

2021 – 2022

ACADEMIC CATALOG

Academic Curriculum

Majors

Minors

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.

2021		
July	5	Holiday - college closed
	23	Low-residency Graduate programs courses end. Final grades due for graduating students
	TBD	International Student Cultural Orientation Program
	30	Low-residency Graduate programs grades due from faculty for non-graduating students
August	2	Tuition payment due date
	3	MA/MBA program begins
	29	MPS BAD, MPS DAV and MPS UX program starts
	29	Open Studies CE/PP classes begin
	30	Fall semester classes begin for both Degree Programs and Open Studies (excluding MPS)
September	6	Holiday - college closed
	6	Last day to add a class
	13	Last day to receive fall credit for an internship (www.mica.edu/internships)
	15	Study abroad deadline for Spring 2022
	25	Open Studies YPS/ADCAP classes begin
	27	Last day to drop a class (no transcript record)
October	11	Last day to drop a class (W on transcript)
	16-19	Fall Break – no classes (excluding Open Studies and MPS programs)
	22-24	MPS BAD, MPS DAV and MPS UX Residency
November	3	Spring 2022 <i>Schedule of Courses</i> published. Check the <i>Schedule of Courses</i> for registration dates.
	24	Thanksgiving Break begins, no classes
	25-28	Holiday - college closed
December	1	Undergraduate competitive scholarship procedures announced via e-mail
	4	Open Studies classes end (YPS, ADCAP, CE, PP)
	17	Degree Programs classes end
	24	Holiday - college closed
	27	Final grades due from faculty
	31	Holiday - college closed

2022		
January	3	Tuition payment due date
	9	Open Studies CE/PP classes begin
	12-17	Low-residency Graduate programs Winter Session
	17	MPS BAD, MPS DAV, and MPS UXD program starts
	17	Holiday - college closed
	18	Spring semester classes begin for both Degree Programs and Open Studies (excluding MPS)
	24	Last day to add a class
February	29	Open Studies YPS/ADCAP classes begin
	1	Undergraduate competitive scholarship applications due
	1	Last day to receive spring credit for an internship (www.mica.edu/internships)
	14	Last day to drop a class (no transcript record)
	15	Financial Aid applications due for 2022-23 prospective new students
March	28	Last day to drop a class (W on transcript)
	1	Financial Aid applications due for 2022-23 returning Undergraduate and Graduate students.
	1	Study abroad deadline for Fall 2022
	11-13	MPS BAD, MPS DAV, MPS UXD Residency
	14-18	Spring Break – no classes (excluding Open Studies and MPS programs)
April	22	Fall 2021 <i>Schedule of Courses</i> published. Check the <i>Schedule of Courses</i> for exact registration dates.
	2	Open Studies YPS/ADCAP classes end
	30	Open Studies CE/PP classes end
May	1	MPS Tuition payment date
	6	Degree Programs classes end
	9	MPS BAD, MPS DAV, and MPS UX program Summer start
	12	Final grades due from faculty
	16	Undergraduate and Graduate Commencement
	22	Open Studies summer classes begin (UG course, CE/PP). See Add/Drop/Withdrawal refund policy
	30	Holiday - college closed
June	1	Low-residency Graduate programs tuition due date
	6	Open Studies YPS Summer Art Camp Starts
	13	Low-residency Graduate programs courses begin
	18	Open Studies Pre-College begins (2wk/5wk)
July	4	Holiday - college closed
	23	Open Studies Pre-College program ends
	29	Open Studies YPS Summer Art Camp ends
	TBD	MA/MBA program begins
	22	Low-residency Graduate programs courses end. Final grades due for graduating students
	TBD	International Student Cultural Orientation Program

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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 and minors. 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, 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 credit in the studio and/or liberal arts areas to pursue a minor.

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 15 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 and minors.

MAJORS

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

STUDIO AND HUMANISTIC STUDIES DEGREE PLAN

Studio and Humanistic Studies (Animation)
Studio and Humanistic Studies (Architectural Design)
—
Studio and Humanistic Studies (Ceramics)
Studio and Humanistic Studies (Drawing)
—
Studio and Humanistic Studies (Fiber)
Studio and Humanistic Studies (Film & Video)
Studio and Humanistic Studies (Game Design)
Studio and Humanistic Studies (General Fine Arts)
Studio and Humanistic Studies (Graphic Design)
Studio and Humanistic Studies (Illustration)
Studio and Humanistic Studies (Interactive Arts)
Studio and Humanistic Studies (Interdisciplinary Sculpture)
Studio and Humanistic Studies (Painting)
Studio and Humanistic Studies (Photography)
Studio and Humanistic Studies (Printmaking)
Studio and Humanistic Studies (Product Design)

ART EDUCATION PROGRAM

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

MINORS

Animation
Architectural Design
Art History
Book Arts
Ceramics
Creative Entrepreneurship
Creative Writing
Critical Theory
Culture and Politics
Curatorial Studies
Drawing
Experimental Fashion
Film and Video
Filmmaking
Game Design

Graphic Design
Gender Studies
Illustration
Interactive Arts
Literary Studies
Painting
Photography
Printmaking
Product Design
Sequential Art
Sound Art
Sustainability & Social Practice
Theater
Unmaking Racism

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 chair or the First Year Experience academic adviser.

Course Title	Course #	Credits
All students take these required courses		
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
Students choose one course in Color/Design category		
Color/Design/Process	FF 120A	3
Color/Design/Pattern	FF 120B	3
Students choose one course in Form/Space category		
Prototype/Situate/Fabricate	FF 130A	3
Body/World/Machine	FF 130B	3
Students choose one course in Systems/Time category		
Haptics and Optics	FF 140A	3
Designing Information	FF 140B	3
Choose one from Program Electives		
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
Liberal Arts Requirements		
Modernisms	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
Animation Major Requirements		
The Principles of Animation	AN 202	3
Animation Pre-Production	AN 245	3
Digital Tools for Animation	AN 255	3
Choose one course from the following		
Introduction to 3D Animation	AN 203	3
Stop-Motion Animation	AN 255	3
Choose one course from the following		
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 Courses	AN	9
Total for Animation Major:		90

MINOR IN ANIMATION see page 24.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ANIMATION) see page 15 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
Liberal Arts Requirements		
Structures	AD 205	3
Modernisms	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
Architectural Design Major Requirements		
Integrated 3D Design	AD 200	3
Methods	AD 201	3
Interior and Exterior	AD 210	3
Digital Drawing	AD 211	3
Architectural Lab I	AD 300	3
Materials and Fabrication	AD 301	3
Architectural Lab II	AD 310	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		15
Total for the Architectural Design Major:		90

MINOR IN ARCHITECTURAL DESIGN see page 25.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ARCHITECTURAL DESIGN) see page 15 for a description of the Studio and Humanistic Studies major.

ART HISTORY, THEORY, AND CRITICISM

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

MICA's curriculum in art history balances academic coursework and independent research with a significant studio component. Almost half of the total credits required for the major are in studio coursework and art history majors are strongly encouraged to use their studio electives to pursue a minor 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
Liberal Arts Requirements		
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
Art History, Theory, and Criticism Major Requirements		
Modernisms	AH 201	3
Ancient through Gothic	AH 202	3
Renaissance through 1855	AH 200	3
Choose one course from the following		
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
Choose one course from the following		
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
Total for the Art History, Theory, and Criticism Major:		90

ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY see page 25 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
Liberal Arts Requirements		
Modernisms	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
Ceramics Major Requirements		
Introduction to Ceramics: Hand-Built Form	CE 200	3
Introduction to Ceramics: Wheel-Thrown Form	CE 201	3
Choose one course from the following		
Introduction to Fiber	FB 200	3
Introduction to Sculpture	IS 200	3
Introduction to Wood	IS 202	3
Choose 3 credits from the following		
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
Total for the Ceramics Major:		90

MINOR IN CERAMICS see page 27.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (CERAMICS) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Drawing Major Requirements		
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
Total for the Drawing Major:		90

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (DRAWING) see page 15 for a description of the Studio and Humanistic Studies major.

ECOSYSTEMS, SUSTAINABILITY & JUSTICE

The Ecosystems, Sustainability, & Justice (ESJ) major will empower students to actively utilize their creative practice to make a more just and sustainable world.

MICA'S First Year Fellows (FYF) in Ecosystems, Sustainability, & Justice is a semester-long fall program for incoming first year students focused on integrating studio research with contemporary topics that revolve around environmental and social justice issues of the moment. Incoming students of all interests and backgrounds can apply to be a part of the FYF program in ESJ. The FYF program is NOT REQUIRED to complete the ESJ major. The FYF courses are not counted toward the major, however, FYF students will have a strong introduction to the ESJ major.

REQUIREMENTS FOR THE B.F.A. IN ECOSYSTEMS, SUSTAINABILITY & JUSTICE

Course Title	Course #	Credits
Liberal Arts Requirements		
Modernisms	AH 201	3
Non-Western Art History Elective	AH	3
Art History Elective	AH	3
Intellectual History I*	-IH1	3
Intellectual History II*	-IH2	3
Literature/CWRT	elective	3
Research Ethics	PHIL 3xx	3
Scientific Readings: Climatology	NSCI 201C	3
Science/math elective*	NSCI 2xx	3
Advanced Field Science	NSCI 3xx	3
HIST/PHIL/SSCI, values & ethics focus*	3xx	3
HMST course, value & exchange focus*	3xx	3
HMST course, space & structure focus*	3xx	3
Ecosystems, Society & Justice Major Requirements		
Intro to Ecosystems, Society, and Justice	ESJ 201	3
Engagement Seminar I: Research	ESJ 300	3
Engagement Seminar II: Social/Design Praxis or Internship**	ESJ 301/302	3
ESJ: Professional Practice & Pathway Planning	ESJ 4xx	3
ESJ Thesis	ESJ 4xx	3
Studio Electives		36
Total for the Ecosystems, Society & Justice Major:		90
(plus 24 studio FYE = 120)		

*Choose in consultation with the Chair

**Or other engagement seminar in one of the departments that satisfies core ESJ 301

CLOs with approval from the Chair.

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
Liberal Arts Requirements		
Modernisms	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
Fiber Major Requirements		
Introduction to Fiber	FB 200	3
Choose one course from the following		
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
Choose one course from the following		
Material Construction	FB 227	3
Woven Imagery	FB 238	3
Weaving: Cover and Pattern	FB 254	3
Woven Pixels: Image + Form	FB 351	3
Choose one course from the following		
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
Total for the Fiber Major:		90

MINOR IN EXPERIMENTAL FASHION see page 32.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FIBER) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Film & Video Major Requirements		
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
Total for the Film & Video Major:		90

MINOR IN FILM & VIDEO AND MINOR IN FILMMAKING see page 33.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FILM & VIDEO) see page 15 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 minor 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
Liberal Arts Requirements		
Modernisms	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
Game Design Major Requirements		
Game/Play	GMD 225	3
Narrative Design	GMD 220	3
2D Game Design	GMD 230	3
Choose two courses from the following		
Game Design Special Topics	GMD 298	3
Internship	INT 402	3
Undergraduate Teaching Assistantship	PD 390	3
Advanced 2D Game Design	GMD 330	3
3D Game Design	GMD 240	3
Advanced 3D Game Design	GMD 340	3
Level Design	GMD 320	3
Senior Project Studio I	GMD 498	6
Senior Project Studio II	GMD 499	3
Studio Electives		18
Total for the Game Design Major:		90

MINOR IN GAME DESIGN see page 34.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GAME DESIGN) see page 15 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 minors 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
Liberal Arts Requirements		
Modernisms	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
General Fine Arts Major Requirements		
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
Total for the General Fine Arts Major:		90

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GENERAL FINE ARTS)
see page 15 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
Liberal Arts Requirements		
Modernisms	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
Graphic Design Major Requirements		
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
Total for the Graphic Design Major:		90

MINOR IN GRAPHIC DESIGN see page 35.

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 (Graphic Design) |
| • BFA in Studio and Humanistic Studies (Architectural Design) | • B.F.A. in Studio and Humanistic Studies (Illustration) |
| • B.F.A. in Studio and Humanistic Studies (Ceramics) | • B.F.A. in Studio and Humanistic Studies (Interactive Arts) |
| • B.F.A. in Studio and Humanistic Studies (Drawing) | • B.F.A. in Studio and Humanistic Studies (Interdisciplinary Sculpture) |
| • B.F.A. in Studio and Humanistic Studies (Fiber) | • B.F.A. in Studio and Humanistic Studies (Painting) |
| • B.F.A. in Studio and Humanistic Studies (Film & Video) | • B.F.A. in Studio and Humanistic Studies (Photography) |
| • B.F.A. in Studio and Humanistic Studies (Game Design) | • B.F.A. in Studio and Humanistic Studies (Printmaking) |
| • B.F.A. in Studio and Humanistic Studies (General Fine Arts) | • 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
Liberal Arts Requirements		
Modernisms	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
Illustration Major Requirements		
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
Total for the Illustration Major:		90

MINOR IN ILLUSTRATION see page 37.

MINOR IN SEQUENTIAL ART see page 42.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ILLUSTRATION) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Interactive Arts Major Requirements		
Choose one of the following:		
Creative Coding	IA 215	3
Introduction to Sound	IA 202	3
Robotic Arts Introduction	IA 277	3
Choose one of the following:		
Interaction as Art	IA 210	3
Sound Art	IA 230	3
Choose one of the following:		
Immersive/Interactive Studio	IA 340	3
Remix as Performance	IA 390	3
Digital Fab, Circuits, Craft	IA 351	3
Choose one of the following:		
Immersive Experience Lab	IA 341	3
The Soundscape	IA 310	3
Virtual Reality for Artists	IA 317	3
Senior Thesis I	IA 498	6
Senior Thesis II	IA 499	6
Core Studio Electives		21
Studio Electives		9
Total for the Interactive Arts Major:		90

MINOR IN INTERACTIVE ARTS see page 37.

MINOR IN SOUND ART see page 43.

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

see page 15 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
Liberal Arts Requirements		
Modernisms	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
Science/Math Requirement	NSCI	3
Theory Requirement	TH	3
Academic Electives (or Writing Workshop, if required)		6
Interdisciplinary Sculpture Major Requirements		
Drawing for Thinking & Making	DR 240	3
Introduction to Sculpture	IS 200	3
Complete 9 credits of the following		
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
Robotic Arts Introduction	IA 277	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
Total for the Interdisciplinary Sculpture Major:		90

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (INTERDISCIPLINARY SCULPTURE) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Painting Major Requirements		
Life Drawing	DR 252	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		12
Total for the Painting Major:		90

MINOR IN PAINTING see page 38.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PAINTING) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Photography Major Requirements		
Silver & Ink: Intro to Photography	PH 201	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
Professional Strategies in Photography	PH 371	3
Junior Seminar	PH 390	3
Senior Thesis I	PH 490	6
Internship	INT 402	3
Photography Electives	PH	12
Studio Electives		12
Total for the Photography Major:		90

MINOR IN PHOTOGRAPHY see page 38.

MINOR IN BOOK ARTS see page 26.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PHOTOGRAPHY) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Printmaking Major Requirements		
<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
Drawing or Painting Elective		
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
Total for the Printmaking Major:		90

MINOR IN BOOK ARTS see page 26.

MINOR IN PRINTMAKING see page 39.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRINTMAKING) see page 15 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
Liberal Arts Requirements		
Modernisms	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
Product Design Major Requirements		
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 or Design for a Circular Economy	PRD 223	3
Design Lab I	PRD 301	3
Design Lab II	PRD 302	3
User-Centered Design Workshop	PRD 311	3
Entrepreneurship Workshop	PRD 312	3
Communication Platforms in Design	PRD 321	3
Design Lab III	PRD 401	3
Social Innovation Workshop	PRD 411	3
Thesis Seminar: Megatrends	PRD 451	3
Thesis Studio	PRD 452	3
Studio Electives		12
Total for the Product Design Major:		90

MINOR IN PRODUCT DESIGN see page 40.

B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRODUCT DESIGN) see page 15 for a description of the Studio and Humanistic Studies major.

UNDERGRADUATE MINORS

All undergraduate students are eligible to pursue a minor 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 minor on their transcript.

ANIMATION MINOR

The Animation Minor has three paths: traditional narrative/2D, stop-motion and 3D animation. All minors 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 minor 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 minor.

REQUIREMENTS FOR THE ANIMATION MINOR

Course Title	Course #	Credits
Principles of Animation	AN 202	3
Digital Tools for Animators	AN 255	3
Choose one of the following courses		
Animation Pre-Production	AN 245	3
Storyboarding for Animation	AN 260	3
Choose one of the following electives*		
Introduction to 3D Computer Animation	AN 203	3
Stop-Motion Animation	AN 225	3
Choose one course from the Project Menu		3
Total for the Animation Minor:		15

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

ARCHITECTURAL DESIGN MINOR

The Architectural Design Minor 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 minor 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 minor 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 minor consists of 15 credits, of which nine credits will be earned in the core design studios. The nine-credit core of the minor 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 MINOR

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

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

ART HISTORY MINOR

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 Modernisms—and three art history electives). 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 minor.

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
Modernisms (Art History core requirement)	AH 201	3
Art History Electives*		18
Total for the Art History Minor:		24

BOOK ARTS MINOR

The Book Arts Minor 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 minor recognizes those students majoring in all areas who have completed a total of 15 credits as prescribed by the minor guidelines. Students wishing to declare the minor 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 MINOR

Course Title	Course #	Credits
Papermaking and Book Structure	PR 294	3
Artist's Book or Chapbooks and Broadides	PR 205	3
Choose three courses from the following		
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
Total for the Book Arts Minor:		15

CERAMICS MINOR

The Ceramics Minor 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 minor.

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 minor 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 minor is preferred in the sophomore year.

REQUIREMENTS FOR THE CERAMICS MINOR

Course Title	Course #	Credits
Introduction to Ceramics: The Hand-Built Form	CE 200	3
Introduction to Ceramics: The Wheel-Thrown Form	CE 201	3
Choose a total of 3 credits from the following		
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
Ceramics Electives		6
Total for the Ceramics Minor:		15

CREATIVE ENTREPRENEURSHIP MINOR

Entrepreneurship and creative practice are intertwined for many MICA students seeking purposeful and sustainable pathways post-graduation. The focused yet flexible creative entrepreneurship programming at MICA empowers both artists and designers with a wide range of creative professional tools that support purposeful and successful lives.

The five-course minor in Creative Entrepreneurship allows students to enhance their studio practice with coursework in a broad range of topics that include social entrepreneurship, financial literacy, marketing and organizing strategies; it empowers them with the skills and practices needed to build a business and develop new strategies to engage and address both small and large scale creative challenges. The minor offers multiple opportunities for experiential learning, thereby allowing students to practice and apply entrepreneurial skills in real world settings.

REQUIREMENTS FOR THE CREATIVE ENTREPRENEURSHIP MINOR

Course Title	Course #	Credits
MICAprenneurSHOP	ENTR 200	3
Mapping your Practice: Entrenren'l Mindset	ENTR 300	3
Internship	INT 402	3
Entrepreneurship Studio	ENTR 400	3
Entrepreneurship Elective		3
Total for the Creative Entrepreneurship Minor:		15

CURATORIAL STUDIES MINOR

The Curatorial Studies Minor provides a professional development opportunity that expands students' experiences, research and knowledge in the field of museum and curatorial practice. The minor 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 MINOR

Course Title	Course #	Credits
Exhibition Development Seminar, Part I	AH 405	3
Exhibition Development Seminar, Part II	EX 405	3
Internship*	INT 402	3
Choose two courses from the following as electives		
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
Total for the Curatorial Studies Minor:		15

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

DRAWING MINOR

Drawing is the core of creative and design thinking. By presenting flexible curricular pathways, the minor provides students a means to explore their relationship to drawing and to investigate how drawing practice can strengthen their areas of creative focus, regardless of major. It acknowledges drawing as both a method of image making but also as a generative and research practice. Along with building technical skills, the curriculum encourages students to use drawing as an extension of thinking, expression, experimentation and open-ended play in order to more fully engage with drawing's capacity for ideation and discovery.

The minor recognizes students outside of the Drawing major who take a total of 15 credits from the Drawing Department and/or select classes from other majors approved by the Drawing Department Chair. Candidates for the minor should meet with the Chair of the Drawing Department when initially declaring the minor in order to discuss directions of interest and study and to decide on a track. Students are also encouraged to meet regularly with the department Chair and/or faculty, especially during regular advisement periods, in order to sustain a conversation around their creative goals and to construct the best possible course schedule.

Students can pursue one of the following tracks. Please note that not all classes are offered every semester.

REQUIREMENTS FOR THE DRAWING MINOR

Course Title	Course #	Credits
Observational / Perceptual / Figurative		
Introduction to Drawing	DR 220	3
Life Drawing	DR 252	3
Junior Independent Drawing	DR 320	3
Choose one of the following		
Studio Drawing: Portrait	DR 298A	3
Studio Drawing: Nature	DR 298O	3
Studio Drawing: Illusionism	DR 298G	3
Drawing Tech for Illustrators	IL 263	3
Choose one of the following		
Anatomy for Artists	DR 324	3
Interpretative Figure	DR 352	3
Settings & Sources	DR 323	3
Advanced Illusionism	DR 344	3
Surface & Space	DR346	3
2D to 3D / Experimental		
Introduction to Drawing	DR 220	3
Junior Independent Drawing	DR 320	3
Choose one of the following		
Studio Drawing: Structural	DR 298Y	3
Studio Drawing: Illusionism	DR 298G	3
Drawing for Thinking & Making	DR 240	3
Choose one of the following		
Experimental Drawing	DR 360	3
Mind-Body-Draw	DR 345	3
Drawing: Surface & Space	DR 346	3
Sketchbook Intensive	IL 313	3
Technical / Design Methods		
Introduction to Drawing	DR 220	3
Junior Independent Drawing	DR 320	3
Choose one of the following		
Studio Drawing or Inside/Outside	DR 298P	3
Studio Drawing: Light & Shadow	DR 298H	3
Choose one of the following		
Methods	AD 201	3
Digital Drawing	AD211	3
Drawing for Thinking & Making	DR 240	3
Choose one of the following		
Drawing: Surface & Space	DR 346	3
Experimental Drawing	DR 360	3
Discipline Directed		
Introduction to Drawing	DR 220	3
Studio Drawing	DR 298	3
Any 200-level Drawing elective	DR	3
Any 300-level Drawing elective	DR	3
Junior Independent Drawing	DR 320	3
Total for the Creative Entrepreneurship Minor:		15

EXPERIMENTAL FASHION MINOR

The Experimental Fashion Minor 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 minor 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 minor 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 MINOR

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
Choose one course from the following		
Garment Design and Production	FB 207	
Experimental Garment	FB 322	
Complete 3 credits from the following		
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
Experimental Garment	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
Total for the Experimental Fashion Minor:		15

FILM & VIDEO MINOR

The Film and Video Minor 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 MINOR

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
Total for the Film & Video Minor:		15

FILMMAKING MINOR

The Filmmaking Minor, 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 minor 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 MINOR

Course Title	Course #	Credits
Narrative Filmmaking I	FILM 327	3
Narrative Filmmaking II	FILM 337	3
Film & Video Studio Electives	FILM	9
Total for the Filmmaking Minor:		15

GAME DESIGN MINOR

The Game Design Minor 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 minor 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 minor 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 MINOR

Course Title	Course #	Credits
Game/Play	GMD 200	3
2D Game Design	GMD 230	3
Choose three courses from the following		
Narrative Design	GMD 231	3
Sound for Games	GMD 238	3
3D Game Design	GMD 240	3
Game Design Special Topics	GMD 298	3
Installation Games	GMD 314	3
Level Design	GMD 320	3
Advanced 2D Game Design	GMD 330	3
Advanced 3D Game Design	GMD 340	3
Total for the Game Design Minor:		15

GRAPHIC DESIGN MINOR

The Graphic Design Minor 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 minor will offer students a basic understanding of design processes, principles and typography. It is important, but not essential, that students declare this minor in the first semester of the sophomore year.

REQUIREMENTS FOR THE GRAPHIC DESIGN MINOR

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

HUMANISTIC STUDIES MINOR

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 HUMANISTIC STUDIES MINOR

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

**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.

ILLUSTRATION MINOR

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

REQUIREMENTS FOR THE ILLUSTRATION MINOR

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

INTERACTIVE ARTS MINOR

The Interactive Arts Minor 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 minor 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 MINOR

Interactive Arts Electives	15
Total for the Interactive Arts Minor:	15

PAINTING MINOR

The Painting Minor 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 minor.

Students may meet with the department chair during the sophomore year during regular advisement period to discuss their schedules. All courses for the minor 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 minor.

REQUIREMENTS FOR THE PAINTING MINOR

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
Total for the Painting Minor:		15

PHOTOGRAPHY MINOR

The Photography Minor recognizes those students outside the photography major who take a total of 15 credits within the Photography Department. Students wishing to undertake a photography minor should declare as a sophomore; however, juniors also have time to meet the requirements of the minor. Candidates for the minor should meet with the chair of photography when initially declaring the minor. After this, students may meet with their faculty adviser in their major to discuss their plan. All courses for the minor 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 minor.

REQUIREMENTS FOR THE PHOTOGRAPHY MINOR

Course Title	Course #	Credits
Silver & Ink: Intro to Photography	PH 201	3
Choose one course from the following		
Black and White Photography II	PH 332	3
Digital Photography II	PH 363	3
Photography Studio Electives	PH	9
Total for the Photography Minor:		15

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

PRINTMAKING MINOR

The Printmaking Minor 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 minor; students may meet with the department chair during the sophomore year during regular advisement periods to discuss their schedules.

REQUIREMENTS FOR THE PRINTMAKING MINOR

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
Total for the Printmaking Minor:		15

PRODUCT DESIGN MINOR

Product Design has an ability to blend practices and approaches from a vast spectrum of studies and enrich the dialogue and practice of design for all students. With an equal importance given to visualization and making, Product Design embraces, throughout all of its courses, a further inclusion of research, history, society, science, writing, dialogue, and critique as the foundation for our work. This global outlook and inclusiveness becomes a core means of expression for rigorous concept evolution, creation and analysis while being a fundamental means through which to make sense of the world we inhabit and design.

The Product Design minor establishes a formalized structure for students working in various disciplines to develop an enriched and creative relationship to Product Design within their larger creative practice. Through the Product Design minor tracks, students tap into the diversity of design skills and outlooks embodied by faculty throughout MICA's departments, building the capacity to continue to include and co-develop a range of classes driven towards meeting the evolving needs of MICA students. The tracks prepare students to contribute to the evolving industry landscape outside of MICA but also work towards creating spaces and dialogue on campus by encouraging this cross-pollination of skills, ideas, knowledge sets and creative approaches as is part and parcel to our faculty and students.

Below is the structure and curriculum of each of the 5 tracks. Each of the tracks requires 15 credits of which 9 are required and 6 are studio electives from a list of choices from within the Product Design Department course offerings or, in the case of Track 5, based on consultation with the Chair of the department. Courses are taken as follows and in line with students' own studies for their major.

REQUIREMENTS FOR THE PRODUCT DESIGN MINOR

Course Title	Course #	Credits
Design Studio: Fundamentals	PRD 201	3
Design Studio: Materials & Production	PRD 202	3
Material Matters	PRD 211	3
Studio Electives from a single track below		6
Total for the Product Design Minor:		15

Track 1 - Making

Focus on more traditional fabrication and materiality approaches. Choose 6 credits

Course Title	Course #	Credits
Design for Play: Toy Workshop	PRD 225	3
Collaboration + Furniture	PRD 303	3
Communication Platforms in Design	PRD 321	3

Track 2 - Circular Economy/Sustainability

Focus on environment and society impact. Choose 6 credits

Course Title	Course #	Credits
Design Ethics and Sustainability	PRD 222	3
Design for the Circular Economy	PRD 223	3
Social Innovation Workshop	PRD 411	3

Track 3 - User Centered Design

Focus on people as the inspiration and knowledge for the objects, experiences, and systems that we design. Choose 6 credits

Course Title	Course #	Credits
Universal Design	PRD 212	3
User Centered Design Workshop	PRD 311	3
Social Innovation Workshop	PRD 411	3

Track 4 - Entrepreneurial Mindset

Focus on creating a mindset that is open to all aspects of business and commerce. Choose 6 credits

Course Title	Course #	Credits
Design for the Circular Economy	PRD 223	3
Entrepreneurship Workshop	PRD 312	3
Social Innovation Workshop	PRD 411	3

Track 5 - Discipline Directed

Focus on creating a minor pathway that aligns with the student's major discipline. 6 credits of studio electives to be approved in consultation with the Chair of Product Design

SEQUENTIAL ART MINOR

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 minor 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 minor 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 Minor 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 MINOR

Course Title	Course #	Credits
Sequential Art	IL 272	3
Advanced Sequential Art	IL 372	3
Choose three courses from the following		
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
Total for the Sequential Art Minor:		15

SOUND ART MINOR

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

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

REQUIREMENTS FOR THE SOUND ART MINOR

Course Title	Course #	Credits
Introduction to Sound	IA 202	3
Choose four courses from the following		
Sound Art	IA 230	3
The Soundscape	IA 310	3
Studio Techniques & Recording	IA 355	3
Live Electronic Music & Media	IA 385	3
Remix as Performance	IA 390	3
Sound Installation Art	IS 345	3
Total for the Sound Art Minor:		15

SUSTAINABILITY & SOCIAL PRACTICE MINOR

The Sustainability and Social Practice Minor — 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 minor 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 minor 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 minor 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 MINOR

Course Title	Course #	Credits
Climate Change and Sustainability	GFA 343	3
Choose two courses from the following		
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
Choose two courses from the following		
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
Total for the Sustainability & Social Practice Minor:		15

THEATER MINOR

The Theater Minor 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 minor centers around the production of an annual live dramatic performance. Students manage almost every aspect of the dramatic production, including acting; costume design; set, prop, sound and lighting design; stage management; and set construction. They also design, produce, distribute and maintain publicity materials, from posters and programs to websites and media ads. Students do all of this under the guidance of highly credentialed faculty.

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

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

REQUIREMENTS FOR THE THEATER MINOR

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
Choose one course from the following		
Writing the Performance	CWRT 404	3
The Play's the Thing	FA 303	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
Total for the Theater Minor:		15

This minor has been discontinued for terms beyond 2021-2022.

UNMAKING RACISM MINOR

Unmaking Racism courses address the structures and practices that involve race, ethnicity, and culture, because these structures influence art- and design-making, art and design's authorizing narratives, and the impact of art and design in our world. The practice of "unmaking" is core to learning within the proposed undergraduate minor. It focuses on dismantling the suffering caused by white supremacy, injustice, and oppression related to race,

class, gender, sexuality, religion, socio-economic class, or culture through ethical and sustainable anti-racist practices. Through the in-depth study of race and racialization, systemic oppression, as well as resistance movements and anti-racist praxis, the Unmaking Racism minor validates the experiences of individuals and groups that have been systematically oppressed. Contemporary challenges include issues of social equity that matter to social and ecological systems, the built environment, systemic structures of power and privilege, and aesthetic practices. Unmaking Racism uses creative pedagogical tools, collaborative learning approaches, and innovative educational and social actions to prepare students to meet these crucial challenges during and after their time at MICA

REQUIREMENTS FOR THE UNMAKING RACISM MINOR

Course Title	Course #	Credits
<i>Choose one of the following</i>		
Racism & Visual Culture	AH 210	3
Racism & Resistance	HMST 215-IH2	3
Unmaking Racism	HMST 4xx	3
Electives		9
Total credits required for the Unmaking Racism Minor		15

Students may choose three electives (9 credits) to complete the minor. Courses that confer credit toward the minor will initially be approved by the minor coordinator in consultation with the Associate Dean and likely in future academic years by a group of faculty who assess potential elective course syllabi to ensure synergy with the Unmaking Racism program learning outcomes.

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
Choose one course from the following:		
Ancient through Gothic	AH 200	3
Renaissance through 1855	AH 202	3
Choose one course from the following:		
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/Book Arts 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
Total Credits for the M.A. in Teaching:		35

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
- Photography + Media & Society
- Rinehart School of Sculpture
- Studio Art (low-residency)

Master of Professional Studies

- Business of Art & Design (Online/Low-Residency)
- Data Analytics & Visualization (Online/Low-Residency)
- Product Management (Online)
- 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	GLA 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
Total for the Master of Arts in Graphic Design:		30

ILLUSTRATION

The program is an immersion into the field with focus on studio work and professional practices, preparing you to build a compelling portfolio, for freelance opportunities, or for application to competitive M.F.A. programs, including those at MICA.

The Master of Arts in Illustration is a 30-credit program. Its curriculum is paced to help students develop the vocabulary, and conceptual, observational, and handcrafting skill sets, tool sets, and mindsets needed to begin professional initiatives or pursue more specialized study. In the M.A. in Illustration program, students work independently and collaboratively with others, gaining a global purview through historical study and exposure to diverse contemporary practitioners, and expand the scope of professional practice through making skills and professional development. The degree culminates in independent work in the form of a capstone portfolio project, exhibition, and review panel.

Students in the M.A. Illustration program work in an open-plan, state-of-the-art dedicated studio environment and can take advantage of opportunities to collaborate with students from other graduate programs, as well as MICA research centers such as the Center for Design Thinking.

REQUIREMENTS FOR THE MASTER OF ARTS IN ILLUSTRATION

Course Title	Course #	Credits
Advanced Illustration History	AH 5502	3
Creative Writing for Illustrators	GLA 5511	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
Total for the Master of Arts in Illustration:		30

SOCIAL DESIGN

The first degree-bearing program of its kind, the M.A. in Social Design program prepares students to understand and address the challenges facing society today, examines the designer's role and responsibility in society, and bring about social change through design.

MICA's M.A. in Social Design (MASD) is uniquely positioned within the Center for Social Design, an interdisciplinary center dedicated to demonstrating and promoting the value of design in advancing equity and social justice, and to inspiring and preparing the next generation of creative changemakers.

Students enrolled in the program have the opportunity to be exposed to and participate in a variety of initiatives within the Center with community partners working across diverse contexts, disciplines, and themes.

This 1-year, interdisciplinary graduate program explores the designer's role and responsibility in society, challenges conventional ways of thinking, facilitates new institutional collaborations, utilizes design and the design process to bring about social change. Ultimately, striving to create contexts in which ideas can be sustained.

Students are required to provide a laptop for their studies.

REQUIREMENTS FOR THE MASTER OF ARTS IN SOCIAL DESIGN

Course Title	Course #	Credits
Social Design Seminar I	SD 5500	3
Social Design Studio I	SD 5550	6
Social Design Seminar II	SD 5600	3
Social Design Studio II	SD 5650	6
Practice-Based Studio	SD 5350	3
Open Electives		9
Total for the Master of Arts in Social Design:		30

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
Total for the Master of Arts in Teaching:		63

DESIGN LEADERSHIP

Today's greatest business challenges require visionaries with the courage to look beyond the surface for answers. In the Design Leadership MA/MBA, you'll master creative approaches to strategic decision-making while also learning how to apply these skills to complex management challenges and business opportunities. Earn two degrees from two world-renowned institutions at the same time for less money and in less time—a Master of Business Administration (MBA) from Johns Hopkins University and a Master of Art (MA) from the Maryland Institute College of Art (MICA).

The Design Leadership MA/MBA is the only program in the United States where students earn simultaneous graduate degrees from a business school at a major research university and a premier college of art and design, both of which are recognized globally among the most innovative institutions.

In 20-24 months, students earn an MBA and an MA in Design Leadership through a program designed to grow valuable new skills in an accelerated format. This program begins with a MICA-run, three-credit summer intensive called Foundations of Design Leadership. In the fall, students enroll in classes available through JHU Carey Business School's part-time MBA program and in MICA's MA in Design Leadership curriculum.

REQUIREMENTS FOR THE M.A./M.B.A. IN DESIGN LEADERSHIP

Course Title	Course #	Credits
M.A. Course Requirements		
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
M.B.A. Course Requirements		
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
Total for the M.A./M.B.A. in Design Leadership:		66

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
Total for the Master of Fine Arts in Community Arts:		63

CURATORIAL PRACTICE

The first M.F.A. of its kind in the country, MICA's M.F.A. in Curatorial Practice prepares students to expand the role of curators — engaging audiences more effectively by proposing alternative models of exhibition-making, institution-building, and social justice through art.

MICA's Curatorial Practice offers a hands-on curriculum that balances collaboration and socially engaged practices with academic research in history and theory. By creating real-world collaborative and individual exhibitions, students raise awareness, bridge societal gaps, and catalyze exchanges across various disciplines, both inside and outside the art world.

Students in this two-year, 60-credit, full-time program:

- gain a grounding in art history, theory, and criticism, as well as a historical perspective on cultural practice, including the ethics and politics of the art world;
- obtain significant insight into issues relevant to the practice through a stimulating roster of visiting artists, curators, and critics;
- study the process and working methods of exhibition creation, as well as the role and responsibilities of curators;
- explore writing skills specific to exhibition practice, including catalog essays and entries, and interpretive materials such as wall text and promotional brochure copy;
- collaboratively research, propose, plan, and execute a major exhibition with fellow students during the first year;
- form enduring relationships with artists and the regional arts community through MICA's longstanding partnerships with arts venues, educational institutions, and neighborhood organizations.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN CURATORIAL PRACTICE

Course Title	Course #	Credits
Graduate Seminar I	CP 6000	3
Graduate Seminar II	CP 6100	3
Graduate Seminar III	CP 6200	3
Graduate Seminar IV	CP 6300	3
Practicum I	CP 5650	3
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
Art Worlds	AH 5582	3
Intercultural Practices	CP 5800	3
Writing Elective		3
Liberal Arts Elective		3
Open Electives		9
Total for the Master of Fine Arts in Curatorial Practice:		60

FILMMAKING

Through a hands-on curriculum and unique collaborations with The Johns Hopkins University (JHU) Film and Media Studies program and the Maryland Film Festival, the M.F.A. in Filmmaking prepares students for sustainable careers in film and media as the industry continues to realign.

Students engage in a curriculum that integrates a broad understanding of cinematic history with diverse technical experience from getting ideas and writing to production, post-production and delivering a film to its intended audience. First-year students work on short film projects and crew for second-year student thesis films. These collaborative, hands-on experiences, combined with workshops, electives, and a robust schedule of visiting film talks, allows students to learn the cinematic process as they become knowledgeable about a variety of models to finance and produce films to reach audiences. Shared facilities with JHU's Film and Media Studies program gives Filmmaking students access to faculty and resources from two world-class institutions, while the Maryland Film Festival offers programming that connects students with renowned filmmakers as they screen films, hold master classes or review thesis projects. Graduates of the program will be prepared to work in traditional film and media hubs and to create sustained filmmaking practices in non-traditional markets.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN FILMMAKING

Course Title	Course #	Credits
Filmmaking Graduate Studio I	FILM 5505	6
Contemplating Early Cinema	GLA 5510	3
Filmmaking Graduate Studio II	FILM 5605	6
Contemplating Modern Cinema	GLA 5610	3
Filmmaking Graduate Studio III	FILM 5705	9
Filmmaking Graduate Studio IV	FILM 5805	9
Filmmaking Electives	FILM or JHU	18
Liberal Arts Electives		6
Total for the Master of Fine Arts in Filmmaking:		60

GRAPHIC DESIGN

M.F.A. graphic students at MICA are encouraged to view themselves as cultural producers, “practical visionaries,” and “utopian entrepreneurs” who actively initiate projects.

Graphic design is an interdisciplinary, cross-media field that is rooted in the fine arts. The program provides students and qualified designers with skills and knowledge to successfully compete nationally and internationally and to contribute to the public discourse of design.

MICA's M.F.A. in Graphic Design serves as an advanced lab for interdisciplinary research and exploration within the context of one of the nation's top art colleges. The 60-hour curriculum engages students in a mix of critical seminars, guided studio courses, and independent work. Students can take advantage of electives in many MICA departments, including video, printmaking, and digital media.

As graphic design extends its reach into new media and new environments, designers are confronted with exciting intellectual and technological challenges. MICA's two-year M.F.A. program provides a setting in which to develop critical ideas about the history, future, and social uses of visual communication.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN GRAPHIC DESIGN

Course Title	Course #	Credits
Design Studio I	GD 5500	3
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
Total for the Master of Fine Arts in Graphic Design:		60

ILLUSTRATION PRACTICE

Illustration Practice is a field unbound by specific media yet rooted in storytelling and ideas that intellectually and emotionally engage the public. In this program, students are challenged to find new directions for the practice, making visual and intellectual connections that examine cultural meaning. The goal of the program is to create a laboratory that resists the pressure to follow trends.

In this two-year, 60-credit, full-time program students will:

- investigate new materials and manufacturing models during the first year, 9-credit studio course, where students engage in workshops designed to spur creative and analytical thinking; study a curriculum that includes two critical seminars, one humanities elective and two studio electives;
- conduct research and writing that address concerns on the historical, social, and cultural contexts of illustration practice;
- develop an independent, second-year thesis project using a medium appropriate to your personal direction and emerging illustration markets, including an exhibition and accompanying case study book;
- produce work at a professional level with real-world applications to career goals;
- collaborate with fellow students, and professionals, and research centers including Dolphin Press & Print at MICA, the Center for Design Thinking at MICA, the Modern Graphics History Library at Washington University, and the Rockwell Center for American Visual Studies;
- engage with full- and part-time faculty and visiting critics and artists-in-residence.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN ILLUSTRATION PRACTICE

Course Title	Course #	Credits
Critical Seminar I	ILP 5500	3
Critical Seminar II	ILP 5550	3
MFA Studio I	ILP 5600	6
MFA Studio II	ILP 5650	6
Entrepreneurship	ILP 5740	3
MFA Thesis I	ILP 5800	6
MFA Thesis II	ILP 5850	6
Thesis Formats	ILP 5860	3
Liberal Arts Electives		6
Studio Electives		18
Total for the Master of Fine Arts in Illustration Practice:		60

LEROY E. HOFFBERGER SCHOOL OF PAINTING

Hoffberger is primarily a graduate school of painting, one of the only graduate programs in the country to focus solely on painting and embrace the 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	9
Digital Design for Artists	PT 5666	3
Liberal Arts Electives		12
Total for the Master of Fine Arts:		60

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
Art Worlds	AH 5582	3
Liberal Arts Electives		9
Studio Electives		3
Total for the Master of Fine Arts:		60

PHOTOGRAPHY + MEDIA & SOCIETY

Photography + Media & Society @ MICA is a vibrant Master of Fine Arts program where mature, self-motivated candidates for the degree explore photography and media as an interdisciplinary medium informed by the liberal and visual arts and the record of the human story.

The program offers an active think tank for socially engaged thought-leaders to produce knowledge and meaning in the public sphere through visual, material, and media culture using lens and data-based photographic, imaging, and media tools.

The curriculum content, program culture, the human and material resources of the College, and the City of Baltimore offer a rich community of experience and knowledge to build the foundation for launching a borderless, sustainable for-profit post-graduate practice within and beyond fine art at the crossroads of culture and commerce.

REQUIREMENTS FOR THE MASTER OF FINE ARTS IN IN PHOTOGRAPHY + MEDIA & SOCIETY

Course Title	Course #	Credits
Beyond the White Cube I: Race & Representation	PH 5340	6
Graduate Research Seminar I: The Desegregated Eye 1900-1980	PH 5405	3
Beyond the White Cube II: Research Think Tank	PH 5540	3
Graduate Research Seminar II: The Desegregated Eye 1980-present	PH 5505	3
MFA Pre-Thesis Seminar	PH 6400	6
Beyond the White Cube III: Culture & Commerce	PH 6340	3
MFA Thesis I	PH 6500	6
MFA Thesis II	PH 6550	6
Studio Electives		12
Liberal Arts Electives		12
Total for the Master of Fine Arts in Photography + Media & Society:		60

RINEHART SCHOOL OF SCULPTURE

The oldest program of its kind in the country, Rinehart trains 21st-century artists to follow their passions—whether that be through traditional working methodologies or art of the moment.

At Rinehart, students are encouraged to follow their passions in a range of media and materials from video and digital media to steel, concrete, and fiber. Central to the program are critical readings and writing workshops, which balance intensive studio practice with a rigorous focus on history and theory. Students participate in weekly seminars that include guests who reinforce the varied practices of students in the program and who support networking and career development. In this program, students are prepared to contribute to the discourse surrounding contemporary art as exhibiting artists, faculty, and critics.

Individually assigned studios open onto a common work area for easy access to a complete wood and metal shop and to peer interaction so that ideas are exchanged and peer interaction and discourse occur naturally.

REQUIREMENTS FOR THE MASTER OF FINE ARTS

Course Title	Course #	Credits
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 Sculpture III	SC 6570	9
Rinehart Sculpture IV	SC 6571	9
Liberal Arts Electives		12
Open Elective		3
Total for the Master of Fine Arts:		60

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
Total for the Master of Fine Arts in Studio Art:		60

MASTER OF PROFESSIONAL STUDIES**BUSINESS OF ART & DESIGN (ONLINE/LOW-RESIDENCY)**

The Master in Professional Studies in the Business of Art and Design (M.P.S. BAD) 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. As creative professionals grow in their careers, so does the need for practical business knowledge and skills - core skills such as business writing and contract negotiation are necessary to effectively lead and grow endeavors.

The M.P.S. in the Business of Art and Design is an online, cohort-based graduate program built for working professionals that can be completed in 15 months. Students in this program will learn about business concepts and practices including intellectual property, human resources, contracts and negotiations, finance and accounting, and marketing. This curriculum is taught by MICA faculty and industry professionals to ensure students gain relevant experience and knowledge. The program includes a unique three-day residency on MICA's campus in Baltimore providing students with opportunities to build a network of colleagues, interact with business professionals, and learn the most current ideas and best practices for running their business. The residency allows students to share, collaborate, and network with other like-minded creative professionals on emerging ideas and practices in business, explore avenues of community engagement, and practice pitching business concepts to a group of colleagues for feedback.

**REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES
IN THE BUSINESS OF ART & DESIGN**

Course Title	Course #	Credits
Foundations of Business Planning	MBAD 5104	3
Business Management & Leadership	MBAD 5105	4
Business Formation & Taxes	MBAD 5202	3
Market Research	MBAD 5501	3
Finances	MBAD 5502	4
Contracts & Negotiations	MBAD 5402	4
Marketing & Social Media	MBAD 5605	4
Residency	MBAD5902	1
Capstone Development & Presentation	MBAD 5904	4
Total Program Credits:		30

DATA ANALYTICS & VISUALIZATION (ONLINE/LOW-RESIDENCY)

Virtually everything that we interact with in our lives is driven by or generates some form of data. The dramatic increase in data is the driving force behind innovation, invention, and business efficiencies. This data explosion has resulted in the need to take raw, unorganized data and not only process it but also present it in a meaningful way so that it is insightful and actionable. From infographics and geographic representations to interactive visualizations that assist in decision-making, there's a growing need for professionals who can present information in a format that is both easy to understand and provides value.

The Data Analytics and Visualization program is an online, cohort based graduate program where all coursework is directly related to this expanding field. Students explore both the design and technical aspects of information visualization while learning to create powerful, data-driven visual narratives. Graduates will master an array of information visualization practices including employing qualitative and quantitative analysis and applying storytelling methods to data and information, and utilizing design strategies to develop a visual narrative.

**REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES
IN DATA ANALYTICS & VISUALIZATION**

Course Title	Course #	Credits
Foundation of Data Analytics & Vis Literacy	MVIS 5005	3
Residency	MVIS 5002	1
Visual Storytelling I	MVIS 5101	3
Visual Storytelling II	MVIS 5105	4
Statistics & Analysis I	MVIS 5301	4
Statistics & Analysis II	MVIS 5303	4
Design Lab: Industry Challenge	MVIS 5702	3
Capstone I	MVIS 5705	4
Capstone II	MVIS 5706	4
Total Program Credits:		30

PRODUCT MANAGEMENT (ONLINE)

The online Master of Professional Studies (M.P.S.) in Product Management is a unique master's degree program designed to produce leaders with a blend of advanced skills across four disciplines:

- Design
- Business Strategy
- Project Management
- The use of digital tools for product management

Students develop a powerful suite of skills for conceptualizing, prototyping, producing and promoting new products and services for businesses—all in a convenient online format. The program draws on MICA's deep institutional understanding of design and merges it with industry-current knowledge in data analytics, user experience (UX) design, marketing practices and effective use of management technologies. Graduates of the M.P.S. in Product Management are equipped to meet the rising demand for product managers and have the advanced skills necessary to pursue leadership roles.

REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES
IN PRODUCT MANAGEMENT

Course Title	Course #	Credits
Foundations of Product management	MPM 5000	3
Product Management Tools	MPM 5002	4
Design Essentials	MPM 5004	4
Prototyping	MPM 5006	3
Negotiations: Teams & Stakeholders	MPM 5008	4
Residency	MPM 5010	1
Business Topics for Product Managers	MPM5012	3
Design Lab: Industry Challenge	MPM 5014	4
Capstone Development & presentation	MPM 5016	4
Total Program Credits:		30

UX DESIGN (ONLINE/LOW-RESIDENCY)

Focusing on the intersection between art and technology, students in the M.P.S. in UX Design study 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 and the dynamic nature of the profession. Graduates leave with a portfolio of compelling UX design experience ready to support their professional aspirations.

The MPS is an online, cohort-based program where all coursework is directly related to the topic area. Completed in just 15 months, the program allows students to earn their degree while working full time. Students in the M.P.S. in UX Design program explore both the design and technical sides of user-experience, while mastering the analytical, problem-solving, and design thinking skills required in today's tech-focused marketplace.

REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES
IN UX DESIGN

Course Title	Course #	Credits
Residency	MUXD 5005	1
Foundations of UX Design	MUXD 5100	3
Utility & Usability: Human-Centered Design	MUXD5102	4
Prototyping	MUXD5103	4
UX Product Management	MUXD 5104	3
UX Tools: Explorations and Analysis	MUXD 5105	4
Design Lab: Industry Challenge	MUXD 5203	4
Capstone Development and Presentation	MUXD 5300	4
Foundations of UX Research	MUXD 5400	3
Total Program Credits:		30

GRADUATE EMPHASES

CRITICAL STUDIES EMPHASIS

To successfully complete the Critical Studies emphasis, students must complete 15 credits in one of the three categories: History, Theory, or Criticism/Practice.

REQUIREMENTS FOR CRITICAL STUDIES EMPHASIS

HISTORY

Course Title	Course #	Credits
Complete 15 credits from the following courses:		
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
Complete 15 credits from the following courses:		
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	GLA 5402	3
Using Critical Theory	GLA 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
Complete 15 credits from the following courses:		
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	GLA 5017	3
Reading and Writing Graphic Narratives	GLA 5410	3
Creative Writing for Illustrators	GLA 5510	3
Talk About Art, Design and Media	GLA 5513	3
Graduate Screenwriting	GLA 5522	3
Finding Words: The Artist Statement	GLA 5559	3
Design/Writing/Research	GLA 5574	3
Thesis Writing	GLA 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 EMPHASIS

A total of 12 credits are required for an emphasis in Curatorial Practice.

REQUIREMENTS FOR CURATORIAL STUDIES EMPHASIS

Course Title	Course #	Credits
Complete 12 credits from the following courses:		
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

EMPHASIS IN INTERCULTURAL COMMUNICATION

The Emphasis in Intercultural Communication (EIC) equips students with the necessary intercultural communication skills anticipated to navigate an increasingly diverse society and globalized world. Through cultivating communication styles and skills, students practice co-constructing meaningful dialogue in liminal spaces. Critical inquiry into intercultural communication theories and frameworks enriches and informs students' preparedness for interactions in proximate multicultural contexts. This 12-credit emphasis addresses a growing need for an expanding repertoire of communication skills as graduate identities evolve. To fulfill this emphasis, students must pass four required graduate liberal arts courses (each 3 credits) listed below. Courses are complementary, can be taken concurrently and in any order.

REQUIREMENTS FOR THE EMPHASIS IN INTERCULTURAL COMMUNICATION

Course Title	Course #	Credits
Intercultural Discourse	GLA 5513	3
Culture + Criticism in the Media	GLA 5515	3
Cultural Analysis	GLA 5517	3
Language + Identity	GLA 5519	3
Total credits required for the emphasis:		12

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.

Fulfills Animation project requirement

AN 220 Experimental Animation*3 credits*

This course is designed for you to experiment with a variety of media to create/capture imagery that can be recorded and set in motion. Each week new ideas and techniques will be presented and time will be allowed to work in class using these elements. No prior experience with animation is required. Regardless of your main artistic focus you will be able to challenge and project your own artistic vision as short film sketches/ live performance or in installation form. Some of the techniques we will experiment with include direct techniques, time-lapse, light painting, projection and live action.

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. Students collaborate with local musicians to produce their own animated music videos.

Fulfills Animation project requirement

Prerequisite: 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.

Fulfills Animation project requirement

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 Animation project requirement

Prerequisite: 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.

Prerequisite: AN 202 and AN 255

AN 304 3D Modeling Landscape*3 credits*

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 film making, innovative uses of animation, and team-oriented projects. The course will include demonstrations of advanced techniques as well as occasional visits by guest artists.

Prerequisite: AN 203

AN 315 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 Animation project requirement, Off-campus meetings required

Prerequisite: 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.

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've 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.

Fulfills Animation project requirement

Prerequisite: AN 225, or permission of the instructor

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, lip-sync, 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 203

AN 367 Character Conflict Performance

6 credits

This course combines storytelling and character screenwriting with character animation and performance. Students learn how to develop a compelling short story with strong characters and apply it to their animation. At the end of the course, students will have a short script with a full-fledged animated research and development of the character.

Prerequisite: AN 202

AN 368 Characters Independent Project

3 credits

This is a project course based on performance with an emphasis on character acting in animation. It will accommodate 2D, 3D or stop-motion students who want to develop a personal project or work on a portfolio piece focusing on the acting and performance aspect of characters. This course is not about the technique, but about the performance and acting of these characters.

Prerequisite: AN 202

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.

Fulfills Animation project requirement

Prerequisite: AN 202 and 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 II

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.

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.

Senior Animation majors only, or by permission of the Chairperson

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.

Senior Animation majors only, or by permission of the Chairperson

ARCHITECTURAL DESIGN

AD 200 Integrated 3D Design: Form, Order 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 exercises are integrated with skill building assignments from concurrent courses in representation and fabrication methods.

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 Interior/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.

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.

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 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, or permission of instructor

AD 399 Special Topics in Architectural Design

3 credits

The learning objectives of this course will be geared toward a specific topic of current interest generally not covered in other courses in the department. The specific topic will be announced in the course schedule.

AD 400 Architectural Lab: Thesis*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.

Prerequisite: 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 IV: Thesis*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 EDUCATION**ED 5200 Art and Human Development***3 credits*

This course 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, the course explores specific theories that shed light on the relationship between art and child/adolescent development and considers the 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, or permission from

Coordinator for Undergraduate Art Education

ED 5202 Introduction to Teaching Art in Schools*3 credits*

Part seminar discussion and part site visits, this course serves as an investigation into the art of teaching and learning. Through careful observation in elementary and secondary art classrooms, you will become familiar with the teaching of art, the current educational climate in K-12 school settings, and the breadth of learning contexts and learners that exist in order to make sense of observed instructional practices and think critically about what you see. The course is based upon the assumption that the more fully you understand yourself, your learners, and the content and process of instruction, the better equipped you are to make your own decisions regarding what, how, and why you teach. You will thus be asked to regard teaching itself not just as a profession, but also as an art. In addition, you will be asked to find ways to help your artist-self, and your teacher-self, to coexist. This course, therefore, will incorporate a variety of reflective practices including but not limited to (art) making, reading, writing and mindful deep listening.

Off-campus meetings required

ED 5206 Foundations of Education*3 credits*

This survey of 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. Students will address government, financial, and legal issues that impact educational practice.

MAT Graduate students only

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.

MAT Graduate students only

ED 5305 Developing Critical Literacies*3 credits*

This course will promote alignment and expedited feedback ensuring the candidates grow and flourish in teaching literacy as the root of the arts. Students will gain necessary hands-on experience to activate their creativity in order to integrate art and core content across disciplines. Students will be exploring the tools and resources teachers need to support developing readers. This course is approved by the Maryland State Department of Education, meeting the standards for Literacy in the Content Area – Part I. Earned a B or better in ED5305 required for advancement in BFA/MAT.

Fulfills Graduate Liberal Arts requirement

MAT 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, the 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. Earned a B or better is required for advancement in BFA/MAT.

MAT Graduate students, or permission from Coordinator for Undergraduate Art Education

ED 5307 Introduction to Special Education*3 credits*

This course 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 that enable learners with special needs to fully participate in a visual arts program. Earned a B or better is required for advancement in BFA/MAT.

MAT Graduate students, or permission from Coordinator for Undergraduate Art Education

ED 5308 Internship I - Field Work*2 credits*

Serving as a gateway into the Internship experience, the emphasis of this course is based on 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 seminar sessions, provides students with 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 a B or better is required for advancement in BFA/MAT.

MAT 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 on 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 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 a B or better is required for advancement in BFA/ MAT.

MAT Graduate students, or permission from Coordinator for Undergraduate Art Education

ED 5309 Internship II: Art Integration MCCRCS*3 credits*

This course will be in conjunction with ED 5309S. Field work days count toward the Maryland State Department of Education requirement of 100 days of student teaching. Earned a B or better in ED 5309 is required for advancement to ED 5520.

MAT Graduate students only

ED 5309S Internship II Seminar: Lit Intgr Vis Art*3 credits*

This course is taken in conjunction with Internship II: Fieldwork and it prepares 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.

This field-based practice that requires collaboration, research, planning, implementation, and assessment.

MAT Graduate students only

ED 5310 Educational Theory in the Arts*3 credits*

This course 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: Methods for engaging students in critical and creative thinking and problem solving, developing student-centered strategies of instruction, socio-cultural diversity, management and motivational strategies; a holistic look at developmental characteristics and needs of learners, behavioral and cognitive approaches, characteristics of effective teachers, assessment tools and processes, and grounded theory of educational psychologists.

Earned a B or better in ED 5310 is required for advancement to ED 5520.

MAT Graduate students only

ED 5315A Teacher Assessment: edTPA - Part I*0 credits*

In the course Teacher Performance Assessment: edTPA Part I - students will participate in weekly modules to learn about and complete a practice edTPA. edTPA is a national performance-based, subject-specific assessment that focuses on three tasks: Planning, Instruction, and Assessment and mandated by the Maryland State Department of Education as part of approved teacher preparation programs. As part of this course, teacher candidates learn to prepare a portfolio of materials and create an unedited video recordings of themselves at work in a real classroom during their student teaching clinical experiences. This course supports the development of the full edTPA that must be completed and submitted in the spring semester.

MAT Graduate students only Co-requisite: Concurrent enrollment in ED 5309S required

ED 5315B Teacher Assessment: edTPA - Part II*0 credits*

In the course Teacher Performance Assessment: edTPA Part II - Students will participate in weekly modules to prepare, complete, and submit a full edTPA for national scoring. edTPA is a national performance-based, subject-specific assessment that focuses on three tasks: Planning, Instruction, and Assessment and mandated by the Maryland State Department of Education as part of approved teacher preparation programs. As part of this course, teacher candidates learn to prepare a portfolio of materials and create an unedited video recordings of themselves at work in a real classroom during their student teaching clinical experiences. This course supports the development of the full edTPA that must be completed and submitted in the spring semester. In order to pass this course, you must successfully pass all 3 parts of the externally scored national exam and also receive a passing score on the Praxis II Exam - #5135 Art: Content & Analysis.

MAT Graduate students only Co-requisite: Concurrent enrollment in ED 5520 required

ED 5510 MAT Graduate Seminar*1 credit*

This course is 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. Earned "Pass" in ED 5510 is required for advancement to ED 5520.

MAT Graduate students only

ED 5520 Internship III: Student Teaching*12 credits*

This course is made up of three parts: field experience ED 5520, professional seminar ED 5521, 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. A MAT 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. MAT 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 mentor teacher at each placement. Field work days count toward the Maryland State Department of Education requirement of 100 days of student teaching.

MAT Graduate students only

ED 5521 MAT Professional Seminar*1 credit*

This course is made up of three parts: field experience ED 5520, professional seminar ED 5521, and reflective practice. Pro seminar sessions focus on the needs and concerns of the student-teacher in the practicum setting. Sessions cover issues as they emerge in practice including developing behavioral management strategies, coping with limitations, understanding how to work within the educational community, developing creative instructional strategies, and the procedures involved in developing professional artifacts, honing interview knowledge and skills, and finding employment in the profession. The course concludes with the Student-Teacher Showcase in which students share the work done during their student teaching with peers, the department, cooperating teachers, friends, family, and

art supervisors. Reflective practice focused on helping pre-service teachers develop skills in reflection and informed action in response to what they learn. MAT faculty members will work with all student teachers on how to use edTPA portfolio as a tool for reflection, strategies for talking and writing effectively about the choices they make as teachers, and how effective teachers create personal goals for following lessons based upon what they learned from previous lessons. The MAT faculty member will meet with students to review video clips of their teaching, facilitate the reflection week in-between the two placements, provide local scoring for edTPA submissions, and help students develop goals for their second placement based upon what they learned from reflecting upon their first placement.

MAT Graduate students only

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.

Graduate students only (all programs)

FA 5590 MAT 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 MAT 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 MAT students. Substitution with MICA summer programs or alternative advanced electives requires the permission of the art education graduate director. Earned a B or better is required for advancement to ED 5520.

MAT Graduate students only

FA 5591 MAT Studio Thesis II*3 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 MAT students, the studio work is typically completed independently during the third semester. Thesis shows are held annually early in the fall and spring semesters. Substitution with MICA summer programs or alternative advanced electives requires the permission of the Director of MAT. Earned a B or better is required for advancement to ED 5520.

MAT Graduate students only

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 Modernisms*3 credits*

Previously titled Modernisms & After. Explores key moments in the history of modern art, spanning a roughly hundred-year period from the 1860s to the 1960s. Modernisms interrogates the canon of western modernism and its historic construction, while also introducing students to global voices that are often excluded from the canon. Rather than privileging individual movements and artists, the course situates modern cultural production within the context of new technologies of representation and communication, global artistic dialogues, cultural exchanges, major political and social shifts, as well as the expansion of international economic markets.

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 210 Racism and Visual Culture*3 credits*

This course investigates the impact of images in making social life, culture, and visual experience. Students gain familiarity with skills of visual analysis and key terms and debates in art and visual culture. They will also encounter interpretive strategies for a range of art, media, and visual images impacted by dynamics of racialism and racism and practice openly discussing issues of race, racism, settler colonialism, and structural inequality.

Prerequisite: AH 100 and HMST 101

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 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.

Fulfills Art History, IH1, or academic elective

Prerequisite: AH 100

AH 250 World Architecture: Prehistory to 1855*3 credits*

Introduces world architecture from prehistory 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—more importantly—a critical perspective on architecture in its cultural and historical context.

Prerequisite: AH 100

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 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 student standing

AH 309 Art Since the 1960’s*3 credits*

Examines important developments in American and European art and criticism from the 1960s until the present. Topics include Minimalism, Pop, Conceptual Art, Earthworks, the art of institutional critique, performance, Feminism, site-specificity, appropriation and commodity art, activism, and Post-Modernism.

Prerequisite: AH 201

AH 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 315 Digital Media: History and Theory***3 credits*

Delivers an introduction to histories and theories of the digital, focusing on the intersection of art, media, technology, and society from 1945 to the present. The course surveys the historical linkage and aesthetic genealogy of digital art and considers relationships between old and new media. It also examines art, design, and media activism that creatively and critically engage with current and emerging issues within media culture, and focuses not only on the digital's technical orientation but also on its cultural, socio-political, and ecological impact. Using interdisciplinary and intercultural approaches, students will become acquainted with the foundational literature of digital media: cybernetics, the history of computational media, software studies, media archeology and aesthetics, feminist theories, and postcolonial/decolonial studies. Students experience and engage with current arts and media practices across the globe.

*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 329 Fashion in the Avant-Garde***3 credits*

Explores the role of fashion in modern and avant-garde art movements from the nineteenth to the mid-twentieth century. The course will begin with the Aesthetic Dress and Dress Reform movements and their connections to the Pre-Raphaelites in England and the Secessionists in Vienna. Considering ways that designers engaged with and influenced artistic movements and trends, the course will examine the role of fashion in Cubism, Constructivism, Futurism, Dada, and Surrealism. Looking at designs of the Wiener Werkstätte and designers such as Mario Fortuni, Paul Poiret, Sonia Delaunay, Varvara Stepanova, Lyubov Popova, Coco Chanel, Elizabeth Hawes, and Elsa Schiaparelli, the course will consider a wide range of themes including utopianism in dress, collaboration between artists and designers, and issues of gender within modernism.

*Prerequisite: AH 201***AH 332 History of Photography***3 credits*

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

*Prerequisite: Earned credit or concurrent enrollment in 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.

Prerequisite: AH 201

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, iconography 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*

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

Prerequisite: AH 201

AH 365 Contemporary Practice in Print*3 credits*

At the same time that information is increasingly delivered by pixel rather than ink, printed matter has become the defining visual language of the industrial world. How can print be dead when it is literally everywhere one looks? In this context, the art world has witnessed a new print revival. 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 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 student 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, Cerdà, Gaudí, 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

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 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 student standing

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 undergrad and graduate students in all majors by permission of the instructor only.

Community Engaged Course, Enrollment by permission of Instructor only

Prerequisite: AH 201

AH 412 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

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 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: AH 201***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 462 Seeing After Freedom***3 credits*

Focuses on a single question: What is the relationship between African 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*

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

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 130A or FF 130B

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 130A or FF 130B

CE 202 Ceramics in the Age of COVID*3 credits*

Utilizing remote and potentially limited hybrid engagements, this course explores the myriad ways in which working with ceramics responds to the age of social distancing and COVID-19. From claymation, to site based works, air dry clay and adobe, this course presents FYE students with a set of innovative exercises that reframe and expand our notions of how ceramics as a medium can operate in the world. Students work individually and collaboratively, in various sites and in their private practice, utilizing materials as well as digital tools. Students problem solve with a focus on process, research, documentation and prototypes as the main byproduct. Readings and discussions will broaden our dialogue and ideas.

Prerequisite: Earned credit or concurrent enrollment in FF 130A/B

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 299 Break It Down / Build It Up*3 credits*

In this introductory interdisciplinary ceramic and design based virtual studio, students take up the challenge of engaging with new ways of making and thinking in ceramics through the methods, artifacts, and provocations of craft, design, and digital fabrication. By taking a deconstructive and speculative design approach to understanding and responding to historical and contemporary use and meaning of ceramics, students break down the past to build the future visions of possible objects that reflect their current struggles, concerns, and values. Binding current social, political, and cultural issues to new ways of working while producing prototypes, objects, artifacts, and design experiences that are informed by and give form to these same values. Students work individually and collaboratively, utilizing CAD and CAM with ceramics in a critical consciousness with the material; problem solve with a focus on process, research, documentation, and prototypes as the main byproduct. Buoyed by individualized research and supported by a wide variety of themes and outcomes, students focus on innovation and personal development in their approach. Readings are included to enhance the virtual and creative experience.

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: 3.00 earned credits of 200-level 3D coursework

CE 327 Crafted: The Domestic Object*3 credits*

The objects in our homes tell stories about who we are and where we came from. They also tell their own stories of production, history, and culture. As craftspeople, we are woven into those stories and this personal domestic space is our stage. The objects we make become part of the fabric of people's homes, part of their own story. In this remote studio seminar course, we will unpack the domestic space and the objects therein through a variety of lenses. We will begin with readings addressing the philosophical understanding of objects through poetry, metaphysics, and Object Oriented Ontology (OOO). The second half of the class will focus on literary depictions of home and personal space. Readings and seminar discussions will be integrated into and inform student's studio practice. Projects throughout the semester will focus on developing the student's artistic research and its relation to craft.

Prerequisite: AH 201, or Graduate student standing

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 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 399 Special Topics in Ceramics***3 credits*

Focuses on a set of themes, concepts of techniques unique to the instructor's approach and expertise.

*Prerequisite: AH 201, or Graduate student standing***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.

*Senior Ceramics majors only***CE 401 Ceramics Thesis and Seminar II***6 credits*

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

*Senior Ceramics majors only***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.

*Fulfills Graduate Studio elective***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, grant-writing 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 Arts MFA 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, and receive ongoing supervision and support from the

*Community Engaged Course**Community Arts MFA students only***MFACA 5600 Making Art in Community I***3 credits*

Community artists are creators and visionaries whose art-making 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**Community Arts MFA students only***MFACA 5610 Making Art in Community II***3 credits*

Community artists are creators and visionaries whose art-making 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**Community Arts MFA 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, grant-writing 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**Community Arts MFA 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

*Community Engaged Course**Community Arts MFA 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**Community Arts MFA 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**Community Arts MFA 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 MFA 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**Community Arts MFA students only***CREATIVE ENTREPRENEURSHIP****ENTR 200 MICAprenneurSHOP
(Marketing/Collaboration/Real World Project)***3 credits*

This class offers students the opportunity to work in teams to create a pop-up shop or other sales venture. The collaborative activities provide real-world learning for students interested in working as an independent artist or designer producing items for retail sale. In this course, students will explore current practices in the creative economy, and how to develop and apply business knowledge to creative endeavors—especially with attention to the practices of creating multiples for sale. Students will learn about various types of professional practices; stages of product development, business plan development, financial responsibilities, retail merchandising and marketing, and sales management. Topics such as market segmentation, materials research, strategic budgeting, branding, online marketing, sales tax, and site analytics 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. The course culminates with a real-world sales project to take place in the MICA store or in an e-commerce store.

*Open to students at the sophomore level or higher***ENTR 300 Entrepreneurial Mindset: Mapping Your Practice***3 credits*

In this course, students will learn to approach social and market-based problems with an entrepreneurial mindset. Through research, they will identify areas ripe for innovation, and learn strategic approaches for developing and marketing creative projects, products, and services. Topics covered will include core entrepreneurial thinking; design thinking strategies; 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.

*Open to students at the sophomore level or higher***CURATORIAL PRACTICE****CP 5600 Thesis I: Fieldwork & Research***3 credits*

First-year students will conduct research and fieldwork to develop resource archives for their second-year Independent Thesis Projects. Exploring opportunities to partner with arts, education, and civic organizations, they will consider a variety of urban, institutional, and virtual contexts. Using their resource archives, students will begin drafting their Thesis Research Papers, which they will complete by the end of Thesis II. By this semester's end, each student will present their research findings, and demonstrate how their proposed projects will connect with the identities, interests, and priorities of the communities or institutions in which they are sited.

*Community Engaged Course**Curatorial Practice MFA students only***CP 5650 Practicum I***6 credits*

Part one of a yearlong studio experience where first-year CPMFA students collectively propose an outward-facing exhibition or curatorial project to be implemented by the following semester in Practicum II. Students will explore models of curatorial work and research artists, venues, and community partners as they engage in a cooperative system of decision-making and planning. As part of their proposal work, students will begin to seek out partners, conduct studio visits, develop public programs, and consider their project's anticipated audiences.

*Community Engaged Course**Curatorial Practice MFA students only***CP 5700 Thesis II: Proposal***3 credits*

In their second semester of CP Thesis, first-year students will finalize their Thesis Research Papers and be prepared to publish their work. Students will also create detailed proposals for their second-year Independent Thesis Projects, which will include an overview of their argument, audience, and checklist—and detail their strategies for fundraising, budgeting, and marketing. These proposals will be used to reach out to potential venues and partners, in and outside of Baltimore, and to document the evolution of each student's project throughout their time at MICA.

*Curatorial Practice MFA students only***CP 5750 Practicum II***6 credits*

Continuing the work begun in Practicum I, students will transform their working proposal into a real-world interdisciplinary project launched in partnership with cultural producers, community stakeholders, and neighborhood organizations. The public components of their project will be programmed, presented, and documented throughout the semester. Students will synthesize exhibition-making and audience engagement

*Community Engaged Course**Curatorial Practice MFA students only*

CP 5800 Intercultural Practices*3 credits*

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

Fulfills Curatorial Practice Emphasis, Fulfills Graduate Liberal Art elective

Graduate students only

CP 6000 Graduate Seminar I*3 credits*

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

Fulfills Graduate Studio elective

Curatorial Practice MFA students only

CP 6100 Graduate Seminar II*3 credits*

This Seminar course immerses first and second year students in select, salient debates impacting the direction and parameters of contemporary curating today. Seminar topics include curatorial theory, arts writing, public engagement, and institutional ethics, to name a few, and rotate each academic year. Students also generate possibilities for and within the practice of curating by collectively organizing short-run exhibitions, publishing projects, and public programs. Periodic field trips across the Northeast cultural corridor give students critical and professional practice contexts to analyze the impact that curating can have on artists, institutions, and audiences.

Graduate students only

CP 6200 Graduate Seminar III*3 credits*

This special topics course, selected by the second-year cohort, closely examines a specific medium, movement, or cultural phenomenon and its relation to curatorial practice. Workshops and lectures by visiting guests offer critical and theoretical frameworks in conjunction with paired readings and student-led presentations.

Curatorial Practice MFA students only

CP 6300 Graduate Seminar IV*3 credits*

This seminar course immerses first and second year students in select, salient debates impacting the direction and parameters of contemporary curating today. Seminar topics include curatorial theory, arts writing, public engagement, and institutional ethics, to name a few, and rotate each academic year. Students also generate possibilities for and within the practice of curating by collectively organizing short-run exhibitions, publishing projects, and public programs. Periodic field trips across the Northeast cultural corridor give students critical and professional practice contexts to analyze the impact that curating can have on artists, institutions, and audiences.

Curatorial Practice MFA students only

CP 6600 Thesis III: Production*6 credits*

In their second year of CP Thesis, students will begin planning and promoting their individual Thesis Projects. Students will continue to develop their budgets and formalize partnerships with artists, stakeholders, and consultants. Throughout the semester, students will share their progress and strategize with visiting Thesis Advisors, individual Mentors, and Graduate Review Committee.

Community Engaged Course

Curatorial Practice MFA students only

CP 6700 Thesis IV: Presentation*6 credits*

In this course, CP students will launch their individual Thesis Projects, implementing their plans for programming and fulfilling their commitments to community partners. Projects will be evaluated by the program director and Graduate Review Committee for their inclusivity, aesthetic perspectives, and critical rigor. By semester's end, students will be prepared to submit their Graduate Thesis Portfolios, documenting the entire arc of their project.

Community Engaged Course

Curatorial Practice MFA 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 background. The goal of Foundations of Design Leadership is to establish a common set of knowledge among the programs diverse cohort.

Design Leadership Program Only

DESLD 5505 Intersections of Business and Design I*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 setting up their own innovation labs. Small businesses and entrepreneurs are finding value in a design oriented approach to business operations. This 16-week course will take students on an exploration to discover how design and business are truly intertwined. These first 8 weeks will focus on discovery and theory. In depth Q&A and conversations regarding real world experience, field research, team projects and problem solving techniques will help students learn business and design tools and methodologies for immediate application.

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 labs. Small businesses and entrepreneurs are finding value in a design oriented approach to business operations. This 16-week course will take students on an exploration to discover how design and business are truly intertwined. These last 8 weeks will put theory into practice with actual business clients as teams solve real world challenges common to business operations.

*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.

*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.

*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.

*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.

*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, intuition, collaboration, synthesis, and empathy.

*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.

*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.

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, intuition, collaboration, synthesis, and empathy.

*Design Leadership students 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 3-D work. In this course, students will explore the use of both traditional and computer-aided drawing processes as a means of ideation, research, pre-visualization, design development, and presentation for work that often finds its final form in another medium. A wide range of drawing methods and media will be covered, including traditional drawing techniques, schematic drawing, and Rhino CAD. In addition to this focus on design-build approaches, students will use drawing as a tool to map ideas, develop stories, diagram events, and otherwise aid and communicate thought processes.

*Prerequisite: FF 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 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 162***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 162***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 162***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 162***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 162***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 162***DR 298P Studio Drawing: Inside/Outside***3 credits*

An exploration of situations which place the artist/viewer in between the conditions of Inside versus Outside. Through the practice of sketching on site, students strengthen their abilities in depicting complex compositions and lighting conditions through a variety of traditional and not-so-traditional subject matter at locations usually outside of MICA around the city of Baltimore. What are the compositional devices that put the viewer inside looking out or vice versa? Start from inside the still life, then walk through corridors and passages of erratically lit interiors, before throwing open a window to gape upon the chaotic surround of the cityscape. Based 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 162

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 162***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 162***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 162***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 162***DR 320 Junior Independent Drawing***3 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.

*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 162***DR 344 Advanced Illusionism***3 credits*

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

challenge past limits and developing a personal way of using illusion for one's own goals.

*Prerequisite: FF 162***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 162***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 162***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 162***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 162***DR 393 Watercolor Technique***3 credits*

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

EXHIBITION DEVELOPMENT

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 130A or FF 130B

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 or permission of instructor

FB 207 Garment Design and Production*3 credits*

Garment Design and Production is a studio course covering the process of design and fabrication used in the apparel industry. This course offers a foundation in the fundamentals of pattern development including flat patterning, draping and other popular methods. Garment samples and projects stress the importance of proper fit and craftsmanship. Combining both draping and pattern drafting methods, students develop a basic muslin pattern – a "sloper" – for garments including: pants, skirts and bodices. Students are taught to manipulate the sloper, allowing them to create multiple designs. Students are also introduced to free-form draping, which does not rely on patterns, and they are encouraged to change the shape of the form by adding layers and bulk. Tools, equipment and practices used to create professional garments are reviewed. Workroom and production problem-solving is covered. Patterning for finishing such as closures, lining, and hems are explained. Students will learn industry standard construction skills and how to take a garment from the design phase to completion.

Prerequisite: FB 200 or permission of instructor

FB 210 Digital Garment Patterning*1.5 credits*

Introduces students to advanced computerized pattern making and production. The coursework exposes students to a variety of garment industry technical procedures from concept through production. This course is an introduction to Polynest software, pattern digitizing, grading systems, technical sketching, and spec sheets. Students create a spec package: a visual reference for garment pattern development.

Prerequisite: FB 206 or FB 207

FB 215 Millinery Workshop*1.5 credits*

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 or permission of instructor

FB 227 Material Construction*3 credits*

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

Prerequisite: FB 200 or permission of instructor

FB 238 Woven Imagery*3 credits*

Offers students a sound understanding of weave structures and how they can be used to generate engaged woven surfaces that can stand as independent works of art. The three projects in this 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 or permission of instructor

FB 244 Needle+Thread+Fabric=Quilt*3 credits*

In this course participants will explore the basic structure of a quilt, including piecing, layering, quilting and embroidery techniques within cross-cultural, historical and contemporary contexts and through collaborative efforts. We will study global variations and traditions while reimagining these traditional forms to explore both two and three dimensional ways of working. No sewing machine or previous sewing knowledge is required, just an enthusiasm to create. This course is a special collaboration that combines MICA Undergraduate students and members of the Open Studies community, with a limit of 6 spaces available for OS participants. The cost of this course for Community Education participants is \$199 to cover expenses associated.

Prerequisite: FF 111 or FF 112

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 or permission of instructor

FB 287 Smart Textiles/Systems Thinking*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: FF 130 A/B

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 multi-faceted approach of written research and multiple "re-makings" of the historical object of their choosing, concepts of labor vs. leisure, function vs. decoration, and tradition vs. originality will be addressed.

Prerequisite: FB 200 or permission of instructor

FB 316 Fashioning Culture/Readressing 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 A/B, Juniors and Seniors only

FB 322 Experimental Garment*3 credits*

An exploration of the world of costume and personal adornment through demonstrations, technical and conceptual information, and the use of historical and contemporary examples. Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Students are exposed to a broad visual vocabulary and an array of the following materials and techniques: pattern-making and alteration, draping and fitting on a dress form, armatures and coverings, surface embellishment on pliable/flexible planes, and found objects.

Prerequisite: FB 200 or permission of instructor

FB 324 Mask + Headdress: Materials*3 credits*

Explores cultural traditions and contemporary practices related to masks and other head adornments. The material presence of these objects and their relationship to bodies is investigated, and the immaterial dimensions of masking practices, including disguise and transformation, self and other, hiding and revealing, protecting and belonging. The capacity of objects to hold and transmit cultural information is 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 student learning. Individual investigations in making and performance are supported by weekly exercises that encourage play, discovery, and collaboration culminating in an exhibition and performance of works in progress.

Prerequisite: FF 130A/B

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 or permission of instructor

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 or permission of instructor

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 compliment to Surface Resist Dyeing: Color Through Nature.

Prerequisite: FB 200 or permission of instructor

FB 342 Time, Material, Labor, Textile*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: 3.00 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 or permission of instructor

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 or permission of instructor

FB 366 Puppetry & Performing Objects*3 credits*

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

Prerequisite: FF 130 A/B

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 or permission of instructor

FB 370 Fabric of Conscience*3 credits*

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

Prerequisite: FF 130 A/B, 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 or permission of instructor

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 397 Natural Dye Practicum*3 credits*

This course supports field-based work through community arts practices and practicum in human centered design. Students will review and deploy best practices for collaborating with partners. Off site, students will contribute their labor, relevant tools for researching, planning, and/or advancing work on issues identified by interlocutors. In this Design Praxis, students will work directly with natural dye farmers to understand the cultivation of traditional natural dyes and food waste dyeing from origin to end use. The cohort will engage with an offsite garden and processing facility with its owner, visiting speakers, Baltimore urban farmers, and regional natural dye artists and producers. Participants will assist with the management and economic operations to assist Baltimore's first natural dye space, create an active community based facility while learning the skills of farming, dyeing, and product development. Formerly FB 399 Special Topics in Fiber

Prerequisite: FB 200, IS 200, GFA 220, or by permission of instructor

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.

Prerequisite: FB 200, IS 200, GFA 220, or by permission of instructor

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.

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.

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.

Co-requisite: Concurrent enrollment in FB 425/5425, 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. This course revolves around students' individual work. Students develop a body of work while learning about the history and development of the fashion show, fashion history, the relationship of art and design over the last century in the West, contemporary trends and issues, fashion ethics, and the emergence of concept designers.

Prerequisite: FF 130 A/B

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*

This course explores the tools, concepts and methods of moving image production with an emphasis on digital production and post-production using Adobe editing software. Students will be introduced to a full array of technical competencies to film, edit and exhibit their projects. This course will also explore the relationships between Narrative, Documentary, Portraiture, Experimental and Video Art genres. Through screenings, technical workshops, readings, and discussions, students will begin to develop a time-based language along with the skillset to craft distinguished short films.

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 cameras 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. Students will produce 2 short film projects and 1 longer final project. NOTE: Students are responsible for the purchase of two materials packages from the MICA Bookstore. The Film Stock Package, covering the cost of 5 rolls of 100' 16mm B+W reversal film, is \$274.35, and the deadline to make the purchase is September 24, 2021. The Film Processing Package for these 5 film rolls is \$128.75

FILM 230 Art of the Story*3 credits*

This course focuses on the art of storytelling, exploring the building blocks that make a strong and compelling story. Students will study examples from film, literature, art and graphic novels, radio programs, television, advertising and public speaking. Students will participate in in-class writing exercises, complete a number of short written assignments at home and present their work in class. The final project, prepared over the course of the semester, will be a story in a medium of your choosing with accompanying milestones (treatments, beat-sheets, and log lines) throughout the course.

*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*

This course presents students with an investigation into the various origins and forms of moving image art; spanning the history of the video medium to more contemporary approaches and presentation formats. Structured to create a focused environment for individual experiments, students will present and discuss their work in a series of group critiques. Assignments will address both technical and thematic topics including: portraiture, the studio as space/place, the screen & counterculture, installation & performance and the realm of the cinematic. Lecture discussions, screenings, and technical demonstrations will follow historical, aesthetic and theoretical interests as related to video, moving image art and trans-media storytelling.

*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*

This course explores a wide variety of documentary styles and genres with an overview of the history of documentary filmmaking. Topics covered include: pre-production planning, shooting interviews and verite material, recording sound in the field and editing in post-production. Students will produce short projects throughout the semester in addition to a longer final project, individually or in teams.

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 2-D animation, matting, keying and visual effects utilizing Adobe AfterEffects.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 322 Alternative Processes in Video*3 credits*

This course 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 student 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 student 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*3 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.

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 399D Comedy and its Discontents*3 credits*

Through projects, screenings, and guest artists students will explore the diverse ways film techniques can be used to incite laughter from an audience. Assignments and critiques will allow the students to discover and hone their own comedic abilities and unique comedic voices. Students explore such topics as sight gags, the uncanny valley, stand-up comedy, and storytelling.

Prerequisite: FILM 200 or MFA Filmmaking student standing

FILM 453 Alternative Narrative*3 credits*

Alternative narratives blur the boundaries of traditional forms: fiction-nonfiction, personal-political, linear and nonlinear narratives, mainstream movie formulas and video art. Using alternative structures of space and time, artists often portray alternative ways of looking, thinking, analyzing, viewing and existing. Course themes and subjects will include: identity politics; sexuality, race and gender, autobiographical based narratives, family relationships, addiction, comedy skits, love and the subconsciousness of a city. Alternative narrative structures also often allow stories to be told without: large crews, actors, dialogue and lengthy screenplay structures of the traditional 3 act mainstream movie. Students will produce short projects throughout the course which explore a variety of alternative 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.

Senior Film & Video majors only

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

This course is a continuation of the Senior Thesis blueprint with the completion of the course resulting in a finished thesis project and a professional portfolio package. While the focus of Thesis I tends to address the needs of research, development and pre-production; Thesis 2 addresses topics and student needs as related to production, post-production, and final presentation formats.

Senior Film & Video majors only

FILMMAKING**FILM 5505 Graduate Filmmaking Studio I***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 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.

MFA Filmmaking students only

FILM 5550 Advanced Cinematography and Lighting*9 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.

Fulfills Graduate Studio elective

Prerequisite: Filmmaking MFA 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: Filmmaking MFA student, or Undergraduate with FILM 364

FILM 5605 Graduate Filmmaking Studio II*9 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 MFA 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 5610 Contemplating Modern Cinema*3 credits*

This course is designed for MFA Filmmaking students and for all graduate students interested in film analysis. The course is an introduction to Post-World War II film history, film studies and film theory & criticism. The course will survey cognitive, formal and ideology-focused theories of film in order to better comprehend the medium. Students will study the major industrial, technological, aesthetic and cultural developments in motion picture history with a special emphasis on increasing representation in front of and behind the camera and de-colonizing cinematic storytelling.

Graduate students only

FILM 5705 Graduate 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 Graduate 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

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.

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

First year students only

FF 112 Forum II*3 credits*

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

Prerequisite: FF 111

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

Investigate visual organization principles and explore color theory. This introductory color and design course will teach both additive and subtractive color mixing, as well as composition in multiple dimensions. First year students will experiment in both analog and digital media, using paint, print, and light. This course is unique in its narrative methodology.

FF 120B Color/Design/Pattern*3 credits*

Examine the ubiquity and power of patterns while becoming conversant in color theory. This introductory color and design course will teach both additive and subtractive color mixing, as well as composition in multiple dimensions. An exploration of pattern design and application will provide structure to first year students' immersive experience with both analog and digital media. This course uses patterns as a topical point of entry to investigate the way color informs meaning.

FF 130A Prototype/Situate/Fabricate

Discover a process-based approach to creating objects in space. This first-year fabrication course provides a comprehensive introduction to the creation of multi-dimensional works in a variety of media. Students will explore spatial reasoning, learn to select the appropriate tools and materials to suit their projects, and undertake a crucial primer on shop safety. This course is unique in its iterative methodology, following a project through several stages of development to its final form.

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

Unpack the intricate relationships between the human body, technology, and our material environment. This first-year fabrication course provides a comprehensive introduction to the creation of multi-dimensional works in a variety of media. In addition to discovering new ways to understand how our human bodies interface with built form and physical space, students will also undertake a crucial primer on how to use tools and materials safely. This course's innovative conceptual framework scaffolds a holistic education in a wide range of technical skills.

FF 140A Haptics and Optics*3 credits*

Delve into the production of time- and lens-based works. This course offers a well-rounded introduction to the interaction between time, the lens, and the tactile world. First year students will experiment with an array of techniques, including video and audio production, as well as still photography and stop motion animation. This course is unique in its breadth of scope, with assignments designed to encourage experimentation and the cultivation of new ideas about systems and time.

FF 140B Designing Information*3 credits*

Immerse yourself in innovative multimedia idea mapping. This course introduces first year students to novel methods of data visualization, contextualized by a larger inquiry into the possibilities of time-based art. Using both analog and digital techniques, students will learn to analyze and map patterns found in human behavior and daily life. This course is an exciting space for students looking for ways to integrate emerging technologies into their studio practice.

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.

*Community Engaged Course**First year students only***FF 149 Introduction to Climate Change and Art***3 credits*

This studio course will offer an introductory exploration of the social, environmental and political issues of the present climate crisis. We will examine the interconnected issues of climate change and social justice, learn how artists and designers are responding and engaging with their audiences, and develop knowledge and creative skills in relationship to these challenging, inspiring and deeply relevant conditions. Students will produce a series of visual projects using mediums and processes determined by the individual class member.

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 200 Game/Play: Introduction to Design and Theory***3 credits*

Previously GMD 225, 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 230 2D Game Design: Introduction to Game Programming*3 credits*

Previously GMD 305, 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: GMD 200

GMD 231 Narrative Design*3 credits*

Previously GMD 220, 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: GMD 230

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 240 3D Game Design: Introduction to 3D Programming and Workflows*3 credits*

Previously GMD 312, 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: GMD 230

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.

Prerequisite: GMD 230 or IA 313

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: GMD 200

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: GMD 230

GMD 330 Advanced 2D Game Design*3 credits*

Previously GMD 250, 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: GMD 230

GMD 340 Advanced 3D Game Design*3 credits*

Previously GMD 316, 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: GMD 240

GMD 498 Senior Studio I: Team Project Development*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: GMD 230 Senior Game Design majors only

GMD 499 Senior Studio II: Professional Development and Project Refinement*3 credits*

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

Prerequisite: GMD 498

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***3 credits*

Collage has been described as the primary medium of the 20th century. The multi-layering of images and materials reflect the cultural and technological flux of the modern age. This mixed-media course explores the 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.

*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.

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 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.

*Junior level General Fine Arts majors only***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

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.

*Prerequisite: FF 199 or FF 162, and 3.00 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.

*Sophomores, Juniors, and Seniors only***GFA 345 North Ave 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.

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.

Juniors, Seniors, Post-Baccalaureate, and Graduate level students only

GFA 460 Special Projects*1.5-4 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

GRADUATE LIBERAL ARTS**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.

Illustration MA students only

CRST 5510 Narratives, Black Women & Art*3 credits*

This course explores master narratives about Black women across time and space and how African American, African and Africana women use the arts – that which is found within and outside of themselves – as inspiration and material to critically engage those narratives. Students examine the ways in which these women are uniquely situated to use art for critical modality of creation and dissemination of counter-narratives, as well as for critical inquiry and critique of the arts. Highlights of the course include Diasporic women's critical creation and utility of artistic tools that adeptly centers their lives while simultaneously engaging historical, contemporary and future cultural and social discourse(s).

Fulfills Graduate Liberal Art elective

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 Art elective

Graduate students only

CRST 5600 Graduate Colloquium 1*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 Art elective

Seniors and Graduate students only

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 Art elective**Graduate students only***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**Graduate students only; undergraduates by permission of the instructor***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, this course explores 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, students learn about structures and strategies for contesting inequities and injustices, by drawing on case studies of recent experiences in the United States – and especially in Baltimore City.

*Fulfills Graduate Liberal Arts requirement***CRT 5545 We+ Social Justice***1 credit*

Independent modules of We+ Social Justice with different instructors are designed to provide students with critical and analytical tools that will support productive engagement with contemporary thinking related to topics such as: urban development, economic justice, inequality, housing, and structural racism. Modules will rely on discussion and creative response to case studies and current events, especially as they relate to art practice, Baltimore, and the region.

CRT 5574 Design/Writing/Research*3 credits*

Students read and discuss key texts from such areas as critical theory, communications, and semiotics as well as from design's ongoing internal discourse. The course places strong emphasis on writing 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 Art elective**Graduate students only***CRT 5575 Native American Studies***3 credits*

This course is an introduction to Native American studies with a particular focus on Native American religion. Like other indigenous religions around the world, Native American religions permeate the entire way of life, and their cultural expressions are enormously rich and creative. Native American religion expands usual definitions of world's great religions by including relationships to land and spiritual dimensions of the material world. The land has religious meaning, and the natural environment is ultimately sacred. Readings focus on Mesoamerican, Lakota (Sioux) and Haudenosaunee (Iroquois) traditions. Students will explore Native American cosmovisions, creation stories, giving thanks prayers, vision quests, and ceremonial culture. Readings, films, and discussions address such critical issues as colonization and its consequences for Native Americans, sovereignty, freedom of religion, land rights, responses to climate change and globalization. The course invites students to reflect upon the contentious history of inter-cultural contact between indigenous

*Graduate students only***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.

*Fulfills Graduate Liberal Art elective***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. This course is designed for students who are interested in doing community-engaged work and 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. Students uncover structural forces and 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.

*Graduate students only***CRT 5624 Critical Studies Seminar: Hoffberger***3 credits*

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. Hoffberger second-years only.

*Fulfills Graduate Liberal Arts requirement**Hoffberger School of Painting students only***CRT 5635 Graduate Reading Seminar***3 credits*

This course offers a different topic each semester it is scheduled.

Fulfills Graduate Liberal Arts requirement

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.

Course section for English Language Learners, Fulfills Graduate Liberal Art elective
Graduate students only

CWRT 5510 Creative Writing for Illustrators*3 credits*

This course introduces students to multiple ways to tell both fiction and nonfiction stories, encouraging them to develop a personal voice, thereby adding to their skill set. The course focuses particularly on image-heavy narrative texts, such as picture books and graphic novels, but students will develop their personal writing through multiple projects across genre.

Illustration MA students only

CWRT 5598 Creative Writing Independent Study*1.5 credits*

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

Graduate students only

GLA 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.

Fulfills Graduate Liberal Art elective
Graduate students only

GLA 5017 Graduate Writing: Curating 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 Art elective
Graduate students only

GLA 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.

Fulfills Graduate Liberal Art elective

Graduate students only

GLA 5506 Experimental Narrative/Creative Mixed Media*3 credits*

This course is designed to explore the practice and direct use of "mixed-media literature"—or writing that utilizes additional mediums to both generate and produce meaning in composing original works of poetry, fiction, and/or non-fiction. Often this means that traditional text is joined by new visual elements, additional documents, or changes in the overall design of the page. The class will investigate the rise of mixed-media communication in our daily lives. Students will explore different ways for viewing and creating mixed-media literature, including picture books, graphic novels, and other visual formats.

Fulfills Graduate Liberal Art elective

Graduate students only

GLA 5510 Contemplating Early Cinema*3 credits*

This course is designed for MFA Filmmaking students and for all graduate students interested in film analysis. The course is an introduction to Pre-World War II film history, film studies and film theory & criticism. The course will survey cognitive, formal and ideology-focused theories of film in order to better comprehend the medium. Students will study the major industrial, technological, aesthetic and cultural developments in motion picture history with a special emphasis on increasing representation in front of and behind the camera and de-colonizing cinematic storytelling.

Fulfills Graduate Liberal Art elective

Graduate students only

GLA 5513 Intercultural Discourse*3 credits*

Previously titled Talking about Art, Design and Media. In Intercultural Discourse at the Intersections of Art, Design + Media, a multi-sensory theme-based interdisciplinary graduate course, you interact with guest artists, designers, scholars, and makers from the community, who come from varied cultural heritages and work in diverse disciplines. Together, everyone engages with topics such as: diversity, equity, language, identity, technology, and globalization. Upon completion of the course, you will have experienced a range of intercultural communication styles, practiced group discussion and facilitation, and developed confidence in oral communication and presentation. Recommended for English Language Learners (ELL) and all students interested in having meaningful conversations with international peers, understanding intercultural issues, or pursuing professional work in global contexts.

Fulfills Intercultural Communication Emphasis, Fulfills Graduate Liberal Art elective

Graduate students only

GLA 5515 Culture + Criticism in the Media*3 credits*

What is the role of the media in shaping how various cultures communicate, understand and imagine each other? Through an examination of central cognitive, behavioral and social concepts as well as contemporary communication theories, students critically analyze media case studies situated in historical perspectives, rhetorical movements and social change. Students research key components of the media messaging process such as persuasion, motivation, purpose, sender/receiver variables, visual design and propaganda efficacy. The relationship between audience and the medium is emphasized. Students explore considerations of implications for society.

*Fulfills Intercultural Communication Emphasis**Graduate students only***GLA 5517 Cultural Analysis***3 credits*

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

*Fulfills Graduate Liberal Art elective**Graduate students only***GLA 5519 Language + Identity***3 credits*

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

*Fulfills Intercultural Communication Emphasis, Fulfills Graduate Liberal Art elective***GLA 5533 Philosophy & Pedagogy of Post-Secondary Visual Arts Education***3 credits*

What are the artistic behaviors of contemporary artists? How do today's young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This seminar course is designed to provide graduate students who wish to become teachers and leaders in the field of post-secondary visual arts education a better understanding of the open questions that exist within contemporary studio art education. It is highly recommended that seminar participants engage in a Graduate Teaching Internship in the Foundation program simultaneously with taking this course so that the intersections of theory and practice might be more richly explored. This course is divided into six integrated parts, each of which will contain opportunities to conduct action research based on the teaching internship experience, conversations with guest faculty, selected readings from a bibliography, and components for

the Professional Teaching Portfolio. This integrated design will allow graduate students to become familiar with a variety of contextual factors that are woven into the learning of art at the college level, including artist-teacher narratives, postmodern theory, adolescent and adult development, creativity theory, and pedagogical paradigms. These explorations will provide a background for students to reflect on-and look critically at-their own experiences as practicing artists, students of studio art, teaching interns in undergraduate courses. This course is highly recommended for those undertaking Graduate Teaching Internships.

*Required for College Teaching of Art Certificate, Fulfills Graduate Liberal Art elective
Graduate students only***GLA 5535 Art, Land, and Landscape***3 credits*

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

*Fulfills Graduate Liberal Art elective**Graduate students only***GLA 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 Art elective**Graduate students only; undergraduates by permission of the instructor***GLA 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 Art elective**Graduate students only***GLA 5582 Art Worlds***3 credits*

This graduate seminar investigates the construction of a purported unitary art world and the actual global and local networks of knowledge production it represents. Students will critically engage and analyze how and why works of art have traditionally been validated within museums, the art market, and academic art discourse. Students will use multi-disciplinary readings and research to interrogate genealogies of authority, material exchange, and meaning, and to arrive at new perspectives for understanding cultural production.

*Fulfills Graduate Liberal Art elective**Graduate students only*

GLA 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**Graduate students only***GLA 5619A Thesis Writing - Argumentation***3 credits*

In this course students engage in ongoing thesis research and analytical writing in order to make sense of their thesis project and share it effectively with a broader audience. Through a supportive workshop environment, students focus on formulating an argument, engaging with relevant literature, and refining prose in order to creatively and effectively craft a written work that supports their thesis project. Recommended for graduate students comfortable with critical and analytical writing methods.

*Fulfills Graduate Liberal Art elective**Graduate students only***GLA 5619B Thesis Writing - Communication***3 credits*

In this course students engage in ongoing thesis research and analytical writing in order to make sense of their thesis project, and share it effectively with a broader audience. Through an intensive workshop environment, students focus on academic conventions and diverse writing genres, explore the options available for writing about a thesis project, and then compose a final written work that informs their thesis. Recommended for graduate students, including English Language Learners (ELL), who seek support with critical and analytical writing methods.

*Fulfills Graduate Liberal Art elective**Graduate students only***GLA 5619C Thesis Writing - Publication***3 credits*

In this course students engage in ongoing thesis research and analytical writing in order to make sense of their thesis project, and share it effectively with a broader audience. Through a supportive workshop environment, students focus on formulating an argument, engaging with relevant literature, and refining prose in order to creatively and effectively present a thoughtfully-argued research article appropriate for publication in a scholarly or mainstream journal. Recommended for graduate students comfortable with critical and analytical writing methods, who are interested in publishing in academic journals or with university or commercial presses.

*Fulfills Graduate Liberal Art elective**Graduate students only***GLA 5810 Archival Activism***3 credits*

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

*Community Engaged Course, Fulfills Curatorial Practice Emphasis, Fulfills Graduate Liberal Art elective**Graduate students only***HMST 5600 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 Graduate Liberal Art elective**Seniors and Graduate students only***GRADUATE STUDIO ELECTIVES****FA 5550 Cross-Practice Critique***3 credits*

Cross-Practice Critique is a diverse platform for MICA graduate students across programs to engage in critical discourse about their work and the work of their peers. The course will create an environment that fosters active participation, collaboration, writing, research and creative expression. Students will develop a variety of techniques for viewing, evaluating and responding to peer work, expanding their vocabulary to accommodate multiple disciplines. Students will participate in theoretical discussions concerning artistic practices and cultivate methods of verbal, visual and written communication in line with their personal artistic philosophy.

*Graduate students only***GST 5565 Who, What, DATAWear***3 credits*

This research-based course encourages cross-pollination and transcultural discussions in future sustainable and innovative materials, and how those apply to design for the body. With international partners such as the University of Art London, College of Fashion, and the TU/e Wearable Senses Lab and Fashion Tech Farm, we will contribute to the critical dialogue about digital and physical design for the body. We will pull from the diverse competencies of each institution, as well as future emerging and digital methodologies, sustainability, new innovative materials, augmented with readings and discussions based in digital, social and cultural theories. Students exchange experiences and technical information, participate in workshops with their overseas peers, share resources, collaborate on projects, and connect through social media and other digital interfaces. In addition, students will visit their overseas counterparts, leading a collaborative roundtable seminar at the Dutch Design Week.

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 design methods 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.

Prerequisite: FF 111 or FF 112

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 213 Risograph Printing*3 credits*

This course uses Risograph printing to explore the complexities of culture, identity, and generosity through experimental form making and publishing. Students learn prepress processes such as file preparation, color, registration, cropping, and binding while considering the technical constraints of the Risograph printer. Emphasis is placed on creating high-quality outputs that can be replicated, shared, and self-published.

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 Graduate Graphic Design student standing

GD 221 Typography 2*3 credits*

Building on the fundamentals of typographic form and function introduced in Typography 1, this course extends and applies basic vocabulary and understanding to more complex problems that address typographic hierarchy, context, sequence and gestalt. Through a series of exercises and projects, students explore how typography behaves across media.

Prerequisite: GD 201, or Graduate Graphic Design student standing

GD 240 Color x Design*3 credits*

We all see it, form opinions on it, but do we truly understand the full capabilities of color in design? We will explore the technical, scientific, and cultural significance of color for design applications. We will analyze current trends and harness this powerful yet practical tool to create more effective designs and meaningful systems.

Prerequisite: GD 201, or Graduate Graphic Design student standing

GD 254 Hand Letters*3 credits*

Letter-forms express more than information, they can also convey sensibilities, ideas, and emotions. This class 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.

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 Graduate Graphic Design student standing

GD 301 Flexible Design Studio*3 credits*

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

Prerequisite: GD 300

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 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 221, or Graduate Graphic Design student standing

GD 314 Sustainable Graphic Design*3 credits*

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

GD 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 Graphic Design Graduate 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 Graduate Graphic Design student standing

GD 325 Typography Intensive*3 credits*

Designed for 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, or Graduate Graphic Design student standing

GD 330 PhotoImaging*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

GD 331 Critical Design*3 credits*

In this course, design will be used as a tool for critical inquiry with aesthetic and intellectual outcomes. Students explore different modes of making to ask questions, shape research, and interpret content. Students develop and explore topics and media of their own choosing, with open-ended assignments that foster curiosity, develop critical thinking, and lead to new ideas as well as new questions.

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.

Prerequisite: GD 201, or Graduate Graphic Design student standing

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 course will be integrated into the student's studio practice.

Prerequisite: GD 300, or Graduate Graphic Design student standing

GD 347 Design for User Experience*3 credits*

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

Prerequisite: GD 220

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, or Graduate Graphic Design student standing

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 Graduate Graphic Design student standing

GD 360 Branding*3 credits*

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

Prerequisite: GD 200, or Graduate Graphic Design student standing

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 will also focus on social and sustainable issues to better understand how package design impacts the environment.

Prerequisite: GD 200, or Graduate Graphic Design student standing

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, or Graduate Graphic Design student standing

GD 369 Motion Narrative*3 credits*

Students explore narrative and storytelling through audio, video, and motion graphics. Skills in developing compelling storyboards, animatics, and style-frames are strengthened as students create typographic sequences, informational videos, and documentary segments. Lite introduction to character animation.

Prerequisite: GD 300, or Graduate Graphic Design student standing

GD 399 Special Topics in Design*3 credits*

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

GD 400 Advanced Design 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 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, such as branding, experience design, service design, information design, social design, and design for sustainability. Theoretical topics covered include affordances, embodied cognition, multisensory perception, design thinking, inclusion, authorship, globalism and decolonisation. Students respond each week to writings by contemporary and historic designers, critics, and theorists. This course prepares students for framing an independent degree project, supporting work that will take place during the spring semester. Visiting artists provide presentations on special topics. Discussion groups to allow students to develop writing skills and discuss topics in more depth.

Senior 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.

Prerequisite: GD 220, or Graduate Graphic Design student standing

GD 420 Advanced Design 2*3 credits*

This capstone course is centered around a self-directed project developed in consultation with faculty and peers. Students conduct independent research, demonstrate a strong design process, and share their work for public consumption.

Prerequisite: GD 400 and GD 402

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 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 Graduate Graphic Design student standing

GD 431 Front End Web Development*3 credits*

This course will introduce modern and advanced web design technologies, building on the foundations from Graphic Design 2 and Web Design. Students face unique problems when designing for the web, and the course will provide an opportunity to analyze problems and implement appropriate solutions both conceptually and technically, through hands-on exercises and projects using HTML, CSS and JavaScript.

Prerequisite: GD 220, or Graduate Graphic Design student standing

GD 432 Information Visualization*3 credits*

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

Prerequisite: GD 200, or Graduate Graphic Design student standing

GD 434 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.

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 Graphic Design Graduate 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.

Prerequisite: GD 300 & GD 321

GD 445 Epic Fail*3 credits*

Discover how playful experimentation, thinking with your hands and embracing risk and failure can invigorate your creative practice. Together, 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 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.

Prerequisite: GD 200, or Graduate Graphic Design student standing

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.

Community Engaged Course

Prerequisite: GD 221

GD 5010 Graphic Design MA 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.

MA Graphic Design students only

GD 5020 Graphic Design MA Studio 2*6 credits*

In this course students research, create and exhibit a self-directed thesis project focused on a specific subject. The project supports the student's personal and professional goals and

builds a body of work consisting of multiple visual explorations. Students develop content, concept and design the project in consultation with their peers, faculty and guest critics, as well as prepare a written summary of their research, process and methodology.

Prerequisite: GD 5010

GD 5025 Graphic Design MA Workshop*3 credits*

This course builds the student's professional portfolio. Emphasis is placed on cultivating the student's personal interests and abilities, increasing the range and quality of portfolio projects, and crafting a comprehensive self-presentation package that will serve as a graceful extension of the work. Readings and discussion topics will include tailoring a portfolio to specific goals (freelance, niche market, MFA programs, etc.), professional documents, pricing, ethics, and other considerations of professional practice.

Prerequisite: GD 5010

GD 5037 Graphic Design/Illustration Collaborative Studio*3 credits*

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

Graduate students only

GD 5202 Visual Identity*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.

Graduate Graphic Design 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.

MA Graphic Design students only

GD 5350 Graphic Design for the Web*3 credits*

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

Fulfills Graduate Studio elective

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.

*Graduate students only***GD 5365 Graduate Tech Pack***3 credits*

This course is designed for those new to Motion and 3D design. Graduate students will explore critical industry software (After Effects, Cinema 4D, and Processing) and gain a wide-ranging technical foundation to support their work. Throughout the course, hands-on demos enable students to experiment with diverse tools and techniques, and build confidence to design across media.

*Graduate Graphic Design students only***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.

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.

*MFA Graphic Design students only***GD 5505 Visiting Designers I**

Supports work taking place in GD MFA 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 MFA Studio I.

*Co-requisite: Concurrent enrollment in GD 5500 required***GD 5512 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.

*Fulfills Graduate Studio elective**Graduate Graphic Design 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: 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.

*Fulfills Graduate Studio elective**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.

*Graphic Design MFA 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.

*MFA Graphic Design students only***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.

GD 5555 Visiting Designers II*3 credits*

This graduate design course supports work taking place in GD MFA Studio II with weekend workshops with prominent designers. Two three-day workshops take place each semester. Workshops focus on design process and serve to launch projects that continue in depth in GD MFA Studio II.

Co-requisite: GD 5550

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.

Fulfills Graduate Studio elective

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 (30–60 second) videos. Students will learn to collect, combine, and composite original visual and audio materials. Projects include an abstract music video, a storytelling project, and an AR interactive 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.

Fulfills Graduate Studio elective, A laptop is required for this course

Graduate 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.

Fulfills Graduate Studio elective

Graduate students only

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 MFA 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.

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.

Fulfills Graduate Studio elective

Graduate students only

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.

MFA Graphic Design 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

GD 6505 Visiting Designers III*3 credits*

Supports work taking place in GD MFA 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.

Co-requisite: Concurrent enrollment in GD 6500 required

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.

MFA Graphic Design students only

GD 6555 Visiting Thesis Critics*3 credits*

Supports work taking place in GD MFA Studio IV (thesis) with critical feedback from outside designers. The course consists of two meetings about work in progress and a final presentation with an outside critic. Designers receive additional feedback throughout the semester from their primary thesis advisor and other faculty.

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.

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 5666 Digital Design for Artists*3 credits*

This course provides a primer on graphic design principles, instruction in digital design software, and experience with collaborative design production – through discussion, curation, and iterative editing – in order to produce a professional quality print publication.

Hoffberger School of Painting students only

PT 6550A Hoffberger Painting III*12 credits*

This is an intensive studio experience for second-year students focusing on independent work with seminars and critiques by the Program Director, Critic-in-Residence, and visiting artists.

Prerequisite: PT 5551A

PT 6551A Hoffberger Painting IV*9 credits*

This course is a continuation of PT 6550A for second-year Hoffberger students.

Prerequisite: PT 6550A

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.

Enrollment by permission of Instructor only

CWRT 201 English Language Learning Seminar*1.5 credits*

This course is recommended for English Language Learning students. Topics may change each semester.

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 in their respective crafts.

Fulfills CWRT/Literature or HMST elective

Prerequisite: Earned credit or concurrent enrollment in 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 CWRT/Literature or HMST 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 for 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 CWRT/Literature or HMST elective**Prerequisite: Earned credit or concurrent enrollment in 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-lvl Literature or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***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 300/400-lvl Literature or HMST elective**Prerequisite: 3.00 credit writing course at the 200 level or above***CWRT 326 Intermediate Poetry Workshop***3 credits*

In this poetry writing course, we will collectively engage in poises—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 300/400-lvl Literature or HMST 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 300/400-lvl Literature or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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-lvl Literature or HMST elective**Prerequisite: 3.00 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 300/400-lvl Literature or HMST elective**Prerequisite: CWRT 209***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 300/400-lvl Literature or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, HMST 220, or HMST 230***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 CWRT/Literature or HMST elective**Prerequisite: 3.00 credit writing course at the 200 level or above*

HISTORY

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 IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***HIST 246-IH1 Apocalypse in History and Literature***3 credits*

Throughout history, humans in many parts of the world have dealt with calamity and expressed their fears of the unknown through beliefs in the inevitable end of the world and its eventual radical renewal. Such eschatological imagination, accompanied by distinct imagery, came to be known as "apocalypticism." Although ancient in origin, apocalyptic thought has had a remarkable staying power affecting both religious and non-religious sensibilities in the modern world. This course critically investigates ancient apocalyptic traditions in order to describe and evaluate their contexts, purpose, worldview, terminology, and the communities in which they originated. Using primary and secondary Zoroastrian, Jewish, Christian, and Islamic—among others—sources, students will explore sociological, religious, and political dimensions of apocalypticism as a mindset and a literary genre with its own unique set of terminology and structure. The seminar will also address how apocalyptic anxiety manifested itself in modern history and "changed the spirit

*Fulfills IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***HIST 250-IH2 COVID-19 in a Historical Perspective***3 credits*

This course will examine the political and social impacts of the COVID-19 pandemic across the globe and in the United States, comparing this event with previous pandemics such as HIV/AIDS, 1918 Influenza, cholera, and the Black Death. How do existing conditions and mentalities (inequality, social divisions, community formation, etc.) affect and reflect the response to the outbreak of disease? How does a crisis like a pandemic fundamentally alter such conditions and realities? What changes can we expect from COVID-19? Readings will include background and primary source accounts on historical epidemics, as well as articles, essays, online materials, and videos from the current COVID-19 crisis. Students engage with this material through seminar discussion, research, group projects, creative and analytical responses, and personal reflection incorporating their own experience of the pandemic.

*Fulfills IH2 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 IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***HIST 280-IH2 Civilization & Its Discontents***3 credits*

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

*Fulfills IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***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 Theory or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***HUMANISTIC STUDIES****HMST 101 Frameworks***3 credits*

Previously titled Critical Inquiry, 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 HMST 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 HMST 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 or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, HMST 220, or HMST 230***HMST 325-TH Queer Memory***3 credits*

This course examines queer memories, histories, identities, and articulations of self through autobiography, biography, archival materials, personal essay, and memoir. Students engage with theory and methods foundational to engaging queer archives, analysis of primary-source documents, auto/biographical literature, and cultural histories. This course explores who tells queer stories, and how they are told. Students ask, whose voices and histories are heard, and uncover memories in the margins? With an emphasis on the intersections of race, socioeconomic, gender, and sexuality, students engage with materials produced by and about queer icons and significant moments in queer history, as well as lesser known figures, communities, and events. This course concludes with student produced auto/biographical projects incorporating themes and examples explored throughout the semester.

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

HMST 480 Integrated Humanistic Studies Senior Thesis I*3 credits*

Fall and Spring of the senior year, will be taught by a single instructor who will serve as the mentor for each student's senior thesis project. The class will also focus on contemporary issues in Humanistic Studies. 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.

Senior Art History and Humanistic Studies majors and minors only

HMST 490 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.

Senior Art History and Humanistic Studies majors and minors only

INTELLECTUAL HISTORY**IHST 200-IH1 Ancient Cultures***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 IH1 or HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 201-IH1 "Other" People's Worlds: Histories of Ethnography*3 credits*

This is an interdisciplinary course informed by history, the visual arts, anthropology, and literature. Observation of "exotic" peoples in order to gain knowledge of humankind is as old as Herodotus. This course examines colonizers, travelers, missionaries, and explorers' descriptions of "exotic" cultures, as well as fictional accounts and visual representations of these societies. It traces the development from "first-contact" accounts to colonial records, from arm-chair ethnography to the 'scientific' observations written by early anthropologists, to the postmodern turn and beyond. It also considers the work of artists who have imagined and depicted societies that do not exist. Such materials, read together, force us to consider what is real and what is fiction, to consider the problematic power inherent in particular forms of writing, and grapple with the constructed nature of "Otherness." In all cases, the class discovers what the observer's statements about "the Other" reveal about them and about ourselves.

Fulfills IH1 or HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

IHST 202-IH 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 IH1 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 IH1 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, neuro-scientific 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 IH1 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 IH1 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 IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***IHST 212-IH1 Before 1492: World Systems***3 credits*

The course 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 SE Asia and Japan.

*Fulfills IH1 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 IH1 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 IH1 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 IH1 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 IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***IHST 228-IH1 Greeks and Persians***3 credits*

This course 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 IH1 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 IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101*

IHST 238-IH1 Mythology*3 credits*

Myths attempt to make sense of incomprehensible and powerful forces in the world, the elements, the heavens, the realm of the dead, 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. This course examines Greek, Roman, and Norse mythology, and the continental myths of Amazonian and Native American cultures. The course will trace the enduring influence of myth on literature, art, philosophy, psychology, anthropology, opera, comic books, and film as we make the case for myth's vital relevance to our understanding of ourselves today.

*Fulfills IH1 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 IH1 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 IH1 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*, *Nibelungenlied*, or Scandinavian sagas of Grettir, the Volsungs, or *Burnt Njal*. Religious writings running from St. Augustine (*The City of God*) through the pious *De Contemptu Mundi* of many popes and finally to the Vatican Councils are covered. Finally, this course looks at medieval science in writers such as Isidore of Seville.

*Fulfills IH1 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 IH1 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 cult, fundamentalist, and environmental beliefs also discussed. While Utopian literature has been a major theme in Western culture, similar prophetic vision movements and expressions in non-Western societies, including the Maya, in African, anti-European struggles, and in the Middle and Far East discussed. The topic of utopia allows for true cross-disciplinary study, as it combines literature, political philosophy, social science, and history; utopian writing straddles several genres and forms, such that it has become its own genre of literature.

*Fulfills IH1 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 US; 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 IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101*

IHST 257-IH2 Contemporary Russia*3 credits*

This course explores ways of conceptualizing the Russian experience in the 20th and 21st centuries, spanning the Soviet and post-Soviet periods. While the creation and evolution of the socialist state and the Cold War is covered, the primary focus is on the period from the 1970s onward: stagnation under Brezhnev; glasnost and perestroika in the 1980s; the economic, cultural, and political shock of transition to a market economy in the 1990s; and Russia's quasi-authoritarian landscape under Putin. Drawing on the work of sociologists, anthropologists, and historians, themes pertaining to everyday life, identity, political culture, stratification, public and private spheres, socialization, and the role of ideas, images, symbols, and rituals in relations of power are focused on. Students look at empirical studies on Russia through a sociological lens.

*Fulfills IH2 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 IH2 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 survival. 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 IH2 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. Most readings come from leading modern theorists of violence. Authors whose authority stems from a personal relationship to political violence (purveyor, victim, witness) are considered. The goal of the course is to provide the student with both a general background in the modern intellectual history of political violence, and a deep understanding of the problems and challenges political violence poses for the contemporary world.

*Fulfills IH2 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 IH2 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 IH2 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, Günderröde, 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 IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101*

IHST 277-IH2 Sex: Queer Feminist Science Studies*3 credits*

This course explores the biology of the body in a social world and examines constructions of sex, gender, and sexuality from a queer feminist science and technology studies perspective. Employing an inter-sectional approach, the texts and materials in this course survey the science of biological sex, scientific racism, histories of sexology and eugencies, reproductive technologies, asexuality and stigma, the medicalization of queer and trans identity, intersex traits and variations of sex development, and the psychology of sexual orientation, using methods of inquiry from feminist science and technology studies, psychology, evolutionary biology, queer theory, critical race theory, clinical research, social justice activism, and popular culture discourses.

*Fulfills IH2 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 political and economic theory.

*Fulfills IH2 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 IH2 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 IH2 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 in Freudian theory in his followers and successors: Jung, Adler, Rank, Lacan, Kristeva, Klein, among others are examined.

*Fulfills IH2 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 IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***LITERATURE****LIT 214-IH2 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 IH2, Literature, or HMST elective**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 IH1, Literature, 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 IH1 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 IH1, Literature, or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***LIT 234 Contemporary Fiction***3 credits*

In this course we will read the works of salient contemporary authors who have contributed richly to the art of prose fiction. The first half of the semester will be devoted to novels and stories that engage with historical subjects in some fashion. We will consider how these books reflect the concerns and pressures of the present, what, if anything, makes them "postmodern", and what they have to say about this country's history and literary tradition. In the second half of the term, we will turn to fiction set more or less in the present--books that give shape to the anxieties, stresses and absurdities of contemporary life. Readings may include novels and stories by Louise Erdrich, Colson Whitehead, Don DeLillo, Cormac McCarthy, David Foster Wallace, Toni Morrison, Philip Roth, Steven Milhauser, Sheila Heti, Susan Choi, Kiran Desai, and George Saunders.

*Fulfills Literature or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***LIT 246-IH1 Cunning, Guile, & 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 IH1, Literature, or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***LIT 255-IH2 The Novel in/as History***3 credits*

The novel emerged in the late 1600s as a literary form for the emerging middle class (the upper class preferred poetry until the 20th century). These long prose narratives served as training manuals for the emerging middle class on matters of sex, money, class relations, and nationalism. About half of the novels written in Europe in the 1700s were written by women for mostly women readers. It was they were given the task of creating the moral world view for their class. Early novels were epistolary or written all in letters among the characters. Letter writing was the mark of an educated person and the middle class wanted to appear educated. This class will be a study of the intellectual history of the middle class through the kinds of art they produced for themselves.

*Fulfills IH2, Literature, 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 IH2, Literature, or HMST elective**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 African people living and writing during this historic period. The literature of the Harlem Renaissance represents several major African-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 IH2, Literature, 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 IH2, Literature, 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 IH2, Literature, 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 IH2, Literature, or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***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**Prerequisite: 3 credits of IH1 and 3 credits of IH2, HMST 220, or HMST 230***LIT 319-TH Reading Signs: An Introduction to Semiotics***3 credits*

Semiotics is the study of signs and sign systems. Language is the most elaborate and pervasive of sign systems, but it is far from the only one — images, clothes, advertising, sports, social behavior, in fact almost all cultural expression may be considered to be governed by an intricate network of signs out of which "meaning" and "significance" arise. This course explores a range of signs and sign systems in an attempt to understand the codes they embody and the principles that govern their creation and operation.

*Fulfills Theory, Literature, or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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-IV Literature or HMST elective**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**Prerequisite: 3 credits of IH1 and 3 credits of IH2, HMST 220, or HMST 230***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: trans-feminist 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**Prerequisite: 3 credits of IH1 and 3 credits of IH2, HMST 220, or HMST 230***LIT 340-TH Post Colonial 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**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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-lvl Literature or HMST elective

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

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

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

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

LIT 368-TH Queer Literature and Theory*3 credits*

Examines the theoretical controversies surrounding terms like “invert,” “heterosexual”/ “homosexual” (invented in the 19th century), “gay,” “straight,” “bisexual,” “lesbian,” “queer,” “transgendered,” and “transsexual” and read so-called “non-normative” literatures and other “texts” across these theories. 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

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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

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

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-lvl Literature or HMST elective

Prerequisite: one academic course at the 200 level or higher

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 300/400-lvl Literature or HMST elective

Prerequisite: 3.0 credits of 300 level or higher academic course

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 300/400-lvl Literature or HMST elective

Prerequisite: 3.0 credits of 300 level or higher academic course

LIT 421 Women Writers of the Global South*3 credits*

The question of women writing in the global south is linked to issues of difference, othering, colonization, subjugation, and religious fundamentalism, among others. This course introduces work that directly addresses the conditions of women under Islamist, patriarchal, and postcolonial rule. To gain insight into the intertwined nature of what has been called (and constructed as) the "Orient" and the "Occident," and to assess critically our own involvement in some of the issues that women in the global south face, we will read novels and explore in scholarly work the ramifications of notions such as "Orientalism" and the conditions of post- and neo-colonialism, and the emergent religious fundamentalisms that shape the ways women live and tell their stories. We will analyze the intersections of nation, religion, gender/sex/sexuality, class/caste, and race/ethnicity and study how they are represented in the readings.

*Fulfills 300/400-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***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-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***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 300/400-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***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 300/400-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***LIT 445 Romanticism II: Decadence, Nihilism, Aestheticism***3 credits*

In the preface to *Justine*, the Marquis de Sade poses a question that seems to have preoccupied the culture of the late 19th century: Is it "possible to find in oneself physical sensations of a sufficiently voluptuous piquancy to extinguish all moral affections?" This class examines the second generation of Romanticism, or negative Romanticism, in order to understand the retreat of the arts from the long-held commitment to political and moral ideals.

Students examine the rise of aestheticism, symbolism, and art for art's sake. Students read literary works and also philosophy and history, including authors such as Byron, Baudelaire, Rimbaud, Nietzsche, Huysmans, Wilde, Keats, and Dostoyevsky. In them, students see the collapse of European culture begun in the Renaissance and the beginnings of the dystopia of the 20th century.

*Fulfills 300/400-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***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-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***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, J lio Cort zar, Jo o Guimar es Rosa, Gabriel Garc a M rquez, 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 in 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-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course***LIT 488 The Wire & American Naturalism***3 credits*

Students in this seminar will consider *The Wire*, a "television novel" about crime in Baltimore, alongside the literary tradition of naturalism. Like the American naturalist writers of the early 20th century, *The Wire* suggests that individuals are captive to powerful social forces and political structures beyond their control. The program also shares with the naturalists an interest in the urban poor, abuses of power and social hierarchies. As we read from naturalists texts and view HBO's groundbreaking series, we will investigate the relationship between naturalism and political advocacy, representations of the poor by the privileged, and the intellectual underpinnings and consequences of naturalism. Possible readings include novels and stories by John Dos Passos, Richard Wright and Richard Price. We will also view the first three of the five seasons of "The Wire".

*Fulfills 300/400-lvl Literature or HMST elective**Prerequisite: 3.0 credits of 300 level or higher academic course*

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 HMST 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.

*Fulfills HMST 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 IH2 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.

*Fulfills IH2 requirement or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***MCLT 313-TH Thinking Through Cinema***3 credits*

This course is aimed at re-evaluating normative concepts of the body and its complex relationship with space through the unusual vehicle of Gilles Deleuze's cinema theory and its underpinning in Henri Bergson's affect based philosophy. Close readings of key texts, film viewings in class and online discussions will lead to an interdisciplinary paper or project in which students engage their own studio practices in light of their learnings from the course.

*Fulfills Theory or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 HMST 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,

*Fulfills Theory or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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

*Fulfills HMST 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 performance, 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 or HMST elective**Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 racial, classed, and sexualized representations of

otherness as they intersect with gender in film. The course also provides students with the scholarly vocabulary needed in order to critically engage with and write about film.

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

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 205 Visual Physics*3 credits*

This course will introduce students to essential concepts in physics through a visually-based, but rigorous investigation of a range of topics including energy, gravity, mechanics, optics, statics, waves, special relativity theory and how they apply to the environment. This applied problem-solving approach will often be connected to questions of art and design practices. Students will learn about, and at times partially recreate, historical experiments in physics on topics such as optics, kinematics, mechanics, energy, gravity, electricity and waves, and special relativity, among others. It is a course specifically designed for art and design students, but not a "physics for poets" course - that is, the course involves investigation and analysis, rather than a simple discussion of physical concepts. The primary objective of the course is to present students with an understanding of physics, as well as an appreciation of the methodological and thematic relationship between science and art/design.

Fulfills Natural Science or HMST elective

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.

Fulfills Natural Science 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 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 the foundation of many social science classes in humanistic studies.

Fulfills Natural Science 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 or HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

NSCI 314 Art and Algorithms: The Serendipity of Systems*3 credits*

This 6-credit integrated course (3 credits Interdisciplinary Sculpture/3 credits Natural Science) explores the impact of algorithmic processes on art practices and society from WWII to tomorrow. Looking through the lens of systems and a systems aesthetic, students investigate cybernetic, kinetic, electronic, digital, net-art, biological, and AI-based art practices. Students explore the ways in which the world is converted into data and how that data is then made actionable in the world. Students examine the ethical implications of algorithms in society, with consideration of the explicit and implicit intentions of the authors of these performative codes as well as the inextricable role the observer/participant plays. Students create work that is data-driven and research-based, integrating art historical, sociopolitical, and critical theory perspectives with concepts from the fields of mathematics, computer science, biology, and engineering.

Fulfills Natural Science or HMST elective

Prerequisite: DR 240 or IS 320, and HMST 101 Concurrent enrollment in IS 314 required, totaling 6 credits

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 or HMST elective

Concurrent enrollment in AN 315 required, totaling 6 credits

NSCI 357 Ecology and the Imagination*3 credits*

Combines ecological studies with reading and writing in the tradition of the great naturalists. This cross-disciplinary course combines introductory field research in ecological studies (exploring the basics of food chains, habitats, ecosystem diversity, plant and animal adaptations, and human impacts on interrelated communities). Concurrent with this field research, students read the great literary naturalists, hoping to better understand the relationship between the natural world, themselves, and the wider human community—Dillard, Emerson, Teilhard de Chardin, Hopkins, Jefferson, Carson, Walt Whitman, Tom Horton, Loren Eiseley, Edward Abbey, Gary Nabahn, and John Burroughs, with a focus on writers of the central Atlantic region. Students write original non-fiction essays using field studies as catalysts.

*Fulfills Natural Science or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***PERFORMANCE STUDIES****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 themes

*Fulfills Theory 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 or HMST elective**Prerequisite: one academic course at the 200 level or higher***PHILOSOPHY****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 stage for these philosophers and their ideas.

*Fulfills IH1 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 IH1 or HMST elective**Prerequisite: Earned credit or concurrent enrollment in HMST 101***PHIL 254-IH2 Philosophy 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 IH2 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 IH2 requirement or HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

PHIL 310-TH Idea of Beauty*3 credits*

This course takes up the age old questions pertaining to Beauty. What is it? Where is it found? Who can see it? When? How? Under what conditions? Is Beauty universal? Eternal? Immutable? Does beauty pertain only to art, or to natural objects, too? Or is Beauty an outdated, irrelevant aesthetic norm? We will take up these and other concerns, through a variety of influential authors, including Plato, Susan Sontag, Immanuel Kant, bell hooks, W. F. Hegel, Arthur Danto, and others.

Fulfills Theory or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

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

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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

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

PHIL 371-TH Contemporary Political Theory*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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 IH1 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 IH1 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 knowledge 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 IH2 requirement or HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

RELG 369-TH Religion and 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 Meso-American 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 or HMST elective

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

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 HMST 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 IH2 requirement or HMST 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 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 IH2 requirement or HMST 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.

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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

Prerequisite: 3 credits of IH1 and 3 credits of IH2, 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 or HMST elective

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

SSCI 387 Poverty & Homelessness*3 credits*

This course is designed to deepen the student's understanding of the phenomena of poverty and homelessness in the United States and internationally through critical and historical analysis of each as a social concept and human reality. Students will uncover and examine widely held beliefs associated with homelessness and explores the larger cycle of poverty from diverse interdisciplinary perspectives. This course explores the human, social and design problems presented by the intersection of poverty and homelessness as well as individual constructs with special attention to their causes and consequences. This will include global economic factors, migration patterns, and political/social crises; and governmental and NGO policies and programs. This course also provides an introduction to public policy and intervention which address the causes of poverty and homelessness and its effects on special populations as differentiated by race, ethnicity, class, gender, education, immigration status, disability, age, sexual orientation and family structure.

Fulfills HMST elective

Prerequisite: Earned credit or concurrent enrollment in HMST 101

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.

First year students only

IL 138 Introduction to Illustration*3 credits*

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

First year students only

IL 200 Sophomore Illustration I*3 credits*

Designed to provide an informative initiation into the discipline of illustration, this course includes information on the history of illustration, and instruction and demonstration of traditional and digital techniques. Students learn to be adept at variety of media and investigate the role of the artist as storyteller, problem-solver, symbol-maker, and social/cultural reporter.

IL 201 Sophomore Illustration II*3 credits*

A continuation of Illustration I, this course is more challenging. The course includes media demonstrations and a continuation of discussion of historical and contemporary illustrators. Emphasis is on the elements that form strong visual ideas.

Prerequisite: IL 200

IL 202 Visual Journalism*3 credits*

Observational drawing is the foundation for all work and study in visual journalism. In the tradition of the best visual reportage, students travel off campus throughout Baltimore City meeting and recording its people, music, social fabric, and urban landscape. This class blends experiences like Baltimore Symphony Orchestra rehearsals, jazz ensemble sessions, market scenes, and the streets of Baltimore's ethnic neighborhoods into a rich stew of social politics, on the street and in the community. Historical examples of reportage art including Honoré Daumier, Kathe Kollwitz, Ben Shahn, George Luks, the Ash Can School, Jacob Lawrence, Saul Steinberg, Julian Allen are studied and utilized. Students fill sketchbooks, expand to more finished pieces, and learn how to create art that literally moves.

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: World building*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 203N Studio Remix: 3D (Analog) Character Design*3 credits*

This traditional (analog) character sculpting course teaches students to design characters in 3D. Beginning with character design fundamentals, student learn armature construction, dynamic and neutral posing. Students texture and detail their sculptures and develop them to a professional finish using a variety of techniques. Student is expected to cover the cost of supplies

IL 203P Studio Remix: Risograph Lab*3 credits*

A Risograph is a Japanese printing technology that creates imagery combining the aesthetic of analog (silkscreen, lithography) and digital color printing (automation and speed). This Eco-friendly, small run technology has made RISO printing a very popular output choice for artists, graphic designers and printmakers. This course provides students with best practices for proper file preparation, making masters from digital files, output, ink/drum management, printing and registration in the creation of prints, zines, cards, promotional materials and publications.

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 though 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 in 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*3 credits*

Photography can be an invaluable tool for illustrators: it can be used to create references for painting and drawing, it can be incorporated into hand drawn images in collage and digital illustrations, and it can be used to reproduce and modify finished illustrations. This 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 them 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 240 Drawing from the Tablet*3 credits*

Students work in the traditional studio/life drawing manner with models and varying timed sessions (quick sketch through sustained drawing), but work exclusively in digital form using tablets and laptops. Composition, action, dramatic lighting and many other drawing schemes will be employed. Students are supplied with a tablet, but must supply their own laptop.

IL 247 Concept Art*3 credits*

The origins and multiple applications of concept art, from its origins in scenography, production design and costume design to its current forms for film, television, animation and video games are investigated along with the confluence of the visual arts and the performing or movement based arts. Students learn the basics of this practice through assignments that involve a variety of stylistic approaches. Course may not be repeated.

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 306 Painting for Visual Development*3 credits*

This painting course is targeted for Illustration students intending on pursuing film, TV, and game production. It is an in-depth painting course to prepare students to master specific painting skills required for Concept Art and Visual Development careers. The structure consists of specific lectures and assignments that consider shot composition, drawing in different lenses, background design and more. Part of the time will be dedicated to painting from life, either from a model, still life, or outdoors. The work created will be primarily digital since most professional pre-production work requires painting digitally; however, traditional media may be considered.

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 309 Fashion Illustration*3 credits*

Illustration is the most commonly used form of communication in the fashion industry. It helps to clarify the designer's idea as well as production information and it eliminates language barriers. It is also necessary when developing a professional portfolio to aid in obtaining a job in this specific industry. This course teaches students to create images of apparel, shoes and accessories for fashion advertising campaigns, pattern books, catalogs, magazines and other fashion media. Coursework emphasizes conceptual thinking, research, drawing methods, such as proportion, color, texture and composition.

IL 312 Experimental Comix*3 credits*

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

Prerequisite: IL 201 and IL 272

IL 313 Sketchbook Intensive*3 credits*

A semester long exploration of media, techniques, and idea generation. Students will develop a mature sketchbook practice that expands thinking across multiple genres and will strengthen and deepen artistic voice. In-class exercises will enrich skills that will become the basis and touchstone for future work. With a focus on process and output in lieu of critique, students are expected to draw and write daily. Weekly assignments, prompts, and practical development that explore daily life, imagination, and the relationship between words and pictures will allow students to develop and complete multiple sketchbooks throughout the semester.

IL 315 Non-print Editorial Illustration*3 credits*

Where is the editorial illustration market headed? With the evolution and transformation from print to digital, images are being asked to perform more and more dynamically on line. For example, the Google masthead now incorporates movement. The stagnant printed image may never go extinct; however new ways in which illustration can communicate are continually changing. This course addresses movement within an image using animated gifs to communicate ideas and to tell stories. Unlike print media, tablet and Internet magazines allow for this subtle movement. This is not an animation class in the traditional sense, but an evolution of editorial image creation to further address the shifting digital platform.

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

This Illustration and interdisciplinary studio seminar course deconstructs varied approaches to understanding the depiction and historic production of science fiction narrative in literature and media. Students from across the MICA are encouraged to explore representative and object-based approaches supported within the class. Using their choice of media and material context, students develop a series of projects that address science fiction imagery, production design, concepts, 3D objects or props consistent with science fiction narratives. The practice of representing this content develops conceptual skills and pictorial methods thriving in the media that surrounds us. Students research models of futuristic content while using already familiar traditional media, learning new tools, materials, and contexts. Students work in a studio for a majority of the course with time reserved for lectures, slide presentations, selections from cinema and intensive critique of the work produced.

IL 325 Illustrating the Edible*3 credits*

The illustrated food market is strong and healthy, and the ability to make mouth-watering, thoughtful illustrations is a marketable skill. This course explores the nature, preparation, tasting, presentation, and culture of food. Students sketch and paint ingredients; cook and draw the food; visit restaurants, cafés, farms, markets, and kitchens. In addition, guests may come and prepare food in the classroom as students draw. The work created is part reportage, part still life, part personal expression, and an overall exploration and illustration of the senses. Homework may include visits to specific sites, buying and drawing ingredients and working on articles and assignments. Students experience local food and ethnic cuisines, appreciating the role that food plays in economics, society, family, culture, and history.

IL 328 Advanced Character Design*3 credits*

This 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*3 credits*

An exploration of sexuality and eroticism as an art topic. Students produce work that addresses pertinent aspects implicit in the subject, such as gender identities and roles, the spectrum of sexual orientation, concepts of beauty and aesthetics, paraphilias and taboos, and censorship and 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*3 credits*

Adobe Photoshop and other programs have become increasingly sophisticated, allowing artists to create illusions and mimic effects previously possible only with traditional techniques. From flat bold colors to subtle textures to the illusion of watercolor and colored ink line work, 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 344 The Lab***3 credits*

Artists are emerging as authors and entrepreneurs in a variety of new markets and media. New methods such as print-on-demand books, the wave self-publication and festivals that facilitate distribution, prototyping, high-end output devices and laser cutters, and creative directions such as bodywear imagery, instructional, political or socially inspired projects, weblogs and archives, games and animation, and literary works are a few of the directions being taken to create content and get ideas out in the world. In this class, students learn how to actualize one idea or theme through creating, planning, prototyping, branding, documenting, marketing, and exhibiting it to an appropriate commercial, institutional, or cultural venue.

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: 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*

Students are expected to demonstrate knowledge of all the basic facets of visual storytelling. This course 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. Students 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. Course may not be repeated.

IL 400 Senior Illustration I*3 credits*

In this course students start to prepare the final body of artwork to be produced while in the Illustration Department, building their portfolio to achieve a personally rewarding and commercially viable group of images. Working closely with instructors and peers, students create weekly projects that are reviewed in individual and group critiques. There are visiting artists, critics and lecturers and field trips to places of interest.

Senior 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.

Junior & Senior Illustration majors only

IL 5000 MA 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.

Illustration MA students only

IL 5020 MA 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.

Co-requisite: Concurrent enrollment in IL 5000 required

IL 5040 MA 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.

Illustration MA students only

IL 5050 MA Studio II*3 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.

Fulfills Graduate Liberal Art elective

Illustration Practice 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 MFA 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 MFA Studio I & II, students identify shared and individual vocabularies and interests.

*Illustration Practice students only***ILP 5650 MFA 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 MFA Studio I & II, students will identify shared and individual vocabularies and interests.

*Prerequisite: ILP 5600***ILP 5710 Making Good Ideas***3 credits*

How are good ideas made better? What processes are involved in making this happen? How do creative people transform their basic thoughts into fully realized plans? This course shows how to take ideas into the physical world, and investigates the idea-building skills and processes involved in making good ideas. This course explores how to give dimension to your ideas for print publication like posters, editorials, book covers as well as for products, window displays, exhibitions, and stage sets to name a few. The course meets in seminar format and by online visits to creators and fabricators. Class meetings, discussions, sketches and finals may develop as 1:1 critiques or as group online experiences.

*Graduate students only***ILP 5715 The Illustrated Poster***3 credits*

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

*Graduate students only***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

*Graduate students only***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.

*Fulfills Graduate Studio elective**Graduate students only***ILP 5740 Entrepreneurship***3 credits*

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.

*Illustration Practice students only***ILP 5800 MFA Thesis I***6 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 MFA Thesis II***6 credits*

MFA Thesis II is a continuation of MFA 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 MFA 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

INTERACTIVE ARTS

IA 100 Introduction to Interactive Arts*3 credits*

Students are introduced to the materials, concepts and forms of new media, robotics, games, and sound. Through studio work, lectures, presentations, and discussion, students are familiarized with current practices of integrated digital art making.

IA 202 Introduction to Sound*3 credits*

This course is designed to provide a basic framework for recording, editing, and composing with sound in a variety of media. No prior production knowledge is assumed. Classes will focus on creative projects, while establishing a common technical and aesthetic vocabulary through in-class demonstrations and discussions. 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 Creative Coding*3 credits*

Creative coding = Art + Code. In this course, students are introduced to the relevant technologies, contexts, histories and materials of creative 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 will then introduce Physical Computing via the CircuitPlayground Express, a microcontroller-based hardware prototyping platform that will serve as an introduction to electronics, sensors, and programming. Students develop a context for their work via lectures, presentations and critiques.

IA 221 Experience Design: Concepts and Tools*3 credits*

Experience design radically restructures design away from making things and toward facilitating experiences. This approach is useful both to the creation of immersive experiences as well as traditional design of all kinds. The experience designer can create moments of wonder, puzzlement, awe, or reverie using the tools of any form, be it theater, sound, architecture, games, time-based art, marketing, installation art, escape rooms or theme parks. In this class, we will dig deep into the conceptual foundations of these practices, and explore how they can be applied to design practices for maximum impact.

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***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 Raspi.

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 considers 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 its use in composition.

IA 313 Unity3D for Artists*3 credits*

Unity3D is a powerful cross-platform 3D engine and a user-friendly development environment for interactive, time-based projects. This course will be a mix of formal/technical training and experimentation. Students will receive a detailed introduction to creating personal and/or collaborative works with Unity3D using best practices for scene/level/environment design, interaction, basic coding in C#, layers, sound, animation (within Unity), and more. In addition to technical training students will study and discuss the importance of narrativity and meaning within time-based, interactive works. Narrative/experience design and interaction mapping, while not the foci of the class, will be covered. Experimental practices and approaches will be highly encouraged. Version control systems will also be covered to ensure students are prepared to work collaboratively if they choose. A version control system allows users to keep track of changes in software development projects, and enables them to collaborate. Using version control, groups can work together on code and separate their tasks through branches. An external hard drive is required for the course.

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.

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 Immersive/Interactive Studio*3 credits*

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

Prerequisite: 3.00 credits of IA

IA 341 Immersive Experience Lab*3 credits*

Students explore Immersive Experience Design as a practice by creating immersive experiences both individually and collaboratively, in the media of their choice. Students bring experiences to life and document them diagrammatically. The experiments unite design with performance, composition with space, and emotion with ideas. This course is a balance of theory and practice, aiming to understand how the experience designer uses any artistic means necessary to script and create moments of wonder, puzzlement, awe, or reverie.

Community Engaged Course

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 Digital Fab, Circuits, Craft*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 cover 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: 3.00 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 Live Immersive Production*3 credits*

This studio course will focus on the creation of a collaborative immersive performance to be presented publicly at the end of the semester. Students will cultivate the skills they need to originate, script, realize and produce live, immersive experiences. They will learn the basics of collaboration, site specific design, narrative development, performance skills, and techniques for interacting with audiences. We will also cover all practical aspects of production, including team coordination, planning, models for project funding, and promotion. The piece we produce together will be shared with an invited audience and documented.

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*

Senior Interactive Arts majors only

IA 499 Interactive Arts Thesis II*6 credits*

Interactive Arts majors only

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.

Graduate students 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: FF 130 A/B

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: FF 130 A/B

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*

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*1.5 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 208 Professional Practices: Photographing Artwork*1.5 credits*

Do you want to learn to shoot better slides of your artwork? This class covers advanced camera use, films and filters, metering, controlling and modifying lights, and professional portfolio presentation. The emphasis is on a hands-on approach through demonstrations and assignments where students use their own cameras to shoot slides of their work. Students meet individually with the instructor to evaluate their work and solve specific problems.

May not be repeated for credit. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

Prerequisite: Earned credit or concurrent enrollment in FF 130

IS 209 Professional Practices: Grant Writing Workshop*1.5 credits*

This class guides students through the application process for grants available to graduating seniors. Students decode the specific application guidelines and forms, set up a work schedule for completing applications, select and label slides, write a grant narrative, write a résumé with an exhibition history, and assemble the final grant package. Emphasizes a concrete, "how-to" approach; however, wider issues and techniques in grant writing are also discussed.

May not be repeated for credit. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

Prerequisite: Earned credit or concurrent enrollment in FF 130

IS 210 Professional Practice: Self-Publishing*1.5 credits*

Students use InDesign software to create brochures of their work, exhibition announcements and business cards. Discussion includes photo retouching, color management, artist statements, interviews or essays of student's work, colophon acknowledgments and printing resources. The files can be applied to printed matter or the web. The course emphasizes a "DIY" approach.

IS 220 Design Method Studio*3 credits*

"Integrative Design Methodology" is a team taught course with one half of the semester devoted to pre-visualization techniques using a combination of industry standard 3D software packages. Students will utilize the potential of this software to work through problems virtually and to conceive of and produce 3D models for full-scale sculptural projects. The other half of the semester will be devoted the iterative process and its resulting generation of unpredictable material (and conceptual) circumstances. By interrogating both of these distinct and seemingly opposing methodologies students will discover the ways in which these varying approaches are both necessary components to contemporary interdisciplinary practice.

IS 234 Small Sculpture: Details in Metal*3 credits*

In this course, students learn the fundamentals of small-scale metal fabrication and design, with an emphasis on development of ideas, experimentation and production, including attention to detail and a foundation in tools and machinery. Fabrication, sawing, soldering, finishing, patinas and other metal working skills will be covered. This course will also explore other relevant materials that apply to metals techniques, such as plastics, wood, glass and more, with an exposure to the contemporary metal movement and field trips to artist studios and galleries.

Prerequisite: FF 130 A/B

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.

*Community Engaged Course**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. Sculpture credit only (not Drawing).

*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***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. These

*Prerequisite: FF 111/112***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 wellbeing 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 290 New Language*3 credits*

Nonsense has been used as a critical device throughout the history of modernism. Much of this critique was directed towards the following interrelated and overarching assumptions of the modernist project: (1) It is possible to completely and fully describe the world, and (2) in order to do that we must be able to see from more than one place or perspective at a time. Students work through these assumptions in their assignments. They attempt to make visible that doubling that is always already there, presupposed by our Cartesian language. To do this, they enter into their own specific nonsense. They have to "observe in order to see what they would see if they did not observe" (Wittgenstein). By looking at and making work that accounts for what frames the way they see, students begin to discover their own voice.

Prerequisite: FF 101 & FF 210

S 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 314 Art and Algorithms: The Serendipity of Systems*3 credits*

This 6-credit integrated course (3 credits Interdisciplinary Sculpture/3 credits Natural Science) explores the impact of algorithmic processes on art practices and society from WWII to tomorrow. Looking through the lens of systems and a systems aesthetic, students investigate cybernetic, kinetic, electronic, digital, net-art, biological, and AI-based art practices. Students explore the ways in which the world is converted into data and how that data is then made actionable in the world. Students examine the ethical implications of algorithms in society, with consideration of the explicit and implicit intentions of the authors of these performative codes as well as the inextricable role the observer/participant plays. Students create work that is data-driven and research-based, integrating art historical, sociopolitical, and critical theory perspectives with concepts from the fields of mathematics, computer science, biology, and engineering.

Prerequisite: DR 240 or IS 320, and HMST 101 Concurrent enrollment in NSCI 314 required, totaling 6 cr

IS 316 Baltimore Urban Farming*3 credits*

This class will focus on the artistic, social, political and ecological issues of growing food in the city. We will start in mid winter by preparing seeds indoors and conducting a seminar on historical and present day issues of food production. We will look at how this activity has been approached by artists historically and look at the vast amount of new work in this area. This will be a project-based class and students will be asked to respond to this information with either a single or series of projects. We will partner with 6-8 urban farms where students will have an opportunity to learn practical gardening skills and each farms unique strengths and challenges.

IS 319 Public Art & Art Intervention*3 credits*

Creative disruption of everyday life is inherent in the exploration of public art and art intervention. The creative process is affected by working outside of the privacy of one's studio in a social sphere. These issues raise inherent questions: How does the artwork address situations and issues of concern to those who experience it? Does the work encourage wide-ranging conversations and collaborations while taking risks? Is critical reflection a priority? Students have the opportunity to consider this as they develop a series of unrelated works or a body of related ones. Individual interests determine the direction and content of the work. Slide lectures, readings, and class discussions complement individual investigations.

Community Engaged Course

Prerequisite: FF101+ 3 Credits of 200 Level 3D Coursework

IS 320 Introduction to Digital Fabrication*3 credits*

Digital fabrication is literally reshaping the world around us. Digital modes of designing, thinking, and making are embodied 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 322 Collaborative Partnership*3 credits*

Collaboration is a process of mutual transformation in which the collaborators, and thus the common work, are in some way changed. Most important, the creative process itself is transformed in a collaborative relationship. The focus of this course is to explore collaborative partnerships. How, why, with whom, and to what end does an artist become involved in this practice? Students are encouraged to consult, involve, or engage individuals or groups as a part of their creative work. In addition, studio work is augmented with readings, classroom discussions, and lectures focus on how one gathers professional and technical support, the many venues of public art, and the potential for community involvement.

May not be repeated for credit.

IS 324 Masks and Headdresses*3 credits*

Masks and headdresses have the power to transform one's character. They make a statement about the nature of change. In this course, students explore the human body as a site and springboard for questioning art, gender, or politics. These issues are addressed while exploring a variety of materials and techniques. Armature and construction methods are introduced through video demonstrations and hands-on experimentation. Slide lectures provide historical, contemporary, and cultural background information. Students are graded on their individual progress and in comparison with other students, as well as on their participation in weekly class discussions and critiques. Attendance counts. Supply costs vary depending upon the scope and scale of individual creations.

Prerequisite: 3.00 earned credits of 200-level 3D coursework

IS 326 Conversations as Muse*3 credits*

A guiding spirit or a source of inspiration, often in the form of dialogue, engages one to muse and become absorbed in self- and other-referential thought. In this studio class students work, converse, and imagine with targeted audiences from areas outside the 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: 3.0 credits of 200-level IS course, or Graduate student 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: 3.00 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.

*Prerequisite: IS202***IS 334 Advanced Wood: Primal Instinct***3 credits*

This course features 17th-century woodworking techniques to build sculpture of green wood. Green wood is lumber taken directly from a freshly cut log and is softer and much more pliable than commercially available dried wood. The goal of the course is to expand the possibilities of sculpture making by the direct manipulation of raw material. This study focuses on the primal reality of this raw material and the use of hand tools as a fundamental expressive force for realizing sculptural idea. Basic skills and an understanding of traditional woodworking concepts are developed by first learning to split, shape, and join green wood. This process allows students to work much more quickly and spontaneously than possible with dried lumber. Students make some tools and equipment necessary for the process of green woodworking.

*Prerequisite: IS 202***IS 335 Robotic Arts: Motion & Motors***3 credits*

This class will focus on digital kinetics and smart motor control for robotic art. Using the arduino microcontroller, students will learn how to use servo motors, stepper motors, reversible dc motors, solenoids, and ac motors. In addition to motor control, programming the arduino and the use of sensors will be covered. Students will produce a final project. Studio work will be supplemented by lecture/presentations, video, critiques, and readings.

*Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing***IS 345 Sound Installation Art***3 credits*

Sound Installation Art is a studio introduction to the sonic possibilities of a three dimensional space while also considering sound as an independent sculptural medium. The course will address the use of sound in a variety of media including photography, drawing, video, performance and sculptural materials. Concepts of interactivity, site specific sound art, networked sound installation and kinetic sound sculpture will also be covered.

*Prerequisite: IA 202 or IA 230***IS 346 Grow the Future***3 credits*

"The best way to predict the future is to invent it." Nearly a half-century since this motto inspired inventors of the personal computer, perhaps the best way to predict the future now is to grow it. Advances in biotechnology are outpacing digital technology as new knowledge and tools open astonishing possibilities. Artists have a vital role to play here; to grow a better future we must first understand emerging technologies and their contexts, imagine possibilities, speculate on their unfolding, and then test our ideas. Through interdisciplinary collaboration, 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

*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***IS 353 identity.zip***3 credits*

In a digital era where we are always connected yet always still processing, how do we learn who we are without becoming compressed into an identity.zip file? As artists, how do we continue to test the diminishing boundaries between our bodies and a world in which virtuality is ubiquitous and surreality is increasingly normalized? In navigating our 21st century digital landscape, what part do we as artists play in reshaping the reality of our world today? This course will examine the construction of gender, race, and reality in hopes to find balance between embracing heritage and resisting the restrictive flattening often accompanying identity politics. Students spend the semester demystifying the colonial gaze through examining its counteragents (science fiction, queer theory, and antiracism) and creating work that embraces our ever presence in our virtual world.

Prerequisite: IS 200, or IS 206

IS 355 Water Works*3 credits*

Water is everywhere before it is somewhere. This studio will address water; the physical substance, the subject of local and global politics and the substance celebrated and ritualized in everyday practice across many cultures. Water's connections to East Baltimore will be the aesthetic, social and environmental subject of our inquiry. A portion of this course will be situated in East Baltimore, utilizing the resources at MICAPLACE. The course begins with team workshops and individual research. Final projects may be sculptural, design-based or social driven objects, spaces or events. Students in ENV # and IS 310 will research issues and actors, map their findings, geography and ideas; and envision individual or group projects that address water in community, ecology and culture. Collaborations are encouraged.

*Community Engaged Course**Prerequisite: FF 130 A/B and either CE 200/201, FB 200, IS 200, IS 282, or IS 202***IS 360 The Object of Networks***3 credits*

From everyday exchanges on Facebook to ambiguous fears of Al-Qaeda, we live in an era shaped by networks. This course addresses the "object of networks" in two separate, but related, senses. We consider the purpose of networks and examine how they function. We explore the social, political, and technological implications of different network structures. In the second sense of the title, this course examines the object as it exists and functions within networks. We explore how objects in networks create us as subjects and shape our world. This class is academically rigorous, but as a studio course, we also apply and advance these ideas through making objects. To challenge this notion of the object, nontraditional media and artistic approaches are explored and supported.

*Prerequisite: Earned credit or concurrent enrollment in FF 130***IS 365 Exploited Traditions, Expanded Practice***3 credits*

Using wood as a primary medium this course features skill building and material knowledge. Sculptural idea and conceptual rigor will be generated and informed largely through direct involvement with objects, materials and ways of making. Through an emphasis on the ways in which material relationships and fabrication methods can inform the content of the work. Though grounded in traditional craft, more varied and experimental or irrational relationships will be sought to determine unexpected narratives. Students will be encouraged to find or invent new ways of working or fastening materials and objects. Students will be challenged to discover appropriate means for making any particular expressive arrangement.

*Prerequisite: IS 202***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 368 Time Based Art***3 credits*

Art takes time to be made, and may, as well, rely on timing to be exhibited. Often the most enigmatic artworks become imbued with meaning over long periods of time—hopefully not to be forgotten. A work may cause one to relive a past event or to experience a premonition of the future. A work may make one aware of time passing at a particular speed, or feel that time has been standing still for centuries. This course will vary in its emphasis each semester, focusing on sound, performance, or process.

*Prerequisite: 3 credits of 200-level 3D coursework. May be repeated for credit with approval from chair.**Prerequisite: 3.00 earned credits of 200-level 3D coursework***IS 368A Time Based Art-- Kinetics: Machine, Apparatus, and Event***3 credits*

Focuses on sculpture that moves mechanically. Students build objects that move themselves or move by human power. Existing machines will be salvaged, recombined, and re-contextualized. Electric motors and control circuitry will be used. Classical movements such as gears, pulleys, cams, ramps, spiral drives, etc., will be discussed. Performance, installation and interactivity are options for the presentation of moving artworks. Visual impact, physical movement, ergonomics, sound, and safety are criteria for student projects. Prerequisite: 200-level 3D course

*Prerequisite: 3.00 earned credits of 200-level 3D coursework***IS 370 Publishing as Form***3 credits*

From Gutenberg's invention of movable type in the 15th century to the American government's development of the Internet in the 20th century, publishing- or making ideas public and disseminated across cultures- has played a leading role in the progression of civilization. We will look critically and formally at publishing as a medium for the production of art. From books and blogs to posters and flyers to performances and exhibitions, we will examine significant works from the Age of Enlightenment to the media we consumed right before we entered the classroom. We will visit art book fairs, publishers, print shops, industrial printing presses, libraries, performance and exhibition spaces. We will make our own publications; InDesign will be taught; basic bookbinding will be demonstrated; we will make gifs, videos, and texts and put them online; and we will publicly perform something. The course will culminate with the production of a collective project that exists in print, online, and in real life.

*Prerequisite: FF 111/112***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: 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: FF 101 and 3 credits of 200-level 3D coursework or Post-Baccalaureate student standing

IS 378 Performance/ Action/ Event*3 credits*

This course locates itself at the intersection of performance and the visual arts, where the boundary between gesture, action, and object is often indistinguishable. Performance emphasizes the body as material and medium, extending the formal boundaries of visual art into time, space, and movement. Performance also relies on the performer/audience relationship. Through a combination of survey, workshops, and projects, students follow the trail of performance art in an effort to develop a visual vocabulary that engages both artist and spectator in the active creation of a work of art.

Prerequisite: 3 credits of 200-level 3D coursework. May not be repeated for credit.

IS 380 Bastardizing Machines: A Romance*3 credits*

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, learn to whisper commands, roam as nomads across all borders, fold the pre-modern into today, write poetry in code, and dance through Cartesian coordinates.

Prerequisite: IS 320

IS 381 Green Wood Working*3 credits*

Green wood working is a technically advanced, specific study of wood as a sculptural medium. This study begins with a living tree or a freshly cut log. The living material of the tree is encountered directly. The class provides a means for furthering a safe technical mastery of raw wood. Students learn a combination of modern and traditional skills in modern milling (sawing logs into planks), drying and skills in wood bending, riving, and shaping. Hand tools and some power tools are covered.

Prerequisite: IS 202

IS 384 Expanded Format II*3 credits*

By working from either a researched-based practice, or by deepening a material investigation, this course will allow students to evolve their own independent work. Expanding on traditional sculptural practices students will embrace new techniques, media and the performative aspects of making "sculpture" to develop unpredicted perspectives on the temporal, spatial and contextual parameters of sculpture. This course will also utilize site-specificity and site-responsiveness as generators for subverting preconceived ideas of how sculpture can function.

Prerequisite: Earned credit or concurrent enrollment in FF 130

IS 399 Special Project in Sculpture*3 credits*

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

IS 410 Junior/Senior Studio*3 credits*

Each semester, one or more visiting artists of recognition are invited to the MICA campus to work with a small group of seniors in their final semester of study. Students work with the artist(s) via studio critiques and informal discussions both individually and as a group. This course is intended to offer juniors and seniors contact with independent artists, to exchange views and opinions, as well as the opportunity to further their familiarity with the issues and strategies facing artists today.

Prerequisite: Juniors and Seniors only.

Juniors and Seniors only

IS 424 Unravel the Code*3 credits*

"Unravel the Code" draws upon traditional crafts to explore emerging technologies of making. We pair weaving with digital algorithms, origami with parametric laser cutting, and handwork with cybernetic systems of control. The first half of the semester features hands-on workshops led by visiting experts. These inform student's research-based projects that become the focus of the second half of the semester. Students document and propel their research through an individual Creative Process Journal they keep online. The course concludes with a public presentation of these projects. This course is combined with a graduate section, and the two are taught together as one class that encourages interdisciplinary collaboration. Ryan Hoover and Annet Couwenberg are co-teachers, supported by a cast of technical experts from the fields of engineering, programming, and beyond.

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 Graduate student standing

IS 435 Urban Resilience: Context and Intervention*3 credits*

"Public space is always political and strategic." -Krzysztof Wodiczko. Increasingly humanity, and especially urban dwellers, is being called upon to forestall and recover from disruptions to built, social and natural systems. Urban resilience, the ability of a city to withstand crisis, is predicated upon adaptability, diversity and self-organization. Increasingly, the arts are looked to as the creative force thru which a city can respond, reshape and create the transformation of space to place rooted in possibility, imagination, critique and change. In this course, students will explore the ways in which an art practice within an urban context enters the discourse of the city, and possibly changes that discourse. Through studio projects, students will explore creating works in the context of Baltimore city that might respond to, or address urban issues such as race relations, shifting economic forces, livability,

Prerequisite: Earned credit or concurrent enrollment in FF 130

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.

Prerequisite: IS 200 or IS 266

IS 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: Earned credit or concurrent enrollment in FF 130

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

Prerequisite: IS 320 and SS 415

IS 455 Ritual, Reliquaries, and Enshrined Materials*3 credits*

Reliquaries form a bond between heaven and earth, linking humankind to ritual and devotional practices. Historically, artists used earthly materials to reconstruct the heavenly power of sacred objects, as well as tombs, shrines and places of worship. Relationships toward art and holiness will be explored as a means to understand art objects, which were fashioned in direct response to human needs, beliefs, and values. Students will develop ideas for their artwork after researching shrines and relics, both historical and contemporary. Work may be two or three-dimensional, site-specific, community based, a performance, pilgrimage, or other form of art intervention. One may consider working collaboratively or alone.

Prerequisite: 3.00 earned credits of 200-level 3D coursework

IS 498 Senior Independent*6 credits*

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

Prerequisite: SS 300

IS 499 Senior Independent II*6 credits*

This course is a continuation of IS 400 leading to the final senior show. Periodic critiques. Open to Sculpture and General Sculpture majors only.

Prerequisite: SS 300

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.

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. THE 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 small business concept.

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.

MBAD 5102 Business Writing*2 credits*

Following Business Basics, students learn how to use particular writing tools and resources necessary in developing polished, effective communication pieces for various audiences. This fast-paced course challenges students to develop ideas and approaches that begin to tell a story about themselves and/or the business concept(s) of their choice. Students also learn how to create advertising, public relations, and funding materials that clearly communicate the goals and objectives of a business.

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 5104 Foundations of Business Planning*4 credits*

Business plan models and common business terms and practices, regardless of the business industry, are the focus of this course. Students define key elements of a business plan and begin to develop a small business framework for their start up, growth, or diversification plan. Students start to imagine a small business concept through discussions and assignments related to market research, value proposition, and business missions/visions. Additionally, students identify concepts around entrepreneurship, including individual student strengths and weaknesses, leadership styles, personality types, core values and drive, resiliency, company and product/service story, and the demands of a small business ownership.

MBAD 5105 Business Management & Leadership*4 credits*

Here, students study the management functions of planning, organizing, leading and controlling a business. Students review service and product business models, evaluate strengths and weaknesses as a business owner, set goals and objectives, and create a mission statement. Students also apply management principles to situations art or design entrepreneurs and/or managers encounter as they attempt to achieve organizational objectives. By studying core issues of leadership including risk-taking, initiative, storytelling, and relationship building, students implement strategies for managing and leading a small creative business.

MBAD 5201 Human Resources*2 credits*

This course is focused on the basic principles of managing human resources: laws that relate to all aspects of HR functions, 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.

MBAD 5202 Business Formation & Taxes*3 credits*

Students define and describe entity structures and the tax implications of each. Students also explain personal and business tax returns, how to keep accurate accounting systems needed to develop tax returns, and how different accounting methods affect tax bottom lines. Additionally, students identify the resources needed to set 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 compare and contrast the differences between local, state, and federal treatment of taxes as well as the multi-state tax issues that can affect small creative businesses.

MBAD 5301 Market Research*3 credits*

Students will plan and develop a research project for a business, conduct research through both qualitative and quantitative data sets, analyze research data, and deliver recommendations from the research. They will write a research proposal, create focus group questions and protocols, practice focus group facilitation, collect, analyze, and interpret focus group results. Students will deliver a final presentation to highlight their findings for a targeted audience.

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 study 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.

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.

MBAD 5402 Contracts and Negotiations*3 credits*

Students in this course use their understanding of human resources and focus more sharply on the principles of contract formation, bargaining power, and negotiation tactics. Here, students understand and can use key business agreements such as employment contracts, made-for-hire agreements, client agreements, gallery contracts, non-disclosure agreements, and license agreements. Furthermore, students consider various negotiation strategies and decide how and when to identify effective negotiable opportunities for their art or design business needs.

MBAD 5501 Business Ethics*2 credits*

The concepts and practices of ethics in the small business environment are examined in this course. Through the group's critical thinking and sharing about personal versus professional ethics, students take a deep dive into legal implications and ethical frameworks. Additionally, students discuss, problem-solve, and participate in decision-making scenarios around major difficulties and dilemmas of small business. Furthermore, this course explores issues around equity, inclusion, diversity, and globalization in relation to entrepreneur/business world.

MBAD 5502 Finances*3 credits*

This course provides students 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 recognize managerial accounting and finance concepts, tools, and techniques and create the four basic financial statements: income statement, statement of retained earnings, balance sheet, and statement of cash flows. In addition, students make interpretations from financial statement data, including taking risks, making predictions, and presenting key financial statement items.

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.

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.

MBAD 5605 Marketing & Social Media*4 credits*

Using their knowledge about intellectual property, students in this course navigate the complexities of the modern marketing/social media system. Students explain why marketing is essential and how it performs. They also execute a conception, conduct market research, identify a target audience, and think about pricing, promoting, as well as distributing ideas, goods, and services. Additionally, students will define and design ideas around personal selling, working with agents and representatives, refining product/services advantages and messaging, writing proposals, networking, and completing an action plan. How social media applies to art and design marketing, and how to develop a strategy for social media marketing efforts that encourage consumer

MBAD 5904 Capstone Development and Presentation*4 credits*

This course guides students through the process of creating their individual capstone business plan and investor pitch deck. Students will develop business plans which are a comprehensive document for their business concept, growth, or diversification plan, including the following components: 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 prepare a pitch deck for potential investors that provide an overview of their business plan. The work completed in this course is presented at the end of the program.

M.P.S. DATA ANALYTICS & VISUALIZATION**MVIS 5002 Residency***1 credit*

This weekend-long experience is designed to have you implement the concepts, methods, and strategies learned thus far in the program. You will network with industry professionals collaborate with your cohort and faculty experiment with technologies and applications in workshop settings to create visualizations listen to experts and gain insight into design trends and strategies Two elective sessions will be offered across all three MPS residencies to enable you to meet, learn from, and network with peers in UX Design and Business of Art and Design sections

MVIS 5003 Virtual Capstone Presentations*1 credit*

Your final prototypes will be virtually shared with your faculty, a panel of professionals in the field, and your cohort, and you will receive feedback based on criteria and guidelines provided. During this time, you may also share your portfolio to showcase the projects, assignments, and reflections you developed over the past 15 months that demonstrate your expertise in the field of data analytics and visualization.

MVIS 5005 Foundations of Information and Data Visualization Literacy*3 credits*

Data analytics is the science of making meaning out of raw data. But how is this done, and what does visualization have to do with it? By the end of this course, you will have working knowledge of historical, cultural, social, economic, political, and ethical contexts of data analytics and visualizations. You will explore perspectives and research from the fields of art/design history, art/design theory, and visual culture. Additionally, you will study the way visualization has been used historically, and is currently being used in a variety of industries to tell compelling narratives in visual formats.

MVIS 5101 Visual Storytelling*3 credits*

You now know how to produce data reports. But can you tell a compelling visual narrative with the information? This course will help you answer this question as you learn about different forms of storytelling and the ways in which techniques such as sequence, relationship, context, and audience can be combined through analysis and design strategies to tell a powerful story. Additionally, methods such as editing, iterative process, feedback and evaluation will be used to refine information and data to strengthen and clarify a visual story.

MVIS 5102 Capstone Development*5 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.

MVIS 5103 Design Bootcamp*1.5 credits*

You will use your working knowledge of statistical concepts and learn key concepts that help tell a well-designed visual story. Topics of the course include art and design theories, methods, and applications such as design thinking, color theory, graphic design, constructive critique, and prototyping. In this course, you will investigate and apply ideas while learning how to use a leading design tool.

MVIS 5104 Data & Statistics Bootcamp*1.5 credits*

Raw data is messy, and the goal of this course is to increase your competencies around how to capture, curate, manipulate, and analyze raw data as part of a visualization process. Here, you will learn about commonly utilized statistics concepts such as: descriptive and inferential statistics, probability, histograms, statistical measures, sampling, distributions, correlation, regression, and fitting to data sets. You will become familiar with the shortcomings and challenges of data, and you will use industry-leading visualization applications to help you think about and model data sets. By the end of this course, you will be prepared to design with data in an intentional way, and you will have the foundation needed for the more advanced Statistics & Analysis course

MVIS 5201 Cognition and Perception*3 credits*

You create what you think is the perfect data visualization project, but how do others see and understand it? After this course, you will better understand perception theories in the arts and sciences and methods by which information is visually acquired and processed. You will gain an understanding of how the brain receives, acquires, processes, and stores information and data through cognitive neuropsychology. This, combined with design strategies such as patterning, spatial relationships, shape, and color, will support your growth as a data visualization expert.

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.

MVIS 5301 Statistics & Analysis I*4 credits*

A deep dive into topics such as data mining, data aggregation, grouping methods, data cleaning, and evaluation will take place in this course. You will use applications for statistical computing and perform tasks such as calculating and describing statistical summaries of the data. Additionally, you will examine relationships between data elements. By the end of this course, you will begin to transform data analysis into visualizations.

MVIS 5401 Systems of Data Organization*4 credits*

The exploration of analytical reasoning using tools and techniques such as mind maps, storyboards, wireframing, tree maps, and prototyping is the focus of this course. As a way to advance your work, you will study topics such as information architecture, human reasoning, networking, mapping, and user-centered designs to create cohesive and compelling stories.

MVIS 5402 Design Lab I: Case Studies*4 credits*

This course focuses on the theory and practice of producing modern data visualization work. Through lessons and real-world-inspired exercises, you will learn how fundamental methods and routines can maximize efficiency and help replicate success. You will develop your own sturdy-but-flexible process, tailored to fit your skillset and work context. The lessons will also focus on the practical decision-making that drives the process forward and strategies for navigating obstacles likely to be encountered in a professional work environment.

MVIS 5601 Case Studies, Critique, and Application*4 credits*

Information-design case study analyses and critiques will provide you with opportunities in this course to identify the following key elements related to presenting information: design theory, aesthetics, visual rhetoric, and visual interface design. Through your synthesized knowledge of methods and applications related to the design and presentation of information and data, you will move forward in this program with a plan for the development and creation of your own data visualization projects.

MVIS 5701 Professional Practices*4 credits*

As the program nears its end, we take this opportunity to think critically about professional practices in the Data Analytics & Visualization field. The project decision-making process, ethical uses of data and visualizations, project management, budget and risk management, user interface design, and testing are topics of inquiry. Learners will explore the use of visualization applications to help execute business strategy and support communication with a wide variety of stakeholders.

MVIS 5702 Design Lab: The Industry Challenge*4 credits*

This course integrates all the various concepts explored throughout the program and engages MICA's industry partners to present students with challenges faced by professionals in the Data Analytics and Visualization industry. You will engage with the project decision-making process, ethical uses of data and visualizations, project management, budget and risk management, user interface design, and testing. Additionally, you will use visualization applications to help execute business strategy and support communication with a wide

variety of stakeholders. Data Analytics and Visualization professionals provide you feedback, insight, encouragement, and critical analysis as you execute your projects. The goal of this course is to serve as a cornerstone of your portfolio showcasing end-to-end design thinking.

MVIS 5703 Capstone Development and Presentation*4 credits*

You will tie together the theories, methodologies, and skills you have acquired throughout the program to work from concept to fully-realized prototype. You will use research and materials developed over the course of the program, and you will collaborate with a faculty advisor and your cohort for critique and guidance during the project development. Finally, you will consider the most effective ways to present this work during the final virtual capstone presentation weekend that concludes the program.

M.P.S. PRODUCT MANAGEMENT**MPM 5000 Foundations of Product Management***3 credits*

Customers don't access brands in a vacuum, but within complex chains of interactions. Products and services, whether tangible or digital, require a digital business strategy to market products, engage customers and build brand loyalty, analyze consumer transactions, and manage operating costs. Product managers lead these activities. Product managers must have a complete understanding of how products and services are designed and created as well as an understanding of all channels through which a customer engages with the business. Students in Foundations of Product Management explore the history and context of Product Design. The course provides an introduction in how the integration of design, business strategy, project management, and technology skills is leveraged for the innovation and execution of product and services development and management. Participants hear from industry professionals, research product management topics, create presentations to share PM topics with fellow students, and participate in team-based

MPM 5001 Residency*1 credit*

This weekend-long experience is designed to have students implement the concepts, methods, and strategies learned thus far in the program. Students will:

- Network with industry professionals
- Collaborate with their program cohort and faculty
- Experiment with technologies and applications in workshop settings to enhance understanding of the application of product management tools
- Listen to experts and gain insight into industry trends and strategies

MPM 5002 Product Management Tools*4 credits*

Students gain an understanding of the product design and management cycle from research and research synthesis to prototyping and validation. The course focuses on employing tools commonly used in the industry for managing cross-functional teams, product development methodologies, user research, data management, project management, road mapping, and prioritization. Course participants complete exercises that employ these tools in ways that highlight their value to the product management process while gaining proficiency and preparation in the use of these tools for the remainder of the program.

MPM 5004 Design Essentials*4 credits*

Design practice associated with iteration, praxis, heuristics, tolerance for ambiguity, and perseverance drives imagination (envision new possibilities), creativity (deploying existing concepts to create new ones), and innovation (improving on existing concepts and systems). This course situates and establishes design and design systems as a central focus of product management through the exploration of visual design basics, strategic design, customer research, the design of physical and digital experiences.

MPM 5006 Prototyping*3 credits*

Students build upon knowledge gained in Design Essentials by creating a preliminary model of a product or service and then learning how to test and develop ideas as a way to improve the concept. Employing industry relevant prototyping tools learned in Product Management Tools, students use design methods to combine, expand, and refine ideas, and to create multiple drafts while seeking feedback from diverse groups of people, including end users, clients, etc. Throughout this iterative process, students investigate supply-chain sustainability and the product manager's responsibility to financial stakeholders as well as environmental and social concerns.

MPM 5008 Negotiations: Managing Cross-Functional Teams and Stakeholder Expectations*4 credits*

Students learn to lead with a clear vision, inspire team investment in a product or service, set goals, facilitate communication and collaboration, manage conflict, and achieve success. Coursework explores various product development methodologies, with a particular emphasis on Agile methodology. This course also teaches fundamentals of project management, including project scope, resource loading, prioritization methods, time management, quality control, and budget management. Students also explore the importance of managing stakeholder expectations and the need to establish a clear definition of success, ways for stakeholders to see and comprehend value, methods to execute against objectives, and strategies for regular and coherent communication to stakeholders. The acquisition of key tactics for reaching satisfactory resolution between multiple parties (negotiations) is embedded within this course.

MPM 5012 Business Topics for Product Managers*3 credits*

Understanding strategic positioning, knowing the audience and what they need, and how a product fills the need, is essential to product management. This course will focus on developing skills to understand a company's brand and how new products must align with the brand and the trajectory of the company. Assignments and projects in Business Topics for Product Managers focus on, monetization and commercialization, value creation, market evaluation, marketing, digital and physical touch points, digital metrics. Students will also gain understanding of business metrics such as Return on Investment (ROI), Monthly or Annual Recurring Revenue (MRR or ARR), Customer Acquisition Cost (CAC), fixed and variable costs, active users, churn rate, and risk.

MPM 5014 Design Lab: The Industry Challenge*4 credits*

This course focuses on the integration of people, data, processes, and business systems, and a product information "backbone." By working with industry partners and analyzing case studies, students in The Industry Challenge integrate past program learning into an exploration of product lifecycle management (PLM) and product strategy development. Students examine the process of managing the entire lifecycle of a product from inception, through design and manufacture, to service and disposal of manufactured products.

MPM 5016 Capstone Development and Presentation*4 credits*

In Capstone Development and Presentation students integrate all aspects of the Product Management curriculum in a final project. Students identify a project that allows them to conceive, build, and launch a product or improve on an existing product. The capstone centers on the completion of a product strategy that: Will be a system of achievable goals that work together to align work around desirable outcomes that satisfy business goals while satisfying customers. The plan should outline an end-to-end vision for the product that optimizes performance and efficiency. Students will include approaches to envisioning, researching, synthesizing data, insight gathering, use of tools and methods, prototyping, team and project management, defining a business case, etc. with the goal of creating a final presentation/ portfolio piece. Each student will be assigned to a multidisciplinary team to complete their final project. Assessment of final capstone projects will emphasize an individual student's completion of their own unique product strategy.

M.P.S. USER EXPERIENCE DESIGN**MUXD 5005 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 UX Design*3 credits*

Students in this course focus on applied practices from the user research learned in the Foundations of UX Research course. Here, information architecture, interaction design, inclusivity, visual design, and usability are discussed as students explore screen and page layout, organization, navigation, labeling, search, and other core concepts and techniques such as user flows, wireframes, and content modeling. Students will gain practical experience as they design a prototype for further development in the next course.

*User Experience Design Only***MUXD 5101 Technology Intensive***4 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.

User Experience Design Only

MUXD 5102 Utility & Usability: Human-Centered Design*4 credits*

This course provides an overview and introduction to the nature of human-centered design with a special emphasis on improving UX for accessibility and inclusivity. Using their projects from Prototyping, students study the nature of human-machine interactions that involve visual, sound, and haptic feedback. Additional user experience topics of learnability, functionality, elegance, clarity, efficiency, and information architecture are studied as students learn how to solve design problems using principles of cognitive psychology, linguistics, social sciences, and ethnography.

*User Experience Design Only***MUXD 5103 Prototyping***4 credits*

Students in Prototyping build on their ideas from Foundations of Design to deepen their understanding of the value and importance of prototyping within the design process. Students will learn how to use prototypes to explore, test, and communicate design ideas and they will be introduced to principles of design and usability, with a focus on digital experiences. Through an ongoing assignment, students will gain practical experience while iteratively building & testing prototypes. By the end of this course, students will be prepared to present their prototypes and study them through a more human-centered design lens.

*User Experience Design Only***MUXD 5105 UX Tools: Exploration & Analysis***4 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 5106 UX Product Management*3 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: Users*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.

*User Experience Design Only***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 Design Lab: The Industry Challenge*4 credits*

UX Design Lab: 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.

*User Experience Design Only***MUXD 5300 Capstone Development and Presentation***4 credits*

As the final course in the MPS UXD program, Capstone Development and Presentation requires each student to create a project and a summative thesis report presentation. The project should represent the culmination of your learning throughout this program. Students will document their process and work with a faculty advisor for guidance and critique during project and thesis report development.

*User Experience Design Only***MUXD 5400 Foundations of UX Research***3 credits*

Foundations of Research: 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 in UX Design Lab I learn how to define and develop a problem statement that drives research. Students will work on research methods and strategies for considering unique, realistic user types as a means to make sound design decisions. Students study qualitative and quantitative methods, including interviews, contextual inquiries, diary studies, personas, card sorting, A/B testing, and usability testing. The focus is on the systematic approach to gathering and interpreting collected data in order to effectively prioritize the needs of a target population. By the end of this course students will create personas and develop research plans that will be used in the following course.

MUXD 5500 UXD Independent Study*1-4 credits*

Independent study covering an overview of UX technical tools as well as methods and techniques, tailored to the student's needs and interests.

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 205 Painting and Drawing: A Dialogue*3 credits*

The threshold between drawing and painting is a dynamic and fertile ground for exploration and for discovering new possibilities within the two disciplines. This course aims to encourage that exploration and to facilitate a dialogue between contemporary drawing and painting. Process, figure/ground, line, edge, value, color, and the history of these two related though distinct specialties will be comprehensively investigated in the course and extended by way of in-class and home assignments.

Prerequisite: PT 201 or 202

PT 213 Material as Metaphor*3 credits*

The physical and metaphoric dimensions of materials are examined in this class. The process of how artists interact with materials can be parallel to the experience of thinking. This class is for students who are linked to materials and are process-oriented in the way they work. The use of traditional two-dimensional materials, natural materials in their raw and processed states, as well as found and collected materials is explored as students develop independent projects.

Prerequisite: PT 201 or 202

PT 229 Head to Head: Painting the Portrait*3 credits*

The class will explore some of the possibilities in painting the portrait. In class we will be working from models each week, building skills that are important to understanding the portrait. Starting with a focus on the head to half portraits, then full portraits and finally portraits in interiors. Slide lectures will be given on painters working with the portrait past and present throughout the semester. The class requires 3 hours of homework each week. Most are due the following week, several are two weeks with a final assignment to be completed over three weeks.

Prerequisite: PT 201 or 202

PT 230 Abstraction/ Mixed Media*3 credits*

This course offers an opportunity to pursue individual concerns, to interrelate drawing and painting approaches, to experiment with a wide variety of media. Emphasis is on individual development. Time in class is spent on critiques, sometimes ranging into the philosophical, sometimes becoming technological, in which the class participates in a lively fashion. There is no final authority, and diverse or contradictory opinions are encouraged.

Prerequisite: PT 201 or 202

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 235 Painting Over the Lines*3 credits*

This course provides a venue in which students investigate notions of painting that challenge its boundaries and question its method and materials. Working independently, students are encouraged to develop personal direction and to experiment with novel approaches to problem solving. Scheduled slide talks address such topics as conceptual painting, kinetic painting, sculptural painting, electronic painting, performance painting, process painting, etc. There are regularly scheduled individual and group critiques.

Prerequisite: PT 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*3 credits*

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.

*Prerequisite: PT 202 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 200 or FF 175***PT 274 Community Based Murals***3 credits*

Students actively participate in a variety of community-based mural projects that involve close collaboration with community residents and organizations, public schools, and/or senior citizen centers. During the semester, students design and execute—upon approval by the community host—interior murals for a community program site. Additionally, students submit proposals for a site-specific, large-scale outdoor mural for a community in Baltimore (to be executed during the May minimester Murals class). The range of topics discussed include the history of murals and the genesis and development of the community mural movement, technical aspects of mural making, and strategies for working with diverse communities. Mural materials are provided.

*Community Engaged Course**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 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 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.

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 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.

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 Image-Making*3 credits*

"Painting is alchemy. Its materials are worked without knowledge of their properties, by blind experiment, by the feel of the paint... and by the look of colored slurries on the palette."
— James Elkins, *What Painting Is*.

What happens when a painting is made from observation, reproduced digitally, altered in Photoshop, printed, then used as a source image for a three-dimensional painting? In this course students will explore an alchemical approach to painting by actively integrating traditional techniques with alternative means of creating images (photography, digital imaging, three-dimensional construction, etc.) in an attempt to invigorate their individual working methods. Through a combination of controlled "blind" experiments and intensive critical analysis, students will decipher how perceptions of images can be altered through material manipulation.

*Prerequisite: PT 202***PT 350 Junior Independent Painting***3 credits*

Helps the student gain insight into his/her personal process and direction as an artist. Students work independently, receiving scheduled critiques from the coordinator and invited faculty. Faculty and fellow students conduct mid-term reviews. At the end of the term a jury made up of elected faculty, a visiting artist, and the coordinator will hear the individual student's presentation on his/her term's work and provide an in-depth response and interaction.

*Prerequisite: PT 202, or Painting major***PT 370 Portrait Painting***3 credits*

This class will focus on the portrait. The approach is observational. The center of the course is an ability to represent the portrait as it appears without interpretation or distortion. The importance of drawing as it relates to this type of painting is central. Understanding proportions and angles as it relates to this approach. Students are taught about tonal relationships through limited palette paintings, which lead to the introduction of color. Technical issues concerning paints, types of painting surfaces are demonstrated. There will be models every week. During the semester lectures are given on painters who have worked and are now working with the portrait.

*Prerequisite: PT 202, and DR 252***PT 371 Narrative Painting***3 credits*

This course is an introduction to the language and tradition of narrative figurative painting. Students will explore historic and contemporary narrative devices ranging from early painting to modern cinema. Using models, props and lighting, students will be encouraged to develop their own narrative themes.

*Prerequisite: PT 202, and DR 252***PT 372 Personal Narrative***3 credits*

This course is an introduction to the language and tradition of narrative figurative painting. Students will explore historic and contemporary narrative devices ranging from early painting to modern cinema. Using models, props and lighting, students will be encouraged to develop their own narrative themes.

*Prerequisite: 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 imaginations. Students will become familiar with a broad selection of contemporary painters and their varied approaches to painting the figure. Students will create a series of paintings in which the figure plays a significant role. There will be slide lectures, demonstrations and individual critiques throughout the semester.

*Prerequisite: PT 202, and DR 252***PT 408 Contemporary Concepts in Painting***3 credits*

This class is made up a two-hour seminar and a three-hour critique session. Various texts addressing historical and contemporary issues in art and culture will be studied and discussed in class. Lectures, films, and presentations will also serve as points of departure for discussion and debate. In addition to readings and critiques, the course concerns itself will formal and conceptual issues and skills and empathizes written and verbal competencies.

Prerequisite: PT 202, and DR 252

PHOTOGRAPHY

PH 201 Silver & Ink: Introduction to Photography*3 credits*

This course introduces the fundamental techniques and aesthetic vision of photography, from traditional analogue roots to contemporary digital skills. Students learn to operate SLR-style cameras for proper exposure, using both film and digital capture methods, and learn appropriate workflows to transform film negatives into fine-prints in a traditional darkroom, as well as to edit and output archival inkjet prints in our digital print studio. The course includes demonstrations, lab work, readings, field assignments, and critiques. Students may work with their own cameras or check-out cameras through the department.

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

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 323 Narrative Composite & Collage*3 credits*

The photographic medium has a long history with observational truth, but in the 21st century, this is counterbalanced against the technological speed and potency of constructed and composited images. In this course, students will look at the deep history of photographic manipulation while creating new narrative imagery using advanced digital compositing, studio lighting, and special optical techniques. The course will also consider the role of composite imagery in art, editorial and advertising, illuminating the functions of photo-based illustrations in contemporary society.

Prerequisite: Earned credit or concurrent enrollment in FF 140

PH 325 Photojournalism*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 BW2: Reimagining the Darkroom*3 credits*

This course expands the student's knowledge of black and white film photography and explores the photographers reach beyond the darkroom. What opportunities become

available that do not exist in the approach and qualities of digital imagery? How will you employ light, chemistry and the emulsion in your practice? We will work with small, medium, and large format cameras towards greater control of the negative and fine silver print, and also explore the extended image and camera-less photography. Class time will consist of lectures, demonstrations, work days, individual and deep emphasis on group critiques. As you move forward in the course, it is of paramount importance that your ideas and personal vision take center stage.

Prerequisite: PH 201

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.

Prerequisite: PH 332

PH 343 Environmentally Engaged 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 201

PH 345 Contemporary Directions*3 credits*

This seminar course surveys contemporary fine art photography from 1950 to the present. Course material is organized thematically around ideas of changing imaging technologies, mapping, surveillance, voyeurism, identity and culture, social justice, community engagement, participatory culture, self-referential media, and other pertinent topics. Students will respond to slide lectures with research presentations, written responses, group discussions, and visual projects for deeper analysis of the state of the medium and the possible futures it suggests. Students are strongly encouraged to take this course during their sophomore year.

Prerequisite: PH 201

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

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.

*Prerequisite: PH 201***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.

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 201 or 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 2201 or 262***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.

*Junior and Senior Photography majors and minors 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.

*Prerequisite: PH 201 or 262***PH 386 Alchemy of Light***3 credits*

This course will introduce the student to historical techniques in photography and consider how these approaches can augment contemporary vision. The student will explore the concept of light and time as they work with the properties of hand-coated emulsions. Students will work in digital and analogue spaces and develop a command of the cyanotype and van dyke processes with an introduction to palladium, cliché verre and lumens print. Working with camera-less and pinhole photography, as well as film and digital negative output, the student will gain a broader understanding of experimental possibilities of imagemaking.

*Prerequisite: PH 201***PH 390 Junior Seminar***3 credits*

With faculty mentorship, students will formulate, propose, research, and pursue a body of personal photographic work. In doing so, each student will test and iterate new concepts, raise questions, decipher problems, and invent new possibilities in their artistic practice. Emphasis is placed on building a context for one's practice and making informed choices in the presentation of visual output. Class time will consist of group discussions, research presentations, artist statement workshops, and critique. Final coursework will be prepared and exhibited the following semester in a group exhibition.

Junior Photography Majors Only

PH 394 Palladium Printing*3 credits*

Palladium printing is a 19th century photographic process that yields an archival print with a long and rich tonal range. In this 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.

Prerequisite: PH 332 and PH 386

PH 405 Moving Photographs*3 credits*

Since its inception, photography has been defined by its relationship to movement. This course will dive directly into the complex relationship between stillness and motion, and the creative possibilities that flourish in the tension between these states. Students will explore precedents in fine art and cinema, and learn to look and listen closely to the rhythms of daily life around them. Projects will probe a diverse range of subjects, media, and methods for depicting and manipulating time. Using varied digital cameras and software, students will experiment with sequencing, time lapse, slow motion, image mapping, sound, suspense, surprise, and minimalist narrative structures.

Prerequisite: FF 140

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.

Prerequisite: PH 262 and PH 363

PH 480 Endowed Chair Seminar*3 credits*

The Stuart B. Cooper Endowed Chair in Photography is an annual appointment that brings a distinguished visitor to the department. This seminar course is built on themes in the current Endowed Chair's practice and will use that exploration as a departure point for individual student projects related to those themes. Coursework will include thematic lectures, group discussions, individual and group critiques, and will culminate in a self-directed body of work by each student. A MICA faculty will choreograph the classroom experience, with regular engagement with the Endowed Chair. Registration priority is given to Photography Majors and Minors; non-majors are required to obtain faculty permission.

Prerequisite: PH 201

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 research avenues of professional practice. Students meet with visiting artists and critics in preparation for final critique with an external reviewer and senior thesis coordinators.

Prerequisite: PH 390 and Senior Photography majors only

PH 491 Senior Thesis Project II*3 credits*

This is the second half of a two semester series of studio class which is required of all photography majors. In addition to creating a major thesis project, students write an accompanying proposal and artist's statement. Students research avenues of professional practice. Students meet with visiting artists and critics in preparation for final critique with an external reviewer and senior thesis coordinators.

Prerequisite: PH 490

PH 5575 Practicum I*3 credits*

The Practicum provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art. Topics will be presented to demonstrate the usefulness and benefits of taking control of systems.

Graduate Photography Media and Society students only

PH 5576 Practicum II*3 credits*

The Practicum provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art. Topics will be presented to demonstrate the usefulness and benefits of taking control of systems.

Prerequisite: PH 5575 Co-Req: PH 5591

PH 5590 MFA Seminar I*9 credits*

This course is a studio seminar with critiques and discussion centered around the students' work and practice within a historical and theoretical framework. Includes visiting critics, artists, historians, and technical workshops.

Graduate Photography Media and Society students only

PH 5591 MFA Seminar II*9 credits*

This course is a continuation of PH 5590.

Prerequisite: PH 5590

PH 6400 MFA Pre-Thesis Seminar*6 credits*

The pre-thesis seminar is an opportunity to apply research, theory, method, and mission in developing a solid foundation for a capstone body of work that produces knowledge and meaning through photography and media. Students will be required to identify the human and material resources required to bring their ideas to-scale in the public sphere beyond MICA. The conceptual, aesthetic, social, political, economic, historical and practical elements of the thesis statement and capstone project plan will be developed and discussed through a series of assignments and exercises. The required written thesis statement will be developed in the seminar and revised throughout the course of the capstone year.

Graduate Photography Media and Society students only

PH 6501 MFA Seminar IV*9 credits*

This course is a continuation of PH 6500 and results in the MFA thesis project.

Graduate Photographic Media and Society students only

PH 6525 Practicum III*3 credits*

The Practicum provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art. Topics will be presented to demonstrate the usefulness and benefits of taking control of systems.

Graduate Photographic Media and Society students only

PH 6526 Practicum IV*3 credits*

The Practicum provides a series of workshops in core techniques, methods, and technologies. Topics range from introductions to programming, understanding color profiles, basics of circuits and control devices, understanding networks, fundamentals of HD file formats, studio lighting, large format techniques, and so forth. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the production, dissemination, and conceptualization of artwork which can be approached with working skill sets in areas that ground many practices in photographic and media art. Topics will be presented to demonstrate the usefulness and benefits of taking control of systems.

Prerequisite: PH 6525

PH 7000 MFA Thesis I*6 credits*

This course is an independent studio class designed to monitor and guide the development of the students' thesis project, conceptually and technically. It involves periodic meetings with the students thesis committee to review the progress of the work and the writing of the thesis proposal and statement.

Graduate Photographic Media and Society students only

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, edition 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 screen-print, 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 Broadides*3 credits*

An introduction to letterpress printing through the use of poetic language. This course reviews the basic concepts of letterpress printing and history. Students 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 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 are 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.

Prerequisite: 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. Working primarily in etching and relief, students will gain comprehensive skills in both processes. Some examples of intaglio methods include etching, aquatint, drypoint, engraving, and mezzotint. Relief processes will include multiple registration of complex linoleum and woodcut plates.

PR 214 Intaglio Printmaking*3 credits*

Designed as a comprehensive course which looks at techniques of plate-making and intaglio printing, students will learn to prepare and render the surface of a metal plate. Students explore the development of their own ideas in this medium from both technical and personal points of view. Processes covered are drypoint, line etching, hard and soft ground, rosin aquatint, spit bite, and multiple plate color printing.

Prerequisite: FF 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.

Prerequisite: 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 matrix's. The matrix's 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 are addressed. The class looks at artists working in print as image, book, installation and moving picture, surveying historical concepts to contemporary trends.

Prerequisite: 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.

Prerequisite: FF 111 or FF 112, and FF 161

PR 222 Illustrative Print*3 credits*

Illustration and Printmaking have a long and rich intertwined history. With a shared interest in storytelling and the dissemination of ideas, this overlap remains deeply consequential today for contemporary practitioners within both areas. In this course, students will study and reflect on this history as they explore the materials and methods of printmaking to create narrative works that interpret and depict the surrounding world. Using both analogue and digital methods, students will explore stamp and stencil print aesthetics, image construction, color layering and mixing, and the production of editioned illustrated works. There will be a focus on both relief processes and Risograph printing. This is a great class for any student interested in exploring printmaking and storytelling. It is appropriate for both beginner and advanced printmakers, illustrators and designers alike.

Prerequisite: FF 111 or FF 112, and FF 161

PR 225 Painterly Printmaking*3 credits*

This course 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 the student's theme related body of print based work.

PR 226 Collagraph*3 credits*

For students who want to learn the basics of color printing. A collagraph plate may employ acrylic mediums, collage techniques, and linear engraving on plastic. Each plate is designed to carry a separate color (or colors). When printed, the information on the plates overlap to produce a richly multi-colored image. Both relief and intaglio inking methods are used to print the plates using oil-based inks and in etching press. Color is emphasized as an expressive and compositional element.

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

PR 245 Screen and Zine*3 credits*

This online course merges the art of screenprinting and independent self-publishing as a means to share ideas through the creation dynamic printed matter. Screenprinting is a stencil based printing process characterized by a colorful, layered, graphic aesthetic. A zine is a self-published artist booklet, often blending text and image and commonly produced using photocopiers, inkjet printers, and Risograph machines. Both screenprinting and zine making share a DIY ethos with a history of social and political critique and have long been associated with subversive, statement oriented art practices. Both analogue and digital processes and outcomes will be explored, linking the physical screen frames of screenprinting and the electronic displays of our computers and phones. Students will be equipped with screens and inks, as well as provided remote access to the 1515 RISO lab at MICA. This course is suitable for artists and designers studying in any discipline, interested in at-home printing and publishing.

Prerequisite: FF 111 or FF 112, and FF 161

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 plate-making. 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.

PR 251 Politics and Print*3 credits*

This course examines the history and practice of prints in a political context. Print media have often served a direct role in the political realm, and artists have often responded to social conditions through printmaking. Students will examine the distinctive graphic language and distributive power of the print through historically relevant media including relief, stencil, pamphlet, and poster printing techniques. Students will examine difficult and contested examples of print in the political sphere, and consider the social responsibility of the artist. Regular discussions about relevant readings and current events will inform students' use of print methods to express their personal viewpoints.

Prerequisite: FF 111 or FF 112, and FF 161

PR 294 Historic Papermaking and Book Structure*3 credits*

This course focuses on the historical beginnings of the codex and handmade paper. Focusing on both Eastern and Western tradition in paper-making 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.

Sophomores, Juniors, and Seniors only

PR 312 Advanced Relief Printing*3 credits*

This advanced relief course will primarily focus on color and multiple plate registration. At this level students will adapt a wider and more complex variety of relief printing techniques. Focus will include registration, reduction printing, introduction to unique substrates for printing and viscosity inking.

PR 316 Advanced Lithography*3 credits*

This course expands upon previous investigations in the lithographic medium. This includes stone, aluminum ball grain plate and positive working photo plate lithography. Advanced printing, curatorial, and collaborative techniques are explored. Students learn the proper procedural aspects to making lithographic prints in a safe shop environment as well as gain a historical and contemporary understanding of the media through slides, books and originals. Emphasis is placed on individual ideas and content in relation to the unique characteristics of the medium.

Prerequisite: PR 216

PR 318 Advanced Screenprinting*3 credits*

This course explores the latest techniques of screen-printing using water-based inks. Traditional methods of stencil making with hand drawing and painterly techniques will also be covered. The photo emulsion process will be used to transfer images to screens. Printing from digital images will be emphasized. Students will learn how to properly develop and prepare digital art for production as a fine art limited edition print. Students are encouraged to undertake individual projects that connect directly to their areas of interest. The combination of traditional and digital techniques can be utilized in unique and effective ways.

Prerequisite: PR 218, GD 422, or GD 5360

PR 335 Print and Technology*3 credits*

This course examines the various ways technology has expanded conceptual and procedural possibilities for making prints. New print media, digital applications, photographic processes, alternate presentation formats and the resources of the art tech center and digital fabrication lab is fully explored and utilized in the creation of artworks. Students perform a series of procedure based assignments throughout the semester that culminates in an independent project. Students engage in reading and writing and discussion specific to technological developments in printmaking, the integration of digital works flows with traditional techniques and interdisciplinary thinking.

Prerequisite: PR 200 or PR 201 + one 200-Level Printmaking course

PR 336 Dolphin Press: Artists Books & Paper-making*3 credits*

Artists book collaborations permit the artist/author to fully explore a subject, providing an opportunity for a depth of expression that is difficult to achieve in other ways. Students publish an editioned book using letterpress, papermaking and printing technologies available. By exploring the many possibilities for juxtaposing text and image on the plane of the page and through the sequence of pages within the book form, students create narrative inter-media works. The class visits the Decker Library artists book collection as well as review examples from the collection of the instructor. After completing this course, students will understand the market, publication and distribution of the book. For those students who do not have letterpress experience it is recommended that they enroll in a letterpress course the same semester.

Students must have completed 6 credits combination of PR 200, PR 340, PR 354, PR 394, and/or PH 354.

PR 340 History of Paper Structure*3 credits*

This course is open to students who are focusing on book arts as a concentration and are interested in the history, conservation and artistic applications of paper, including the historic and contemporary practice of hand paper-making. 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.

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 345 Paper, Book and Press*3 credits*

This course will cover in depth the use of paper in all aspects of print and press publications. The beginning of this course will focus on the development of handmade paper as an art form. Working in a professional paper mill, students will have the opportunity to make paper. This paper can then be used as a substrate for print projects, including press editions. Students will develop ideas using the combination of printmaking techniques and the Vandercook press. The concept of books as an art form and the publication of artist/author books will be represented. Examples of artists working currently in this format will be reviewed.

PR 350 Dolphin Press Collaborative Workshop*3 credits*

Creating prints is commonly a collaborative effort between artists, printers, publishers and project organizers. This course brings the history of Dolphin Press and the professional activity of print creation into the classroom and engages students in the full extent of this collaborative process. The course is centered around the creation of a print project(s) designed by a visiting artist in concert with the course instructor and students. Students explore the relationship between printer and artist, develop printing skills in a variety of media, engage in problem solving activity associated with both technical execution and conceptual development, as well as learn about the collaborative workshop environment.

Prerequisite: PR 200 or PR 201 + one 200-Level Printmaking course

PR 354 Artists' 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 reviews artist's books in the Decker library and other collections.

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. Benchwork 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.

PR 370 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: 9.00 credits Printmaking courses

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.

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 independent work. Critiques from course faculty and visiting artists will be held periodically throughout the semester as well as a formal review with a guest critic. The course also has a significant professional practice component. Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation, and career networking.

Senior 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 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.

Senior Printmaking majors only

PR 405 Professional Practice for Printmaking*3 credits*

This courses 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.

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.

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 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 223 Design for a Circular Economy

3 credits

The development of a new circular economy requires designers to take on new roles, develop new skills, and build new systems. The Design for a Circular Economy course will explore what makes an economy linear or circular and how these models have evolved through human history. Students learn about cutting edge and traditional approaches to material use and reuse, and consumer trends. The course culminates in students envisioning and proposing circular systems of product design, production, use, and reuse. This course utilizes the frameworks created by the Fab City Challenge and Global Initiative to "[C]reate cities that produce everything they consume by 2054" and The Ellen MacArthur Foundation's Circular Design Guide.

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.

Sophomores, Juniors, and Seniors only

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.

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, Graduate student standing, or permission of instructor

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 anew 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

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.

Prerequisite: PRD 401

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 Visual Artist*3 credits*

Focuses on career preparation and development for visual artists. It presents a wide variety of professional tools and business skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, statements, and proposals; exhibitions in galleries, museums, and alternative spaces; self initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships, jobs, and graduate schools; and locating helpful resources.

PD 5570 You+ Professional 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.

Fulfills Graduate Studio elective

Graduate students only

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.

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.

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.

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.

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.

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.

Prerequisite: SC 6570

SCULPTURAL STUDIES

SS 300 Junior Seminar

3 credits

A required course for IS, FB, and CE juniors that focuses on the development of artists' research, writing, and thinking as coextensive of a vital studio practice. This course is a necessary step toward the work of Senior Thesis. It will help students identify meaningful patterns across disciplines while also strengthening their unique sensibilities, helping them identify and occupy their own "place" within their field. Through this course, students will be able to generate new possibilities, and create connections that lead to new ideas and work. They will develop a personal portfolio accompanied by analytical and critical writings. The content generated is used to populate their own web presence that they can amend, develop into and throughout their senior year and beyond. They will be engaged with readings, seminar discussions, personal presentations of their own work and the work of others, as well as the creation of new studio works.

Juniors and Seniors only

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

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**MA 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**MA 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**MA 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**MA 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.

*MFA 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.

*MFA 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.

*MFA 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.

*MFA 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 sessions. The course may involve guest speakers, and field trips to studios, galleries, and museums.

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.

Required of all MFA in Studio Art students.

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.

MFA 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.

MFA 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.

MFA 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 MFA 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 Practice III*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 MFA in Studio Art students.

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 MFA in Studio Art students.

FA 5500 MFA 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.

MFA in Studio Art graduate students only

FA 5501 MFA Studio II*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.

MFA in Studio Art graduate students only

FA 5501A MFA Winter Session*1 credit*

This course is the winter critique of work completed in the MFA Studio courses from the fall semester. The winter session meets on campus during in January.

MFA in Studio Art graduate students only

FA 5502 MFA Studio III*3 credits*

This course represents independent studio work conducted off-campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend Winter Critique Session on campus.

MFA in Studio Art graduate students only

FA 5600 MFA 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.

MFA in Studio Art graduate students only

FA 5601 MFA 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.

MFA in Studio Art graduate students only

FA 5601A MFA Winter Session*1 credit*

This course is the winter critique of work completed in the MFA Studio courses from the fall semester. The winter session meets on campus during in January.

MFA in Studio Art graduate students only

FA 5602 MFA 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.

MFA in Studio Art graduate students only

FA 6500 MFA 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.

MFA in Studio Art graduate students only

FA 6501 MFA Studio VIII*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.

MFA in Studio Art graduate students only

FA 6501A MFA Winter Session*1 credit*

This course is the winter critique of work completed in the MFA Studio courses from the fall semester. The winter session meets on campus during in January. MFA in Studio Art graduate students only

FA 6502 MFA 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.

MFA in Studio Art graduate students only

FA 6600 MFA 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.

MFA in Studio Art graduate students only

FA 7000 MFA 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 MFA thesis is requirement for the degree.

MFA in Studio Art graduate students only

UNDERGRADUATE STUDIES STUDIO**UGS 395 Undergraduate Independent Studio***3 credits*

For MICA Undergraduates. This class provides individual and group advising for students seeking to complete a self-directed art or design project. Students will be asked to present weekly progress updates, a written project plan, and participate in a final critique.



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 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.

COURSE SUBSTITUTION POLICY

Students are expected to complete the degree requirements for their selected major or program. Substitutions for required courses may, on occasion, be authorized by the chairperson of the department/area in which the requirement occurs; such alterations may also be approved by an Associate Dean or Vice Provost. In such instances the substitution is recorded through the use of a Course Substitution form (available in Enrollment Services) and shall be recorded on the student's individual degree plan.

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 intersession 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 intersession 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:

A+	4.0
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

The grades listed below are not used in calculation of grade point average (GPA):

AUD	Audit
I	Incomplete
P	Pass
R	Repeat
TR	Transfer
W	Withdrawal

Grades are posted electronically 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

Undergraduate

Transfer credit for transfer applicants is initially evaluated by the Office of Undergraduate Admission. For transfer applicants, a maximum of 60 credits may be awarded for all credits including those from Advanced Placement, Dual Enrollment, International Baccalaureate and international subject-based assessments. 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 be accepted if it is the only grading option) 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. No credit is awarded for coursework deemed remedial (often, but not always denoted as below the 100-level).

Advanced Placement

MICA accepts Advanced Placement courses for credit from students who successfully pass the College Board AP Examination with scores of 4 or better; a 5 or better is required for the Drawing portfolio exam. Transfer is contingent upon applicability to degree requirements; credit will not be awarded in excess of degree requirements. A maximum of 15 credits may be awarded in combination with Dual Enrollment, International Baccalaureate and international subject-based assessments.

Test Component	Score	MICA Credit
2D - 2D Design	4 or 5	FA 200T Studio Art Elective
3D - 3D Design	4 or 5	FA 200T Studio Art Elective
ARH - Art History	4 or 5	AH 200T Art History Elective
ASD - Art Studio Drawing Portf	5	FF 161 Drawing: Tradition & Innovation
BY - Biology	4 or 5	NSCI 200T Natural Science Elective
CABS - Calculus AB	4 or 5	NSCI 235T Mathematics Elective
CH - Chemistry	4 or 5	NSCI 200T Natural Science Elective
CHIN - Chinese Lang & Cult	4 or 5	HMST 200T Humanistic Studies elective
CS - Computer Science Prin	4 or 5	NSCI 200T Natural Science Elective
CSA - Computer Science A	4 or 5	NSCI 200T Natural Science Elective
CSAB - Computer Science AB	4 or 5	NSCI 200T Natural Science Elective
EH - European History	4 or 5	IHST Intellectual History Elective
ELC - English Lit Comp	4 or 5	LIT 200T
EMA - Macroeconomics	4 or 5	HMST 200T Humanistic Studies Elective

Test Component	Score	MICA Credit
EMI Microeconomics	4 or 5	HMST 200T Humanistic Studies Elective
ENGCL - English Lang & Comp	4 or 5	HMST 200T Humanistic Studies Elective
ENV - Environmental Science	4 or 5	NSCI 200T Natural Science Elective
FLA - French Literature	4 or 5	HMST 200T Humanistic Studies Elective
FRA - French Language	4 or 5	HMST 200T Humanistic Studies Elective
GM - German	4 or 5	HMST 200T Humanistic Studies Elective
GPC - Govt/Politic Comparative	4 or 5	HMST 200T Humanistic Studies Elective
GPU - Govt & Politics US	4 or 5	HMST 200T Humanistic Studies Elective
HGEOG - Human Geography	4 or 5	HMST 200T Humanistic Studies Elective
ITAL - Italian Cult & Lang	4 or 5	HMST 200T Humanistic Studies Elective
JAPN - Japanese Cult & Lang	4 or 5	HMST 200T Humanistic Studies Elective
LT - Latin	4 or 5	HMST 200T Humanistic Studies Elective
LTL - Latin Literature	4 or 5	HMST 200T Humanistic Studies Elective
LTV - Latin: Vergil	4 or 5	HMST 200T Humanistic Studies Elective
MAB - Calculus AB	4 or 5	NSCI 235T Mathematics Elective
MBC - Calculus BC	4 or 5	NSCI 235T Mathematics Elective
MST - Music: Theory	4 or 5	HMST 200T Humanistic Studies Elective
PH1 - Physics 1	4 or 5	NSCI 200T Natural Science Elective
PH2 - Physics 2	4 or 5	NSCI 200T Natural Science Elective
PHB - Physics B	4 or 5	NSCI 200T Natural Science Elective
PHCE - Physics C - Electricity	4 or 5	NSCI 200T Natural Science Elective
PHCM - Physics - Mechanics	4 or 5	NSCI 200T Natural Science Elective
PY - Psychology	4 or 5	HMST 200T Humanistic Studies Elective
RES - Research	4 or 5	HMST 200T Humanistic Studies Elective
SEM - Seminar	4 or 5	HMST 200T Humanistic Studies Elective
SPL - Spanish Language	4 or 5	HMST 200T Humanistic Studies Elective
SPLL - Spanish Literature	4 or 5	HMST 200T Humanistic Studies Elective
STAT - Statistics	4 or 5	NSCI 235T Mathematics Elective
UH - US History	4 or 5	IHST Intellectual History Elective
WH - World History	4 or 5	IHST Intellectual History Elective

Dual Enrollment

Credit for college-level coursework successfully completed in high school may be accepted for credit toward the undergraduate degree if this coursework is not also used to complete a student's high school graduation requirements. Credit must be earned at a regionally accredited community college, college or university. A maximum of 15 credits may be awarded in combination with Advanced Placement, International Baccalaureate and international subject-based assessments. A minimum grade of "C" is required for transfer to MICA (grades of "S/U" and "Pass/Fail" will not be accepted). Credits will be transferred in with a grade of TR and a portfolio review for a studio course may be required.

Pre-College

Credit earned through MICA's Pre-College is awarded as transfer credit and does not apply to the 15 credit limit that may be awarded in combination with Advanced Placement, International Baccalaureate and Dual Enrollment. Credit is generally awarded as studio electives. A minimum grade of "C-" is required for transfer.

International Baccalaureate

Students who have completed the IB Diploma or the individual examinations may be eligible for credit if they earn a score of 6 or 7 on the higher-level examinations. Depending on the exam, credit is awarded as Humanistic Studies or Math/Science Elective. No credit will be awarded for the Art/Design Elective. A maximum of 15 credits may be awarded in combination with Advanced Placement and Dual Enrollment.

Cambridge International (CIE) A-Levels

Credit is awarded for Cambridge International exams in which a score of C or higher is earned. Three credits are awarded for AS Level and six credits awarded for A Level exams. Credit will not be awarded in excess of degree requirements. A maximum of 15 credits may be awarded in combination with Advanced Placement, Dual Enrollment and International Baccalaureate.

AS Level Exam	MICA course equivalent	Credits
Arts & Humanities	HMST 200T	3
Languages	HMST 200T	3
Interdisciplinary	HMST 200T	3
Mathematics & Computer Sciences	NSCI 235T	3
Sciences with Labs	NSCI 200T	3

A Level Exam	MICA course equivalent	Credits
Arts & Humanities	HMST 200T	6
Languages	HMST 200T	6
Interdisciplinary	HMST 200T	6
Mathematics & Computer Sciences	NSCI 235T	6
Sciences with Labs	NSCI 200T	6

Graduate Transfer Credit

With approval of their Program Director, full-time MFA students may transfer a maximum of six (6.00) credits of graduate-level liberal arts coursework from another institution through the Office of Enrollment Services. Graduate level ELL credits taken during a post-baccalaureate year at MICA (including Graduate Academic Writing Workshop) are not eligible for transfer to a student's MFA degree. Due to the specific sequence of courses required in the MAT, MAAE, MFACA, MPS, MBA/MA and MFAST programs, no transfer of credits will apply to these degrees.

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

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

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

Melodie Davis-Bundrage

Ph.D. from University of Georgia
Fiber / Ratcliffe Center for Creative
Entrepreneurship

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

Mai Ly Degnan

M.F.A. from MICA
Illustration Practice

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

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.F.A. from Notre Dame of
Maryland University
Humanistic Studies

Isaac Gertman

M.F.A. from Rhode Island School of Design
Graphic Design

Soheila Ghaussy

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

Pickett Slater Harrington

M.S.W. from University of South Carolina
Social Design

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

Yohey Horishita

M.F.A. from Savannah College of
Art & Design
Illustration

Brockett Horne

M.F.A. from Rhode Island School of Design
Graphic Design

Kerr Houston

Ph.D. from Yale University
Art History

Kahlil Irving

M.F.A. from Washington University
in St. Louis
Ceramics

Victoria Jang

M.F.A. from California College of the Arts
Ceramics

Paul Jaskunas

M.F.A. from Cornell University
Humanistic Studies

Erin Johnson

M.F.A. from University of California Berkeley
Film & Video

Aya Kakeda

M.F.A. from School of Visual Arts
Illustration

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

Priyanka Kumar

M.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

Pamela Harris Lawton

M.F.A. from Howard University,
Ed.D.C.T.A. from Columbia University
Art Education

Joo Yun Lee

Ph.D. from Stony Brook University, SUNY
Art History

Vanessa López

M.A. from MICA
M.A. in Teaching

Abigail Lucien

M.F.A. from University of Tennessee
Interdisciplinary Sculpture

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

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

Kiel Mutschelknaus
M.F.A. from Cranbrook Academy of Art
Graphic Design

Saul Myers
Ph.D. from Johns Hopkins University
Humanistic Studies

Shiva Nallaperumal
M.F.A. from MICA
Graphic Design M.F.A.

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

Young Nan Park Sohn
M.A. from MICA
M.A. in Teaching

Victoria Pass
Ph.D. from University of Rochester
Art History

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

Jann Rosen-Queralt
M.F.A. from Cranbrook Academy of Art
Rinehart School of Sculpture

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

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

Shadra Strickland
M.F.A. from School of Visual Arts
Illustration

Jonathan Thomas
M.F.A. from Southern Illinois University
Printmaking

Robert Tillman
M.F.A. from University of Iowa
Printmaking

Ruth Toulson
Ph.D. from University of Cambridge
Humanistic Studies

Eglute Trinkauskaite
Ph.D. from Syracuse University
Humanistic Studies

Jose Villarrubia
M.F.A. from Towson University
Illustration

Elizabeth Wagenheim
M.A. from University of Maryland,
Baltimore County
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

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
B.F.A. from Syracuse University
Graphic Design

James Williams II
M.F.A. from MICA
Painting

Stephanie Williams
M.F.A. from Rhode Island School of Design
Animation

Karl Williamson
M.F.A. program at SAIC
Product Design

Kristine Woods
M.F.A. from School of the Art Institute
of Chicago
Fiber

Patrick Wright
M.F.A. from School of the Art Institute
of Chicago
M.F.A. Filmmaking

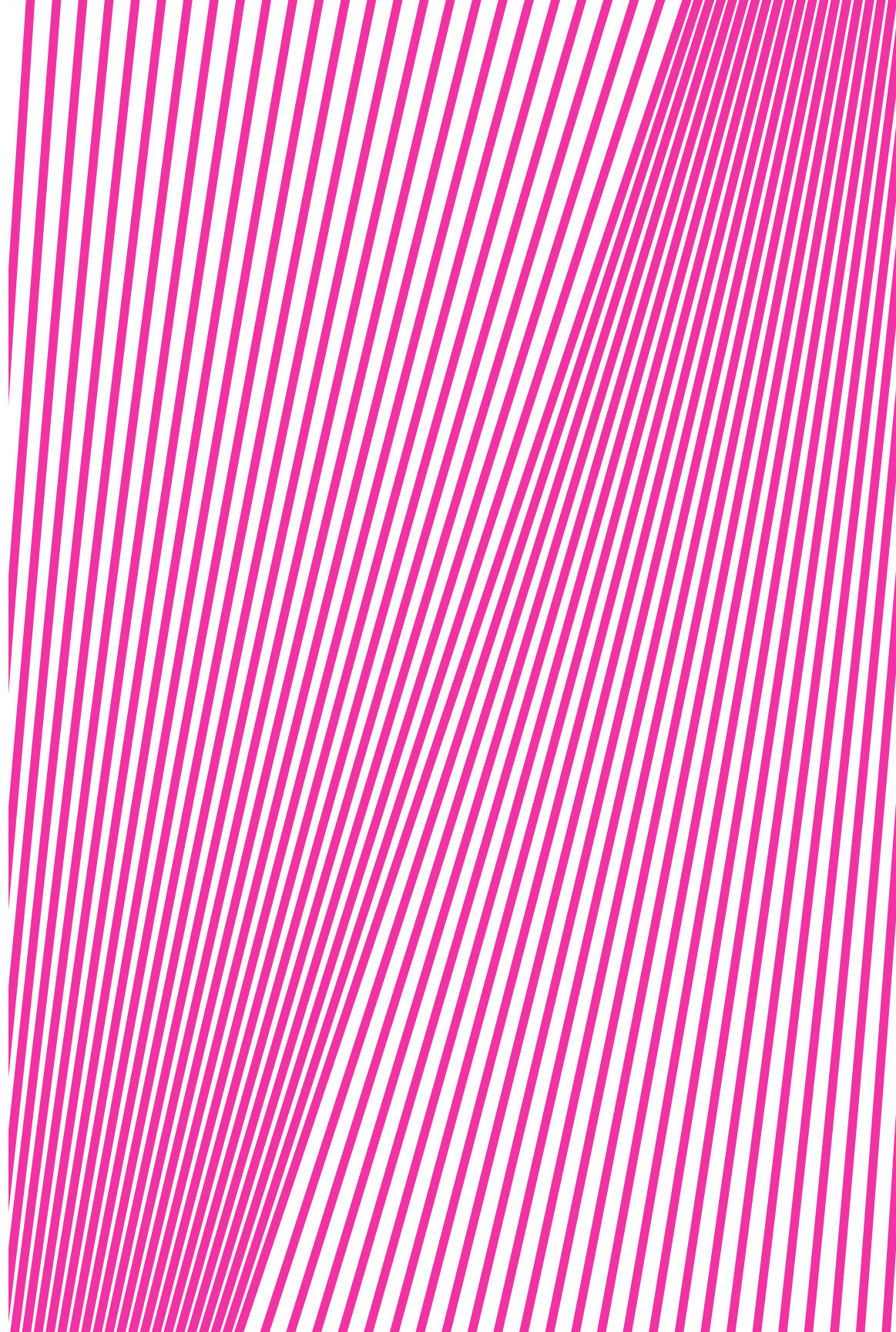
Eva Wylie
M.F.A. from Tyler School of Art,
Temple University
Printmaking

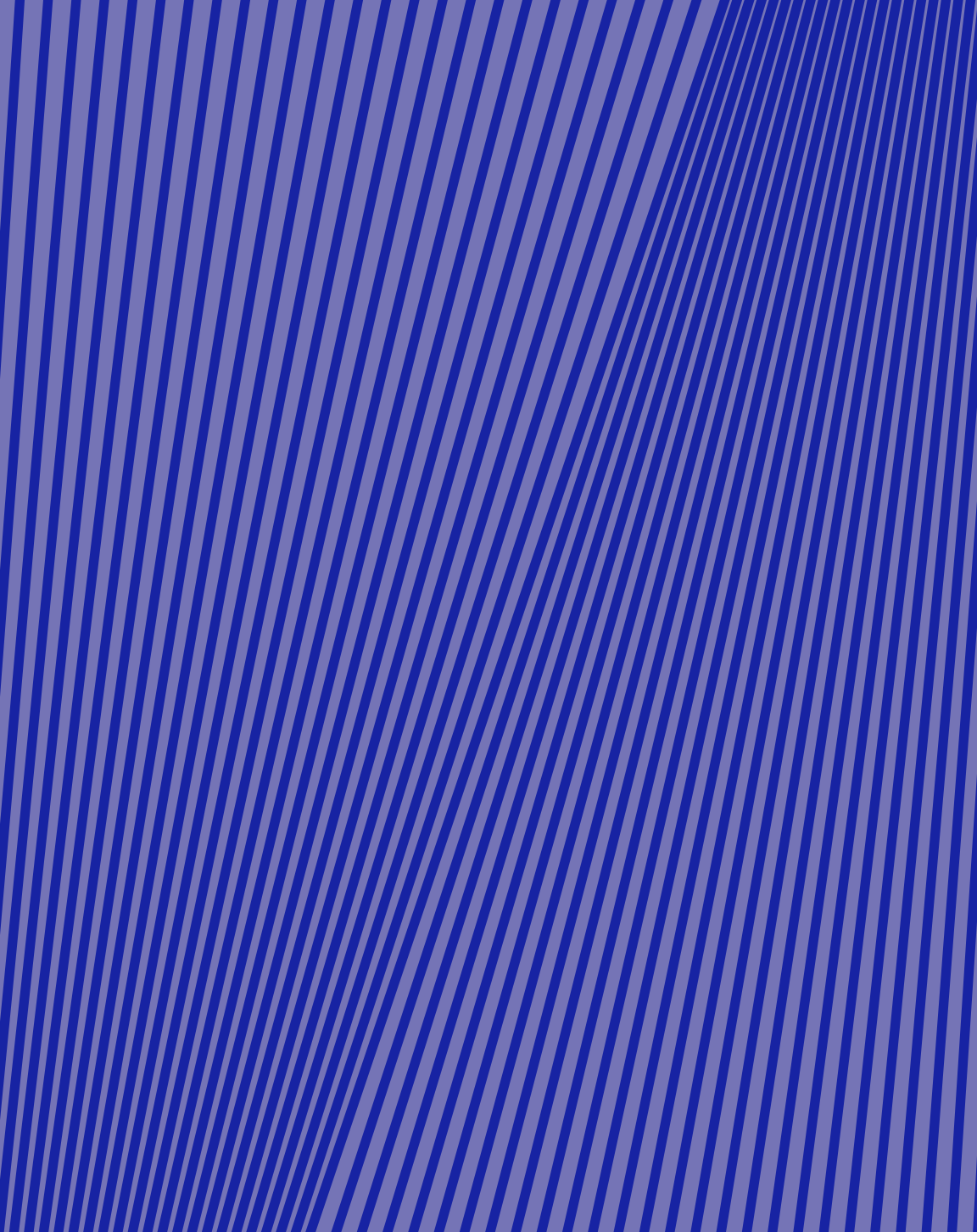
Heidi Younger
M.F.A. from Fashion Institute of Technology
Illustration

Dolores Zinny
Licentiate in Fine Arts from Universidad
Nacional Rosario Argentina
Rinehart School of Sculpture

MARYLAND
INSTITUTE
COLLEGE
OF ART

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**Maryland Institute
College of Art**

1300 W. Mount Royal Ave.
Baltimore, MD 21217
410.669.9200