that relate to all aspects of HR function, HR planning, job analysis, job specifications, employee selection, training and development, performance evaluations, salary determination, benefits, labor relations, and current techniques used to improve productivity and morale.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5202 Taxes + Accounting***2 credits*

In this course, students will learn entity structures and the tax implications of each. Students will also develop a working knowledge of personal and business tax returns, where they come from, and how they affect your tax bottom line as well as resources for setting up accounting systems for estimating, organizing, and optimizing the tax efficiency of a small creative business. In navigating the complexities of small business creation and set up, students will explore the differences between local, state and federal treatment of taxes, and multi-state tax issues that will affect small creative businesses.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5301 Marketing***2 credits*

This course provides students with an understanding of the complexity of the modern marketing system—why it is essential and how it performs. Students identify and examine the types of business activities involved in the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organization objectives. Students learn about personal selling, working with agents and representatives; refining product/services advantages and messaging; writing proposals; networking; and completing an action plan.

*Prerequisite: Bus of Art & Design Only*



**MBAD 5302 Intellectual Property***2 credits*

This course focuses on intellectual property laws including copyright, patent, trademark, libel, rights of privacy, and right of publicity laws. Students examine how employment law affects ownership of intellectual property, and how to spot and evaluate legal issues in art and design businesses. Students also examine how changes in technology drive changes in intellectual property law.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5401 Social Media Marketing***2 credits*

This course provides students with an understanding of social media and social media tools, and how it has transformed the way art and design businesses tell their stories and promote their products and/or services online. Students learn how social media applies to art and design marketing; how to develop a strategy for social media marketing efforts; and how to utilize application metrics for measurement and benchmarking. Students also learn how to create messages in ways that encourage consumer engagement that can contribute to the artist/designer's own product, service or content.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5402 Contracts and Negotiation***2 credits*

This course focuses on the principles of contract formation, bargaining power, and negotiation tactics. Students develop the knowledge necessary to understand key business agreements such as employment contracts, made-for-hire agreements, client agreements, gallery contracts, non-disclosure agreements, and license agreements. Students review various negotiation strategies; and how and when to identify negotiable opportunities effectively for their art or design business needs.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5501 Business Ethics***2 credits*

This course explores the concepts and practices of ethics in the small business environment. Students will explore the legal implications of ethical frameworks and practices as well as think critically about personal versus professional ethics. Special emphasis will be placed on problem-solving and decision-making, and how students apply structures and guidelines to major problems and dilemmas of small business.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5502 Finances***2 credits*

This course provides student with a foundational understanding of how to acquire and manage money, as well as how to read, plan, and make decisions based on financial statements. Students will learn managerial accounting and finance concepts, tools, and techniques and be able to create the four basic financial statements: income statement, statement of retained earnings, balance sheet, and statement of cash flows. In addition, students learn to make interpretations from financial statement data, includes taking risks and making predictions, and how to present key financial statement items.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5600 Thesis Development***3 credits*

This course guides students' through the process of creating their thesis business plan and investor pitch deck. Students business plans will be a comprehensive document for their business concept, growth, or diversification plan that includes an executive summary; company and product/service description; market analysis, strategies and sales; operations

management; funding request, management, and projections; and appendix of additional content for their specific business, market, and/or concept. Students will also prepare an investor pitch deck for potential investors or funders that provides an overview of their business plan.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5601 Leadership***2 credits*

This course examines core issues of leadership including risk-taking, initiative, storytelling, and relationships. Students will examine, analyze, and reflect on the role leadership as well as develop strategies for managing a small creative business. Through case studies, open discussion, self-assessment, role play, and observation of real-life leadership practice, students gain an understanding of what makes a leader as well as develop a leadership style and practice aimed at motivating and inspiring others.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5900 Orientation**

Students will participate in online facilitated discussions that will provide information about program expectations; introduce students to foundation concepts and practices such as design thinking, digital/information literacy, and research; and allow students to become familiar with their cohort. \*NOTE: Orientation is a required, non-credit activity. The content and assignments designed for orientation are introductions to courses that follow.

**MBAD 5902 Residency***1 credits*

Students will participate in hands-on workshops and activities designed to enhance their program experience. Students will work together on areas including public speaking and pitching, networking and community engagement, public policy and the arts, customer experience, and other topical issues. Students will also participate in a number of team building activities designed to unify the cohort as they move forward in the program and beyond. NOTE: This is a required on-campus course.

*Prerequisite: Bus of Art & Design Only*

**MBAD 5903 Thesis Presentations**

Students will end their program by presenting their investor pitch deck. Students will attend each others presentations in a panel review, and will be expected to participate in a critique of each others' projects based on criteria and guidelines provided. \*NOTE: The thesis presentations are the culmination of MBAD 5600 Thesis Development. Each student will be recorded and receive feedback from their panel team.

*Prerequisite: Bus of Art & Design Only*

## M.P.S. INFORMATION VISUALIZATION

**MVIS 101 Programming Bootcamp**

By the end of the course, students will be able to: Gain experience with tools used to develop and publish a web site. Create boilerplates for a website Gain experience programming in D3 Create a web-based visualization using a dataset

**MVIS 5002 Residency***2 credits*

Students will participate in a group project, from proposal concept to project prototype. Over the course of the residency, students will implement concepts, methods, and strategies as well as experiment with technologies and applications used to create visualizations.

NOTE: This is a required on-campus course.

*Prerequisite: Information Visualization Only*

**MVIS 5003 Thesis Presentations***1 credit*

Students will end their program by presenting their thesis prototypes. Students will attend each others presentations in a panel review, and will be expected to participate in a critique of each others' projects based on criteria and guidelines provided. \*NOTE: The thesis presentations are the culmination of MVIS 5102 Thesis Development. Each student will be recorded and receive feedback from their panel team.

Prerequisite: Information Visualization Only

**MVIS 5101 Visual Storytelling***4 credits*

This course focuses on the process of developing compelling narratives using information and data. Students study forms of storytelling, and how techniques such as sequence, relationship, context, and audience can be combined through analysis and design strategies to tell a powerful and compelling visual story. Additional methods such as editing, iterative process, and evaluation are also introduced as methods to refine information and data to strengthen and clarify a visual story.

Prerequisite: Information Visualization Only

**MVIS 5102 Information Visualization Intensive***3 credits*

In this intensive course, students prepare a final thesis project from concept to a fully-realized product, using research and materials developed over the course of the program. Students work with a faculty advisor who provides guidance and critique for projects as well as provides guidance for the Residency 3 student presentations. For the Residency 3 presentation, students must describe their project process, including concept development, research and development documentation, and design.

Prerequisite: Information Visualization Only

**MVIS 5103 Design Bootcamp***1.5 credits*

The course provides an overview of art and design theories, methods, and applications such as design thinking, color theory, graphic design, constructive critique, and prototyping. Students investigate and apply these theories, methods, and applications to create visualizations that tell a well-designed visual story.

Prerequisite: Info. Visualization Only

**MVIS 5104 Statistics Bootcamp***1.5 credits*

The course provides an overview of probability and statistics concepts commonly used in the visualization process. Students learn concepts such as histograms, statistical measures, sampling, distributions, correlation, regression, and fitting. This course is in preparation for the Statistical Applications for Information Visualization course.

Prerequisite: Information Visualization Only

**MVIS 5201 Visual Cognition and Perception***2 credits*

The course focuses on perception theories in the arts and sciences, and methods by which information is visually acquired and processed. Students will gain an understanding of how the mind/brain receives, acquires, processes, and stores information and data through cognitive neuropsychology combined with design strategies such as patterning, spatial relationships, shape, and color.

Prerequisite: Information Visualization Only

**MVIS 5202 Contexts of Information Visualization***3 credits*

This course focuses on historical, cultural, social, economic, and political contexts of visualizations and information access. In addition to perspectives and research from the fields of art history, art theory, and studies of visual culture, students explore how visualization has been and is currently being used by a variety of industries to tell compelling narratives in visual formats.

Prerequisite: Information Visualization Only

**MVIS 5301 Research, Analysis, and Statistical Applications for Visualization***3 credits*

The course introduces students to research methods for gathering and analyzing information and data that are central to visualization. Topics will include data mining, data aggregation, grouping methods, data cleaning, and evaluation. Students will explore tools and applications that help establish and/or understand statistical relationships with data and information and how to begin transforming research into visualizations.

Prerequisite: Information Visualization Only

**MVIS 5401 Visual Analytics***2 credits*

This course explores analytical reasoning using tools and techniques such as mind maps, storyboards, wireframing, tree maps, and prototyping. Topics include information architecture, human reasoning, networking, mapping, and user-centered design to create a cohesive and compelling story.

Prerequisite: Information Visualization Only

**MVIS 5601 Information Design***4 credits*

This course synthesizes key elements related to presenting information including design theory, aesthetics, visual rhetoric, and visual interface design. Students identify and critique information design case studies, gaining exposure to a wide variety of methods and applications related to the design and presentation of information and data.

Prerequisite: Info. Visualization Only

**MVIS 5701 Information Visualization Applications***4 credits*

This course will focus on the project decision making process, project management, and user interface design and testing. Students will explore the range of visualization applications, both digital and analog, how the medium used influences the message communicated, and strategies for deciding which medium best suits the story, the data/information, the target audience, and/or the intent of a visualization. Students will explore and develop user interface design strategies as well as develop user testing instruments as part of the final design process.

Prerequisite: Information Visualization Only

**M.P.S. UX DESIGN****MUXD 5000 Virtual Residency**

A virtual engagement leading into the MPS UX Design program. Students will have an opportunity to meet MICA administration, interact with students in their cohort and work on a 3 day challenge led by UX Design Faculty. Virtual Residency for students starting the MPS UX Design program January 2019 and after.

**MUXD 5001 Residency**

*1 credit*

The residency occurs at the mid-point of the program and consists of additional cohort cohesion activities, a workshop on innovation and creativity, and a Q&A session focused on connecting the first half of the curriculum to professional topics, and an introduction to the second half of the program and the final thesis. This two- day workshop surveys concepts, tools, and techniques that promote innovation. Students engage in exercises designed to apply and test creative techniques. At the conclusion of the workshop, students will have knowledge of and practice with a number of approaches to creativity that can be applied through the second half of the program and into their careers.

**MUXD 5100 Foundations of User Experience Design**

*3 credits*

The Foundations of UX Design course introduces students to the field of user experience. Course content is focused on applied practices from user research, information architecture, interaction design, visual design and usability. Students explore screen and page layout, organization, navigation, labeling, search and other core concepts and techniques such as user flows, wireframes, and content modeling.

**MUXD 5101 Technology Intensive**

*2 credits*

UX design skills require a solid knowledge of practical aspects of a number of digital tools, technologies, and resources. Student success in this program and beyond relies heavily upon students' ability to successfully deploy the latest UX tools to create elegant and fully realized interfaces. Projects focus on building knowledge related to industry standard tools through a sequence of exercises employing the most relevant UX technology.

**MUXD 5102 Human-Machine Interaction and Usability**

*3 credits*

This course provides an overview and introduction to the nature of human to machine interaction. Students explore physical interactions between users and machines, such as visual, sound and haptic feedback. The course focuses on solving design problems using principles of cognitive psychology, linguistics, social sciences, and ethnography. Projects include practical exercises aimed at improving UX interfaces with special emphasis on effectiveness, efficiency and user satisfaction.

**MUXD 5103 Prototyping**

*2 credits*

Students in Prototyping create their first team-based digital UX prototype. The project is designed to synthesize all concepts previous addressed in the program and assist students to refine their skills and knowledge while introducing them to a facsimile of an industry style team environment. Teams work in a model production environment beginning with researching, brainstorming, modeling ideas, and combining, expanding, and refining concepts, and the creation of multiple drafts while seeking feedback from diverse groups of people, including end users, and clients. Teams are made up of individuals taking various industry roles such as designer, programmer, tester, etc. Prototypes go through a development stage, and alpha and beta stages toward a final design.

**MUXD 5104 UX Business Basics**

*2 credits*

A basic understanding of the business of UX is an essential skill for successful UX designers. This course provides a foundation of business knowledge including networking, marketing, budgeting, client and stakeholder relations, and business communications. Essential project management skills are also addressed. Students gain project management skills related to the creation of strategic plans, and the knowledge of professional workflow practices. Topics include project scope, time, cost, quality and human resource management techniques as applied to the UX industry. Students learn to design a project structure and obtain hands-on experience using project management software. Additional focus is placed leadership, teamwork and project risk management.

**MUXD 5201 UX Design Lab I**

*4 credits*

UX Design Lab I: Users is a course designed to provide students with real world case-studies that illustrate challenges faced in the UX industry specifically related to end users. Students learned to construct personas or archetypal descriptions of users of a system and are an amalgamation of data collected from interviews with potential users and include details about behavior patterns, goals, skills, attitudes, and environments, and are combined with a number of fictional personal details to make the persona a realistic character. Students in UX Design Lab I learn research methods and strategies for considering unique, realistic user types as a means to make sound design decisions. Guided by how well results meet the needs of individual user personas, this course assists students to understand how effectively UX designers prioritize needs of a target population. Teamwork and collaboration are central aspects of this class which recreates industry processes with a special focus on user research and testing used in UX design companies.

**MUXD 5202 UX Design Lab II: Utility**

*4 credits*

UX Design Lab II: Utility builds on UX Design Lab I and is a similarly structured course. In the case of UX Design Lab II students are presented with real world case-studies that illustrate challenges faced in the UX industry specifically related to utility or ease of use. Focus is on user experience topics of learnability, functionality, elegance, clarity, efficiency, and information architecture. Conventions of use like challenge, flow, mastery, consistency, coherence, and control are evaluated and tested relative to the time users need to complete a particular task and learn how to operate the interface, as well as user satisfaction. Students also continue to develop their understanding of user research and testing. Projects in UX Design Lab II employ small work groups, modeled on current industry practices.

**MUXD 5203 UX Design Lab III: The Industry Challenge**

*5 credits*

UX Design Lab III: The Industry Challenge integrates all the various concepts explored throughout the program. UX Design Lab III engages MICA's industry partners and presents students with challenges faced by professionals in the UX industry. Students work in teams and are provided with access to the professional world they are about to enter. UX Professionals provide feedback, insight, encouragement, and critical analysis to students as they execute their projects. Like UX Design Lab I and II, UX Design Lab III focuses on team work and collaborative processes.

**MUXD 5300 Thesis and Reflection**

*5 credits*

As the final course in the MPS UXD program, Thesis and Reflection requires each student to create a final portfolio containing a thesis project from concept to a fully realized prototype. Students also provide documentation outlining their process for their design. Using research and materials developed over the course of the program, students work with a faculty advisor for guidance and critique during project development. They also prepare for presentations in Residency III, when their portfolio will be evaluated by faculty, program graduates, and peers.

## PROFESSIONAL DEVELOPMENT

**PD 5570 You+ Professional Practice Series***1 credit*

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

## RINEHART SCHOOL OF SCULPTURE

**SC 5570 Rinehart Sculpture I***9 credits*

This course is 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.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 5571 Rinehart Sculpture II***9 credits*

This course is a continuation of SC 5570.

*Prerequisite: SC 5570*

**SC 5580 Rinehart Practicum I***3 credits*

The Practicum 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. Taught 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.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 5581 Rinehart Practicum II***3 credits*

The Practicum 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. Taught 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.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6520 Rinehart Practicum III***3 credits*

The Practicum 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. Taught 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.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6521 Rinehart Practicum IV***3 credits*

The Practicum 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. Taught 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.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6570 Rinehart Sculpture III***9 credits*

This intensive 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.

*Prerequisite: SC 5571*

**SC 6571 Rinehart Sculpture IV***9 credits*

This course is a continuation of SC 6570 with a culmination in the thesis exhibition. Offered for variable credits; select 12 to 15 credits

*Prerequisite: SC 6570*

## SOCIAL DESIGN

**SD 5350 Practice-Based Studio***3 credits*

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

**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 is the program's core discourse. It takes the form of lessons, discussions, readings, workshops, presentations, and critiques. The course 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. Community Engaged Course

*Prerequisite: M.A. Social Design graduate students only*

**SD 5550 Social Design Studio I***6 credits*

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. Community Engaged Course

*Prerequisite: M.A. Social Design graduate students only*

**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 is the program's core discourse. It takes the form of lessons, discussions, readings, workshops, presentations, and critiques. The course 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. Community Engaged Course

*Prerequisite: M.A. Social Design graduate students only*

**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. This hands-on course provides students with practical, collaborative, project-based opportunities and experiences outside the institution. Community Engaged Course

*Prerequisite: M.A. Social Design graduate students only*

**STUDIO ART M.F.A. (LOW-RESIDENCY)****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 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. The course may involve field trips to studios, galleries, and museums.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 6680 Critical Studies V***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 6690 Critical Studies VI***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

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 6700 Critical Studies VII***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 6760 Critical Studies VIII***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 6770 Critical Studies IX***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**AH 7000 Critical Studies X***3 credits*

This seminar focuses on developing a written thesis statement and an artist's developmental slide talk presented to the public in conjunction with the thesis project.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**ED 5522 Professional Practice I***1 credit*

Examines the various aspects of being a contemporary artist operating in a professional sphere. This a workshop-based course offered on a recurring cycle. Students will 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).

**ED 5524 Professional Practice II***1 credit*

Examines the various aspects of being a contemporary artist operating in a professional sphere. This a workshop-based course offered on a recurring cycle. Students will 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). Required of all M.F.A. in Studio Art students.

**ED 5541 Technology for Artists***1 credit*

Examines the various aspects of being a contemporary artist operating in an increasingly demanding arena. This is a workshop-based course consisting of various elements of technological application for studio-based artists offered on a demand-based cycle. Students will annually review and updated their professional development plan and then select workshops that align with their plan. Possible professional practice sessions offered: lighting and display work, exhibition presentation techniques and practices, equipment preparation for exhibitions, working with sound, video editing and production, welding, basic wood shop techniques, creating a website, and examining templates.

**ED 5542 Technology for Artists II***1 credit*

Examines the various aspects of being a contemporary artist operating in an increasingly demanding arena. This is a workshop-based course consisting of various elements of technological application for studio-based artists offered on a demand-based cycle. Students will annually review and updated their professional development plan and then select workshops that align with their plan. Possible professional practice sessions offered: lighting and display work, exhibition presentation techniques and practices, equipment preparation for exhibitions, working with sound, video editing and production, welding, basic wood shop techniques, creating a website, and examining templates.

**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).

**ED 6541 Technology for Artists III***1 credit*

Examines the various aspects of being a contemporary artist operating in an increasingly demanding arena. This is a workshop-based course consisting of various elements of technological application for studio-based artists offered on a demand-based cycle. Students will annually review and updated their professional development plan and then select workshops that align with their plan. Possible professional practice sessions offered: lighting and display work, exhibition presentation techniques and practices, equipment preparation for exhibitions, working with sound, video editing and production, welding, basic wood shop techniques, creating a website, and examining templates. Required of all M.F.A. in Studio Art students.

**FA 5500 M.F.A. Studio I***5 credits*

This course 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5501 M.F.A. Studio II***12 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5501A M.F.A. Winter Session***1 credit*

This course is the winter critique of work completed in the M.F.A. Studio courses from the fall semester. The winter session meets on campus during January.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5502 M.F.A. 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5600 M.F.A. Studio IV***5 credits*

This course 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5601 M.F.A. Studio V***2 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5601A M.F.A. Winter Session***1 credit*

This course is the winter critique of work completed in the M.F.A. Studio courses from the fall semester. The winter session meets on campus during January.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 5602 M.F.A. Studio VI***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 6500 M.F.A. Studio VII***5 credits*

This course 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 6501 M.F.A. Studio VIII***5 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 6501A M.F.A. Winter Session***1 credit*

This course is the winter critique of work completed in the M.F.A. Studio courses from the fall semester. The winter session meets on campus during January.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 6502 M.F.A. Studio IX***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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 6600 M.F.A. Studio X***5 credits*

This course 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.

*Prerequisite: M.F.A. in Studio Art graduate students only*

**FA 7000 M.F.A. Graduate 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 M.F.A. thesis is requirement for the degree.

*Prerequisite: M.F.A. in Studio Art graduate students only*





# **Academic Policies**

# Academic Policies

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 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 of 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 who have not met satisfactory academic progress standards or who have lost scholarship renewal because of failing to meet specific GPA requirements and who have special circumstances (for example, serious health problems) may appeal aid suspension. 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 UNDERGRADUATE STUDENTS**

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 consecutive semesters 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 a semester grade point average less than 2.00 will be subject to academic probation.

**GRADUATE STUDENTS**

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 a 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 academic probation or academic 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. 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, a 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.

## CREDIT HOUR

**Federal definition, according to the Electronic Code of Federal Regulations, Title 34 Part 600: Institutional Eligibility under the Higher Education Act of 1965, as amended**

**Credit hour:** Except as provided in 34 CFR 668.8(k) and (l), a credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

**MICA Credit and Time Requirements**

As a unified means of measuring comparative work, MICA has adopted a variant of the Carnegie Unit. One college semester credit is defined as 45 hours of work with at least one-third of those hours consisting of contact with an instructor in the classroom and in the case of introductory, intermediate and most advanced studio courses, one half to two thirds of those hours consisting of contact with an instructor. In order to ensure time for transfer, a contact hour is defined as one fifty minute hour. MICA's educational program is organized around two traditional (fall and spring) fifteen week semesters with additional coursework offered in winter and/or late spring intersessions and summer session. The traditional semesters are designed to provide 15 class meeting days for each weekday thereby ensuring that every course meets its primary contact requirements regardless of breaks and holidays.

In all introductory, intermediate and most advanced studio courses, one credit hour represents at least one and a half hours of contact and more normally, two hours of contact time with an instructor each week with the addition of one to one and a half hours of additional work done outside of the course meeting time. Since most courses at MICA award three credits, the typical studio course will meet for six fifty-minute hours (five actual hours) with an expectation of an additional four hours of work done outside of course meeting time in each of a fifteen week semester. In traditional lecture and discussion courses, one credit hour represents at least one hour of contact and two hours of additional work done outside of the course meeting time. Since most courses at MICA award three credits, the typical academic course will meet for three fifty minute hours (two and a half actual hours) with an expectation of an additional six hours of additional work done outside of course meeting time in a fifteen week semester.

Courses based on different contact formats and/or time frames for delivery and/or a greater or lesser number of credits than 3 must be approved by the appropriate Vice Provost before scheduling and implementation. This includes all intercession and summer courses.

**Consistency of Credit Hour Procedures and Policies**

Unless otherwise proposed, 3 credit studio courses are assigned to meet 5 hours each week of a 15 week semester and 3 credit academic courses are assigned to meet 3 hours each week of a 15 week semester with the understanding that all 3 credit courses require 135 hours total in class and outside work. Courses based on different contact formats and/or time frames for delivery and/or a greater or lesser number of credits than 3 must demonstrate that they meet the College's definition of a credit hour as an integral part of the approval process.

All new course offerings are assessed by the relevant department chair/s or graduate director, associate dean/s, and vice-provosts at the conclusion of initial implementation.

**LECTURE/SEMINAR COURSES**

Course Credits	Minimum Instruction Contact Time per Week	Minimum Out of Class Work per Week	Total Time for 15-Week Term*
1	1 hour (50 min.)	2 hours (100 min.)	45 hours (2250 min.)
1.5	1.5 hours (75 min.)	3 hours (150 min.)	67.5 hours (3375 min.)
3	3 hours (150 min.)	6 hours (300 min.)	135 hours (6750 min.)
6	6 hours (300 min.)	12 hours (600 min.)	270 hours (13500 min.)

\*Total Time in and out of class

**STUDIO COURSES**

Course Credits	Minimum Instruction Contact Time per Week	Minimum Out of Class Work per Week	Total Time for 15-Week Term*
1.5	2.5 hours (125 min.)	2 hours (100 min.)	67.5 hours (3375 min.)
3	5 hours (250 min.)	4 hours (200 min.)	135 hours (6750 min.)
6	10 hours (500 min.)	8 hours (400 min.)	270 hours (13500 min.)

\*Total Time in and out of class

**Variations in Credit Hour Assignment**

As noted, MICA offers intercession and summer terms of study that are not based on a 15 week calendar. Nonetheless, three-credit summer courses and summer travel programs all meet the ratio of hours of contact to the hours of outside student work outlined in the formula. Courses offered for a shorter duration such as intersessions or minimesters must also meet the time requirement and contact guidelines stated above. For example a three credit studio course in a three week minimester would normally require 67.5 to 90 hours in class contact time with sufficient time to carry on independent work for the additional 45 to 67.5 required. A three credit academic course in a three week minimester would require 45 (or 37.5- 50 minute hours) hours of in-class contact time with sufficient time to carry outside work for an additional 90 hours required. MICA also encourages faculty to develop alternative pedagogical approaches to content delivery. Courses that combine or blend academic activities such as reading, writing, and research with studio practice or hybrid courses that combine face to face engagement with online study may offer blended contact models with faculty contact respecting the normative models above and student assessment based on the completion of forty-five hours of work for each credit hour awarded. All such courses and programs must be reviewed and approved by the appropriate department chair or graduate director, associate dean, dean and/or vice-provost, and registrar prior to scheduling and implementation.

## 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).

## GRADES

MICA utilizes a 4-point scale for the calculation of grade point average (GPA). Grades and quality points per credit are as follows:

<b>A+</b>	<b>4.0</b>
<b>A</b>	<b>4.0</b>
<b>A-</b>	<b>3.7</b>
<b>B+</b>	<b>3.3</b>
<b>B</b>	<b>3.0</b>
<b>B-</b>	<b>2.7</b>
<b>C+</b>	<b>2.3</b>
<b>C</b>	<b>2.0</b>
<b>C-</b>	<b>1.7</b>
<b>D+</b>	<b>1.3</b>
<b>D</b>	<b>1.0</b>
<b>F</b>	<b>0.0</b>

The grades listed below are not used in calculation of grade point average (GPA):

<b>AUD</b>	<b>Audit</b>
<b>I</b>	<b>Incomplete</b>
<b>P</b>	<b>Pass</b>
<b>R</b>	<b>Repeat</b>
<b>TR</b>	<b>Transfer</b>
<b>W</b>	<b>Withdrawal</b>

Grades are posted electronically to the students record and may be accessed by the student through their MyMICA Student Center.

## Graduate Grading Systems

The following graduate programs are graded on a Pass/Fail system: Community Arts, M.F.A.; Curatorial Practice, M.F.A.; Filmmaking, M.F.A.; Graphic Design, M.F.A.; Graphic Design, MA; Illustration Practice, M.F.A.; Illustration, MA; LeRoy E. Hoffberger School of Painting, M.F.A.; Mount Royal Multidisciplinary M.F.A.; Photographic & Electronic Media, M.F.A.; Rinehart School of Sculpture, M.F.A.; Studio Art (Summer Low Residency M.F.A.); Social Design, MA.

Graduate (5000) Liberal Arts courses are graded on a Pass/Fail system.

The following graduate programs are letter graded: Teaching (MAT), Business of Art & Design (MPS), Information Visualization (MPS), UX Design (MPS), Art Education (Online/Low Residency MA) and Design Leadership (MA/MBA)

### Earning Graduate Credit in Letter-Graded Courses

All M.F.A. and MA students enrolling in letter-graded graduate or undergraduate courses must earn a "B" or better in order to receive graduate credit for the course. As all M.F.A. grades are earned on a Pass (P)/Fail (F) system, all posted grades of B- or below will automatically be changed to an "F" on graduate student transcripts at the end of each semester.

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).

Grades are permanent after one year of the semester's final grade date and may not be changed under any circumstances.

## GRADE APPEAL

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 an 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.

## PLAGIARISM

MICA does not tolerate plagiarism, which is defined as claiming authorship, 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 STATEMENT

Maryland Institute College of Art respects your privacy and the privacy and security of the information you provide the College. MICA and its service providers do not sell to entities outside the College your name, mailing address, telephone number, e-mail address, or other information you provide. If a visitor chooses to share personal information with MICA by sending a message or filling out an electronic form with personal information, the College will use the information only for the purposes intended. This information may only be released if legally mandated by law enforcement investigators, required by court proceedings, or necessary to internal investigations of violations of College rules and regulations.

We take data security and the privacy of your personal information very seriously. This site has security measures in place to protect the loss, misuse and alteration of the information under our control.

The College is bound by The Family Educational Rights and Privacy Act, Amended (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99). This law affords students the right to privacy with respect to their educational records, including but not limited to courses taken, credits earned, grades and grade point average.

At its discretion, the Maryland Institute College of Art may provide directory information in accordance with the provisions of the Family Education Rights and Privacy Act. Directory information is information contained in an educational record that would not generally be considered harmful or an invasion of privacy if disclosed, such as name, address, and degrees earned. Enrolled students may choose to designate any or all directory information as private and therefore restrict its release by contacting the Registrars in either Enrollment Services or Continuing Studies. A guide to understanding FERPA is available in both offices.

MICA collects information about your IP address to help administer our websites, analyze trends, create summary statistics, and monitor system performance. We do not link IP addresses to anything personally identifiable.

The college does not use "cookies" to gain access to private information about you. However, MICA may use cookies to enhance your browsing experience and help track information you voluntarily provide. The college uses Remarketing with Google Analytics to advertise online, therefore, third-party vendors, including Google, show the college's ads on sites across the Internet. The college and third-party vendors, including Google, use cookies to inform, optimize, and serve ads based on someone's past visits to the college's website.

## STUDENT COMPLAINTS

In the unlikely event that an issue cannot be resolved by MICA, students may contact the Maryland Higher Education Commission (MHEC), the State Licensing Authority in Maryland.

**Maryland Higher Education Commission**

6 North Liberty Street, 10th Floor  
Baltimore, MD 21201  
(410) 260-4500

MICA is accredited by the Middle States Commission on Higher Education (MSCHE), the institution's regional accrediting agency, and the National Association of Schools of Art and Design (NASAD), a specialized accrediting agency for schools of art and design, recognized by the U.S. Department of Education. Students may contact these accrediting agencies once all other avenues have been exhausted.

**Middle States Commission on Higher Education**

3624 Market Street, 2nd Floor West  
Philadelphia, PA 19104  
(267) 284-5000

**National Association of Schools of Art and Design**

11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190  
(703) 427-0700

## 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 college 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 – Undergraduate only**

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 – Undergraduate only**

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 be 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 M.F.A. students may transfer a maximum of six (6) 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 student's M.F.A. degree. Due to the specific sequence of courses required in the M.A.T., M.A.A.E., M.F.A.C.A., M.P.S., M.B.A./M.A. and M.F.A.S.T. programs, no transfer of credits will apply to these degrees.

## UNDERGRADUATE ACADEMIC HONORS

Dean's List - Undergraduate degree-seeking students earning at least 12 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.



# **MICA Faculty**

# MICA Faculty

**Lauren Adams**

M.F.A. from Carnegie-Mellon University  
Painting

**Monica Amor**

Ph.D. from The City University of New York  
Art History

**Laurence Arcadias**

M.F.A. from Institut d'arts Visuels Orléans,  
France  
Animation

**Mark Augustine**

M.F.A. from University of Illinois at Chicago  
First Year Experience

**Timmy Aziz**

MSE from Johns Hopkins University  
Architectural Design

**Donna Basik**

M.A. from MICA  
M.A. in Teaching

**Zlata Baum**

M.F.A. from Mills College  
M.F.A. in Studio Art

**Catherine Behrent**

M.F.A. from MICA  
First Year Experience

**Kristian Bjornard**

M.F.A. from MICA  
Graphic Design

**Rebecca Bradley**

M.F.A. from Savannah College of  
Art & Design  
M.A. Illustration

**Susie Brandt**

M.F.A. from School of the Art Institute  
of Chicago  
Interdisciplinary Sculpture

**David Brooks**

M.F.A. from Columbia University  
Interdisciplinary Sculpture

**Mikita Brottman**

D.Phil. from Oxford University  
Humanistic Studies

**Luca Buvoli**

M.F.A. from School of Visual Arts  
Mount Royal School of Art

**Jenny Carson**

Ph.D. from City University of New York  
Graduate Center  
Art History

**Carolyn Case**

M.F.A. from MICA  
First Year Experience

**Cindy Cheng**

M.F.A. from MICA  
Drawing

**Mina Cheon**

Ph.D. from European Graduate School  
First Year Experience

**Dae In Chung**

M.F.A. from California Institute of the Arts  
Graphic Design

**David Cloutier**

M.F.A. from MICA  
First Year Experience

**Jennifer Cole Phillips**

M.F.A. from Rhode Island School of Design  
M.F.A. Graphic Design

**Allan Comport**

MTS from Capital University  
Illustration

**Jason Corace**

M.F.A. from Parsons School of Design  
Interactive Arts

**Alain Corbel**

M.F.A. from St. Lukas School of Fine Arts  
Illustration

**Eduardo Corral**

M.F.A. from MICA  
First Year Experience

**Jane Cottis**

M.F.A. from University of California,  
San Diego  
Film & Video

**Annet Couwenberg**

M.F.A. from Cranbrook Academy of Art  
Fiber

**Jeffry Cudlin**

M.F.A. from University of Maryland,  
College Park  
Curatorial Practice - MFA

**Anila Daulatzai**

Ph.D. from Johns Hopkins University  
Humanistic Studies

**Christina Day**

M.F.A. from Cranbrook Academy of Art  
Fiber

**Firmin DeBrabander**

Ph.D. from Emory University  
Humanistic Studies

**Gail Deery**

M.F.A. from Rutgers  
Printmaking

**Regina DeLuise**

M.A. from Rosary College  
Graduate School of the Fine Arts  
Photography

**Sarah Doherty**

M.F.A. from San Francisco Art Institute  
Interdisciplinary Sculpture

**Timothy Druckrey**

M.F.A. from University of Arizona  
Photographic & Electronic Media

**David East**

M.F.A. from Southern Illinois University  
Ceramics

**Liz Ensiz**

M.F.A. from School of the Art Institute  
of Chicago  
Fiber

**Minsun Eo**

M.F.A. from Rhode Island School of Design  
Graphic Design

**Andrea Evans**

M.F.A. from Tufts University  
Drawing

**Frank Fantauzzi**

MArch from Cranbrook Academy of Art  
Architectural Design

**Jenna Frye**

M.F.A. from MICA  
First Year Experience

**Thomas Gardner**

M.A. from Cranbrook Academy of Art  
M.A. Social Design

**Jeanette Gerrity Gomez**

M.A. from Notre Dame of  
Maryland University  
Humanistic Studies

**Isaac Gertman**

M.F.A. from Rhode Island School of Design  
Graphic Design

**Soheila Ghaussey**

Ph.D. from Purdue University  
Humanistic Studies

**Jason Gottlieb**

M.F.A. from MICA  
M.F.A. Graphic Design

**Jay Gould**

M.F.A. from Savannah College of  
Art & Design  
Photography

**Erinn Hagerty**

M.F.A. from MICA  
Animation

**Kimberly Hall**

B.F.A. from The School of the Museum  
of Fine Arts  
M.F.A. Illustration Practice

**Jerome Harris**

M.F.A. from Yale University  
Graphic Design

**Alexander Heilner**

M.F.A. from School of Visual Arts  
Photography

**Stephen Hendee**

M.F.A. from Stanford University  
First Year Experience

**Joyce Hesselberth**

B.F.A. from Virginia Commonwealth  
University  
Illustration

**Nadia Hironaka**

M.F.A. from School of the Art Institute  
of Chicago  
Film & Video

**Jennifer Hirsh**

Ph.D. from Bryn Mawr College  
Art History

**LaToya Hobbs**

M.F.A. from Purdue University  
First Year Experience

**Lisa Hochtritt**

Ed.D. from Columbia University Teachers  
College  
M.A. in Teaching

**Jennifer Hock**

Ph.D. from Harvard University  
Art History

**Kirsten Hollander**

M.F.A. from University of Maryland,  
Baltimore County  
Film & Video

**Ryan Hoover**

M.F.A. from MICA  
Interdisciplinary Sculpture

**Brockett Horne**

M.F.A. from Rhode Island School of Design  
Graphic Design

**Kerr Houston**

Ph.D. from Yale University  
Art History

**Victoria Jang**

M.F.A. from California College of the Arts  
Ceramics

**Paul Jaskunas**

M.F.A. from Cornell University  
Humanistic Studies

**Sharon Johnson**

Ph.D. from University of Wisconsin-  
Milwaukee  
M.A. in Art Education

**Ulric Joseph**

M.A. from MICA  
First Year Experience

**Aya Kakeda**

M.F.A. from School of Visual Arts  
Illustration

**Mathew Karas**

M.F.A. from New York State College of  
Ceramics at Alfred University  
Ceramics

**Mark Karnes**

M.F.A. from Yale University  
Painting

**Andrew Keiper**

M.F.A. from MICA  
Animation

**Sonja Kelley**

Ph.D. from Princeton University  
Art History

**Philip Koch**

M.F.A. from Indiana University  
Drawing

**Kenneth Krafchek**

M.F.A. from MICA  
M.F.A. Community Arts

**Daniel Krall**

B.F.A. from MICA  
Illustration

**Michelle La Perriere**

M.F.A. from MICA  
First Year Experience

**Nate Larson**

M.F.A. from The Ohio State University  
Photography

**Fabienne Lasserre**

M.F.A. from Columbia University  
Painting

**Vanessa López**

M.A. from MICA  
M.A. in Teaching

**Ellen Lupton**

Ph.D. from University of Baltimore  
M.F.A. Graphic Design

**Benjamin Luzzatto**

M.S. Vis. from Massachusetts Institute  
of Technology  
Interdisciplinary Sculpture

**Fletcher Mackey**

M.F.A. from California Institute of the Arts  
First Year Experience

**Sangram Majumdar**

M.F.A. from Indiana University  
Painting

**Harry Mattison**

M.F.A. from MICA  
Humanistic Studies

**Sandra Maxa**

M.F.A. from Virginia Commonwealth  
University  
M.A. Graphic Design

**Lili Maya**

M.F.A. from Rhode Island School of Design  
Graphic Design

**Steve Meneely**

B.F.A. from MICA  
Animation

**Allen Moore**

BA from Harvard University  
Film & Video

**Katie Morris**

M.F.A. from MICA  
M.A. in Teaching

**Quentin Moseley**

M.F.A. from MICA  
Printmaking

**Kiel Mutschelknaus**

M.F.A. from Cranbrook Academy of Art  
Graphic Design

**Saul Myers**

Ph.D. from Johns Hopkins University  
Humanistic Studies

**Barry Nemett**

M.F.A. from Yale University  
Painting

**Katie O'Meara**

M.L.A. from University of Pennsylvania  
Architectural Design

**Alan Orr**

Ph.D. from University of Cambridge  
Humanistic Studies

**Gina Palacios**

M.F.A. from Rhode Island School of Design  
Painting

**Young Nan Park Sohn**

M.A. from MICA  
M.A. in Teaching

**Victoria Pass**

Ph.D. from University of Rochester  
Art History

**John Peacock**

Ph.D. from Columbia University  
Rinehart School of Sculpture

**John Penny**

Ph.D. from University of Leeds  
M.F.A. in Studio Art

**Adriane Pereira**

D.Phil. from Florida State University  
M.A. in Teaching

**Lisa Perrin**

M.F.A. from MICA  
Illustration

**Paula Phillips**

M.F.A. from MICA  
M.F.A. Community Arts

**Hugh Pocock**

M.F.A. from University of California,  
Los Angeles  
First Year Experience

**Valeska Populoh**

M.A.T. from MICA  
Fiber

**Renee Rendine**

M.F.A. from Virginia Commonwealth  
University  
General Fine Arts

**Nancy Roeder**

M.F.A. from Western Michigan University  
General Fine Arts

**Jann Rosen-Queralt**

M.F.A. from Cranbrook Academy of Art  
Rinehart School of Sculpture

**James Rouvelle**

M.F.A. from Milton Avery School of the Arts  
at Bard College  
Interactive Arts

**Jose Ruiz**

M.F.A. from San Francisco Art Institute  
Curatorial Practice - M.F.A.

**Bob Salazar**

M.F.A. from Towson University  
Painting

**Raél Salley**

Ph.D. from The University of Chicago  
Art History

**Mark Sanders**

M.F.A. from Virginia Commonwealth  
University  
Graphic Design

**Ismael Sanz-Pena**

M.F.A. from California Institute of the Arts  
Animation

**Sam Sheffield**

M.A. from MICA  
Interactive Arts

**Piper Shepard**

M.F.A. from Cranbrook Academy of Art  
Fiber

**Esther Sheppard**

M.F.A. from University of Michigan  
Graphic Design

**Whitney Sherman**

B.F.A. from MICA  
M.F.A. Illustration Practice

**Tony Shore**

M.F.A. from Yale University  
Painting

**Lynn Silverman**

M.A. from Goldsmiths University of London  
Photography

**Michael Sizer**

Ph.D. from University of Minnesota  
Humanistic Studies

**Jason Sloan**

M.F.A. from Towson University  
Interactive Arts

**Sarah-Neel Smith**

Ph.D. from University of California,  
Los Angeles  
Art History

**Leslie Speer**

M.Des. from Middlesex University  
Product Design

**Deanna Staffo**

B.F.A. from MICA  
Illustration

**Rex Stevens**

M.F.A. from MICA  
General Fine Arts

**Jan Stinchcomb**

M.F.A. from Queens College  
First Year Experience

**Zvezdana Stojmirovic**

M.F.A. from MICA  
Graphic Design

**Shadra Strickland**

M.F.A. from School of Visual Arts  
Illustration

**Jonathan Thomas**

M.F.A. from Southern Illinois University  
Printmaking

**Chezia Thompson**

D.Arts from Carnegie-Mellon University  
Humanistic Studies

**Robert Tillman**

M.F.A. from University of Iowa  
Printmaking

**Kenneth Tisa**

M.F.A. from Yale University  
Painting

**Ruth Toulson**

Ph.D. from University of Cambridge  
Humanistic Studies

**Eglute Trinkauskaite**

Ph.D. from Syracuse University  
Humanistic Studies

**Matteo Uguzzoni**

M.A. from Facoltà di Architettura di Ferrara  
Game Design

**Jose Villarrubia**

M.F.A. from Towson University  
Illustration

**Elizabeth Wagenheim**

M.A. from University of Maryland,  
Baltimore County  
Humanistic Studies

**Jennifer Wallace**

M.F.A. from Sarah Lawrence College  
Humanistic Studies

**Joan Waltemath**

M.F.A. from Hunter College, CUNY  
LeRoy E Hoffberger School Ptg

**Susan Waters-Eller**

M.F.A. & M.A. from MICA  
General Fine Arts

**Joan Watson**

M.F.A. from Tyler School of Art,  
Temple University  
Interdisciplinary Sculpture

**Sukyun Weaver**

M.A. from Columbia University  
Teachers College  
Graduate Liberal Arts

**Michael Weikert**

M.F.A. from MICA  
M.A. Social Design

**Howie Weiss**

M.F.A. from Yale University  
General Fine Arts

**Maureen Weiss**

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**Stephanie Williams**

M.F.A. from Rhode Island School of Design  
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**Kristine Woods**

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of Chicago  
Fiber

**Patrick Wright**

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M.F.A. Filmmaking

**Eva Wylie**

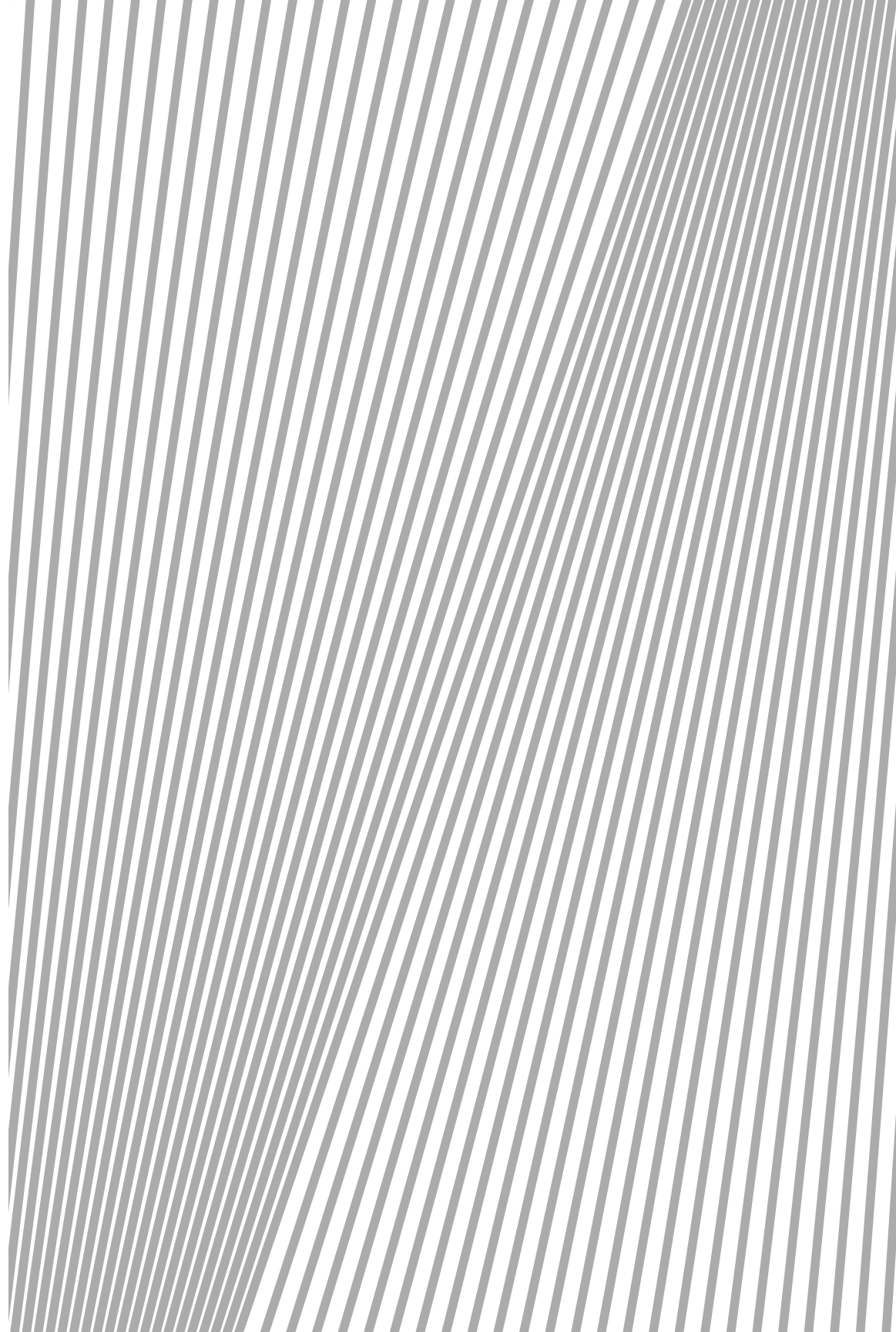
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M.F.A. from Fashion Institute of Technology  
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