

**2022 – 2023**

# ACADEMIC CATALOG

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.

| 2022      |       |  |
|-----------|-------|--|
| July      | 1     | Holiday: college closed  |
|           | 22    | Program ends: Low-residency MFA. Final grades due.   |
|           | 23    | Program ends: Open Studies Pre-College   |
|           | 29    | Program ends: Open Studies YPS Summer Art Camp   |
| August    | 1     | Tuition payment due  |
|           | 2     | Program begins: MA/MBA   |
|           | 27    | Classes begin: Open Studies CE/PP  |
|           | 28    | Program begins: MPS BAD, MPS DAV, and MPS UX   |
|           | 29    | <b>Classes begin: Degree Programs</b> (excluding MPS)  |
| September | 5     | Holiday: college closed  |
|           | 5     | Last day to add: Degree Programs (excluding MPS)   |
|           | 12    | Last day to receive fall credit for an internship ( <a href="http://www.mica.edu/internships">www.mica.edu/internships</a> ) |
|           | 15    | Study abroad deadline for Spring 2023  |
|           | 23    | No classes: Professional Development day (excluding Open Studies and MPS program)  |
|           | 24    | Classes begin: Open Studies YPS/ADCAP  |
|           | 26    | Last day to drop a class (no transcript record): Degree Programs (excluding MPS)   |
| October   | 10    | Last day to drop a class (W on transcript): Degree Programs (excluding MPS)  |
|           | 15-18 | No classes: Fall Break (excluding Open Studies and MPS programs)   |
|           | 21-23 | Residency: MPS BAD, MPS DAV, and MPS UXD   |
| November  | 2     | Spring 2023 Schedule of Courses published. Check for specific registration dates.  |
|           | 23    | No classes: Thanksgiving Break begins (Wednesday)  |
|           | 24-27 | Holiday: college closed  |
| December  | 1     | Undergraduate competitive scholarship procedures announced via e-mail  |
|           | 3     | <b>Classes end: Open Studies YPS, ADCAP, CE, PP</b>  |
|           | 16    | <b>Classes end: Degree Programs</b> (excluding MPS)  |
|           | 22    | Final Grades due: Degree Programs (excluding MPS)  |
|           | 23    | Holiday: college closed  |
|           | 26    | Holiday: college closed  |
|           | 27-30 | Winter Recess: non-essential college offices closed  |

| 2023     |       |  |
|----------|-------|--|
| January  | 2     | Holiday: college closed  |
|          | 2     | <b>Classes begin: Open Studies CE/PP</b>   |
|          | 3     | Tuition payment due  |
|          | 11-16 | Winter Session: Low-residency MFA  |
|          | 15    | Program begins: MPS BAD, MPS DAV, and MPS UXD  |
|          | 16    | Holiday: college closed  |
|          | 17    | <b>Classes begin: Degree Programs</b> (excluding MPS)  |
|          | 23    | Last day to add: Degree Programs (excluding MPS)   |
|          | 28    | <b>Classes begin: Open Studies YPS/ADCAP</b>   |
| February | 1     | Undergraduate competitive scholarship applications due   |
|          | 1     | Last day to receive spring credit for an internship ( <a href="http://www.mica.edu/internships">www.mica.edu/internships</a> ) |
|          | 10    | No classes: Professional Development day (excluding Open Studies and MPS programs)   |
|          | 13    | Last day to drop a class (no transcript record): Degree Programs (excluding MPS)   |
|          | 15    | Financial Aid applications due for 2023-24 prospective new students  |
|          | 27    | Last day to drop a class (W on transcript): Degree Programs (excluding MPS)  |
| March    | 1     | Financial Aid applications due for 2023-24 returning Undergraduate and Graduate students.                                      |
|          | 1     | Study abroad deadline for Fall 2023  |
|          | 10-12 | Residency: MPS BAD, MPS DAV, and MPS UXD   |
|          | 13-17 | No classes: Spring break (excluding Open Studies and MPS programs)   |
|          | 21    | Fall 2023 Schedule of Courses published. Check the Schedule of Courses for exact registration dates.                           |
| April    | 1     | <b>Classes end: Open Studies YPS/ADCAP</b>   |
|          | 29    | <b>Classes end: Open Studies CE/PP</b>   |
| May      | 1     | MPS Tuition payment due  |
|          | 5     | <b>Classes end: Degree Programs</b> (excluding MPS)  |
|          | 7     | <b>Summer Program begins: MPS BAD, MPS DAV, and MPS UXD</b>  |
|          | 11    | Final Grades due: Degree Programs (excluding MPS)  |
|          | 15    | <b>Undergraduate and Graduate Commencement</b>   |
|          | 21    | <b>Classes begin: Open Studies summer Undergraduate, CE/PP</b>   |
|          | 29    | Holiday: college closed  |
| June     | 1     | Low-residency MFA tuition due  |
|          | 5     | Open Studies YPS Summer Art Camp starts  |
|          | 12    | <b>Program begins: Low-residency MFA</b>   |
|          | 17    | <b>Program begins: Open Studies Pre-College (2 week/5 week)</b>  |
|          | 19    | Holiday: college closed  |

|   |           |  |           |
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| Graphic Design Minor                      | 31        |  |           |
| Humanistic Studies Minor                  | 31        |  |           |
| Illustration Minor                        | 32        |  |           |
| Interactive Arts Minor                    | 32        |  |           |
| Painting Minor                            | 32        |  |           |
| Photography Minor                         | 33        |  |           |
| Printmaking Minor                         | 33        |  |           |
| Product Design Minor                      | 34        |  |           |
| Sequential Art Minor                      | 35        |  |           |
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|  |           |                                      |            |
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| Illustration                               | 151       |                                      |            |
| Illustration Practice                      | 157       |                                      |            |
| Interactive Arts                           | 160       |                                      |            |
| Interdisciplinary Sculpture                | 162       |                                      |            |
| Mount Royal School of Art                  | 169       |                                      |            |
| Painting                                   | 169       |                                      |            |
| Photography                                | 172       |                                      |            |
| Printmaking                                | 177       |                                      |            |
| Product Design                             | 180       |                                      |            |
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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, 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.

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

|   |                    |
|---|--------------------|
| First Year Experience Core Requirements (Studio and Liberal Arts) | 30 credits         |
| Liberal Arts Core Requirements—Art History                        | 12 credits         |
| Liberal Arts Core Requirements—Humanistic Studies                 | 24 credits         |
| Required Courses in the Major                                     | 54 credits         |
| <b>Total Required for the B.F.A.</b>                              | <b>120 credits</b> |

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 22 for more information.

### REQUIREMENTS FOR THE B.F.A. STUDIO AND HUMANISTIC STUDIES

|  |                    |
|--|--------------------|
| First Year Experience Core Requirements (Studio and Liberal Arts)  | 30 credits         |
| Liberal Arts Core Requirements—Art History                         | 12 credits         |
| Liberal Arts Core Requirements—Humanistic Studies                  | 36 credits         |
| Required Courses in the Major                                      | 48 credits         |
| <b>Total Required for the B.F.A. Studio and Humanistic Studies</b> | <b>126 credits</b> |

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  
Curatorial Studies  
Drawing  
Experimental Fashion  
Film and Video  
Game Design  
Graphic Design  
Humanistic Studies Minor  
Illustration  
Interactive Arts  
Painting  
Photography  
Printmaking  
Product Design  
Sequential Art  
Sound Art  
Unmaking Racism

FIRST YEAR EXPERIENCE CORE REQUIREMENTS

STUDIO AND LIBERAL ARTS

MICA's First Year Experience (FYE) is designed to provide an integrated curriculum and foundational education supporting the diversity of our community and various learning pathways. Through a comprehensive learning experience that includes research, ideation, fabrication, exploration, and critique, individual voices are honored while building community, defining one's roles and responsibilities as artists and designers. In addition, the program assists students by offering a year-long robust and dynamic instruction to help develop art and design skills and prepare them for upper-level majors, minors, and programs that support integrative education across the Undergraduate Studies (UGS) at MICA.

**Mission:** The MICA First Year Experience provides a rigorous and supportive learning environment for first-year students. Foundational instruction will develop personal inquiry and practical and conceptual skills in art and design to prepare students for integrative and creative work in upper-level majors, minors, and programs across UGS. In working with MICA's mission, the FYE program promotes holistic education and creativity enriched by the community, collaboration, and social and environmental responsibility.

By the conclusion of the First Year Experience, students will:

- 1. Demonstrate a range of practical and conceptual skills, including personal artistic viewpoint and path of inquiry in art and design processes.
- 2. Demonstrate digital literacy and interdisciplinary skills to be prepared for upper-level majors, minors, and programs in UGS.
- 3. Structure visual art and design communication skills with problem-solving, experimentation, and iterative process.
- 4. Understand foundational level professionalism, social and environmental responsibility, and ethical research.
- 5. Engage in intercultural, community, and/or collaborative projects as the foundation of integrative learning.

FIRST YEAR EXPERIENCE

Freshmen typically complete 15 credits each semester. Taking more than 15 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            |          |         |
| Modernisms*   | AH 101   | 3       |
| Ways of Writing*                                    | 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   |
|---|----------|-----------|
| <b>Liberal Arts Requirements</b>            |          |           |
| Ways of Seeing                              | AH 205   | 3         |
| Art History Elective                        | AH       | 3         |
| Art History Elective                        | AH       | 3         |
| Art History Elective                        | AH       | 3         |
| History/Politics Elective*                  |          | 3         |
| Literature/Creative Writing Elective*       |          | 3         |
| Societies/Cultures Elective*                |          | 3         |
| Philosophy/Religion Elective*               |          | 3         |
| Science Elective*                           |          | 3         |
| Humanistic Studies Elective*                |          | 3         |
| Academic Elective                           |          | 3         |
| Academic Elective                           |          | 3         |
| <b>Animation Major Requirements</b>         |          |           |
| The Principles of Animation                 | AN 202   | 3         |
| History of Animation                        | AN 240   | 3         |
| Animation Pre-Production                    | AN 245   | 3         |
| Digital Tools for Animation                 | AN 255   | 3         |
| <b>Choose one course from the following</b> |          |           |
| Introduction to 3D Animation                | AN 203   | 3         |
| Stop-Motion Animation                       | AN 255   | 3         |
| <b>Choose one course from the following</b> |          |           |
| 2D Character Animation                      | AN 363   | 3         |
| 3D Character Animation                      | AN 364   | 3         |
| Animation Electives                         |          | 9         |
| Studio Electives                            |          | 6         |
| Animation Senior Thesis I                   | AN 498   | 6         |
| Animation Senior Thesis II                  | AN 499   | 6         |
| Project Courses                             | AN       | 9         |
| <b>Total for Animation Major:</b>           |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN ANIMATION** see page 23.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ANIMATION)** see page 22 for a description of the Studio and Humanistic Studies major.

ARCHITECTURAL DESIGN

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

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

Students are compelled to consider a complexity of relationships rarely presented by other areas of study. Problem solving at a conceptual, practical and material level is a complex process, the learning of which, creates nimble precise and thoughtful practitioners. Architectural students prepare for success in many arenas through learning the complex and sophisticated language of architectural design.

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

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

| Course Title   | Course #  | Credits   |
|--|-----------|-----------|
| <b>Liberal Arts Requirements</b>                                   |           |           |
| Ways of Seeing   | AH 205    | 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         |
| History/Politics Elective*   |           | 3         |
| Literature/Creative Writing Elective*                              |           | 3         |
| Societies/Cultures Elective*                                       |           | 3         |
| Philosophy/Religion Elective*                                      |           | 3         |
| Science Elective*  |           | 3         |
| Humanistic Studies Elective*                                       |           | 3         |
| Academic Elective  |           | 3         |
| <b>Architectural Design Major Requirements</b>                     |           |           |
| Integrated 3D Design   | AD 200    | 3         |
| Methods  | AD 201    | 3         |
| Structures   | AD 205    | 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   |           | 12        |
| <b>Total for the Architectural Design Major:</b>                   |           | <b>90</b> |

*\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.*

**MINOR IN ARCHITECTURAL DESIGN** see page 23.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ARCHITECTURAL DESIGN)** see page 22 for a description of the Studio and Humanistic Studies major.

## 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 ceramics medium in all its forms with a focus on experimentation and exploration. The ceramics curriculum supports the development of technical skills within a framework of innovation and interdisciplinary thinking. Students are involved with the traditions and contemporary trends in the ceramic medium and actively engaged in critical inquiry. Immersed in this rich intellectual environment, students understand themselves within the landscape of contemporary art and culture and through the study and research of ceramics, they learn and explore its incredibly varied role in fine and applied arts, industry and design. The development of confidence in one's own ideas is stressed as the critical motive that drives the means and methods of making meaningful work. Students bring their strong personal convictions to class to learn from each other and the College's resident and visiting artists.

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

| Course Title                                | Course #      | Credits   |
|---|---------------|-----------|
| <b>Liberal Arts Requirements</b>            |               |           |
| Ways of Seeing                              | AH 205        | 3         |
| Modern Craft: Western Ceramics              | AH 363        | 3         |
| Art History Elective                        | AH            | 3         |
| Art History Elective                        | AH            | 3         |
| History/Politics Elective*                  |               | 3         |
| Literature/Creative Writing Elective*       |               | 3         |
| Societies/Cultures Elective*                |               | 3         |
| Philosophy/Religion Elective*               |               | 3         |
| Science Elective*                           |               | 3         |
| Humanistic Studies Elective*                |               | 3         |
| Academic Elective                           |               | 3         |
| Academic Elective                           |               | 3         |
| <b>Ceramics Major Requirements</b>          |               |           |
| Introduction to Ceramics: Hand-Built Form   | CE 200        | 3         |
| Introduction to Ceramics: Wheel-Thrown Form | CE 201        | 3         |
| <b>Choose one course from the following</b> |               |           |
| Introduction to Fiber                       | FB 200        | 3         |
| Introduction to Sculpture                   | IS 200        | 3         |
| Introduction to Wood                        | IS 202        | 3         |
| <b>Choose 3 credits from the following</b>  |               |           |
| Glaze Workshop                              | CE 206        | 1.5       |
| Kiln Workshop                               | CE 207        | 1.5       |
| Raw Materials Workshop                      | CE 208        | 1.5       |
| On the Surface                              | CE 333        | 3         |
| Cast Ceramics                               | CE 324        | 3         |
| Ceramics Thesis & Seminar I                 | CE 400        | 6         |
| Ceramics Thesis & Seminar II                | CE 401        | 6         |
| Junior Seminar                              | SS 300        | 3         |
| Ceramics Studio Electives                   | CE            | 9         |
| 3D Electives                                | CE, FB, or IS | 9         |
| Studio Electives                            |               | 6         |
| <b>Total for the Ceramics Major:</b>        |               | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN CERAMICS** see page 25.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (CERAMICS)** see page 22 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. 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 and general fine arts departments.

**REQUIREMENTS FOR THE B.F.A. WITH A MAJOR IN DRAWING**

| Course Title                                 | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>             |          |           |
| Ways of Seeing                               | AH 205   | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| History/Politics Elective*                   |          | 3         |
| Literature/Creative Writing Elective*        |          | 3         |
| Societies/Cultures Elective*                 |          | 3         |
| Philosophy/Religion Elective*                |          | 3         |
| Science Elective*                            |          | 3         |
| Humanistic Studies Elective*                 |          | 3         |
| Academic Elective                            |          | 3         |
| Academic Elective                            |          | 3         |
| <b>Drawing Major Requirements</b>            |          |           |
| Introduction to Drawing                      | DR 220   | 3         |
| Life Drawing                                 | DR 252   | 6         |
| Studio Drawing                               | DR 298   | 6         |
| Junior Independent Drawing                   | DR 320   | 3         |
| Senior Thesis I                              | FA 498   | 6         |
| Senior Thesis II                             | FA 499   | 6         |
| Professional Practices for the Visual Artist | PD 455   | 3         |
| Drawing Electives                            | DR       | 6         |
| Painting Electives                           | PT       | 6         |
| Printmaking Elective                         | PR       | 3         |
| Studio Electives                             |          | 6         |
| <b>Total for the Drawing Major:</b>          |          | <b>90</b> |

*\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.*

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (DRAWING)** see page 22 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. Incoming students of all interests and backgrounds may apply to be a part of the FYF program in ESJ. The FYF program is NOT REQUIRED to complete the ESJ major. First Year Experience courses for First Year Fellows satisfy requirements in FYE (not the ESJ major). Any Liberal Arts course taken as a companion course, e.g. first year writing or science, may count toward Liberal Arts requirements.

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

| Course Title  | Course #    | Credits   |
|---|-------------|-----------|
| <b>Liberal Arts Requirements</b>                              |             |           |
| Ways of Seeing  | AH 205      | 3         |
| Non-Western Art History Elective                              | AH          | 3         |
| Art History Elective  | AH          | 3         |
| Art History Elective  | AH          | 3         |
| History/Politics Elective*                                    |             | 3         |
| Literature/Creative Writing Elective*                         |             | 3         |
| Societies/Cultures Elective*                                  |             | 3         |
| Philosophy/Religion Elective*                                 |             | 3         |
| Science Elective*   |             | 3         |
| Humanistic Studies Elective*                                  |             | 3         |
| Academic Elective   |             | 3         |
| Academic Elective   |             | 3         |
| <b>Ecosystems, Society &amp; Justice Major Requirements</b>   |             |           |
| 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  |             | 39        |
| <b>Total for the Ecosystems, Society &amp; Justice Major:</b> |             | <b>90</b> |

*\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.*

†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

Textile structure is expressive and physical. The connections between surface, form, material and meaning create a rich terrain to explore. Students in Fiber create work that involves installations, performance, video, construction and other cross-disciplinary approaches that move between 2D and 3D thinking. Coursework introduces the ancient alongside inventive, innovative, and improvised approaches. A range of textile processes including approaches to color, structure, and materiality constitute the curriculum.

Fiber is inherently cross-disciplinary. The Fiber department is active with students from across the school sharing studios, tools, labs and ideas to investigate meaning through making.

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

| Course Title                                | Course #      | Credits   |
|---|---------------|-----------|
| <b>Liberal Arts Requirements</b>            |               |           |
| Ways of Seeing                              | AH 205        | 3         |
| Art History Elective                        | AH            | 3         |
| Art History Elective                        | AH            | 3         |
| Art History Elective                        | AH            | 3         |
| Literature/Creative Writing Elective*       |               | 3         |
| Societies/Cultures Elective*                |               | 3         |
| Philosophy/Religion Elective*               |               | 3         |
| Science Elective*                           |               | 3         |
| Humanistic Studies Elective*                |               | 3         |
| Academic Elective                           |               | 3         |
| Academic Elective                           |               | 3         |
| <b>Fiber Major Requirements</b>             |               |           |
| Introduction to Fiber                       | FB 200        | 3         |
| <b>Choose one course from the following</b> |               |           |
| Introduction to Ceramics                    | CE 200        | 3         |
| Digital Fab: The Pliable Plane              | FB 361        | 3         |
| Introduction to Sculpture                   | IS 200        | 3         |
| Introduction to Wood                        | IS 202        | 3         |
| <b>Choose one course from the following</b> |               |           |
| Material Construction                       | FB 227        | 3         |
| Woven Imagery                               | FB 238        | 3         |
| Weaving: Cover and Pattern                  | FB 254        | 3         |
| Woven Pixels: Image + Form                  | FB 351        | 3         |
| <b>Choose one course from the following</b> |               |           |
| Surface Resist Dyeing: Design               | FB 234        | 3         |
| Silkscreening on Fabric                     | FB 331        | 3         |
| Senior Fiber Independent I                  | FB 400        | 6         |
| Senior Fiber Independent II                 | FB 401        | 6         |
| Junior Seminar                              | SS 300        | 3         |
| Fiber Studio Electives                      | FB            | 9         |
| 3D Electives                                | CE, FB, or IS | 9         |
| Studio Electives                            |               | 9         |
| <b>Total for the Fiber Major:</b>           |               | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

MINOR IN EXPERIMENTAL FASHION see page 28.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FIBER)** see page 22 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.

Majors are required to take courses in Video Art, Documentary Production and Cinematography & Lighting. 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. Cinematography covers the practical aspects of camera and lighting techniques as applied to a variety of genres.

All majors also take Film I and Sound Design. 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 Design explores an array of ways of working with sound, including sound art, music, film and video soundtracks, radio journalism and drama.

All Film and Video majors are required to complete 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, Houpla!, Engel Entertainment, Fox 45 News, Killer Films, Mission Media, The Maryland Film Festival, Dingaling Studios, EdgeWorx, City Lights Productions, Greene Street Films and Brillig Productions.

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

| Course Title                                 | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>             |          |           |
| Ways of Seeing                               | AH 205   | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| History/Politics Elective*                   |          | 3         |
| Literature/Creative Writing Elective*        |          | 3         |
| Societies/Cultures Elective*                 |          | 3         |
| Philosophy/Religion Elective*                |          | 3         |
| Science Elective*                            |          | 3         |
| Humanistic Studies Elective*                 |          | 3         |
| Academic Elective                            |          | 3         |
| Academic Elective                            |          | 3         |
| <b>Film &amp; Video Major Requirements</b>   |          |           |
| Moving Image I                               | FILM 200 | 3         |
| Film I                                       | FILM 210 | 3         |
| Sound Design for the Moving Image            | FILM 250 | 3         |
| Moving Image II                              | FILM 300 | 3         |
| Video Art                                    | FILM 307 | 3         |
| Documentary Production                       | FILM 317 | 3         |
| Cinematography & Lighting                    | FILM 364 | 3         |
| Senior Thesis I                              | FILM 498 | 3         |
| Senior Thesis II                             | FILM 499 | 6         |
| Internship                                   | INT 402  | 3         |
| Film & Video Electives                       | FILM     | 9         |
| Studio Electives                             |          | 12        |
| <b>Total for the Film &amp; Video Major:</b> |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN FILM & VIDEO** see page 29.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (FILM & VIDEO)** see page 22 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   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>             |          |           |
| Ways of Seeing                               | AH 205   | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| History/Politics Elective*                   |          | 3         |
| Literature/Creative Writing Elective*        |          | 3         |
| Societies/Cultures Elective*                 |          | 3         |
| Philosophy/Religion Elective*                |          | 3         |
| Science Elective*                            |          | 3         |
| Humanistic Studies Elective*                 |          | 3         |
| Academic Elective                            |          | 3         |
| Academic Elective                            |          | 3         |
| <b>Game Design Major Requirements</b>        |          |           |
| Game/Play                                    | GMD 225  | 3         |
| Narrative Design                             | GMD 220  | 3         |
| 2D Game Design                               | GMD 230  | 3         |
| <b>Choose two courses from the following</b> |          |           |
| Game Design Special Topics                   | GMD 298  | 3         |
| Internship                                   | INT 402  | 3         |
| Undergraduate Teaching Assistantship         | PD 390   | 3         |
| 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        |
| <b>Total for the Game Design Major:</b>      |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN GAME DESIGN** see page 29.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GAME DESIGN)** see page 22 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 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 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   |
|---|----------|-----------|
| <b>Liberal Arts Requirements</b>              |          |           |
| Ways of Seeing                                | AH 205   | 3         |
| Art History Elective                          | AH       | 3         |
| Art History Elective                          | AH       | 3         |
| Art History Elective                          | AH       | 3         |
| History/Politics Elective*                    |          | 3         |
| Literature/Creative Writing Elective*         |          | 3         |
| Societies/Cultures Elective*                  |          | 3         |
| Philosophy/Religion Elective*                 |          | 3         |
| Science Elective*                             |          | 3         |
| Humanistic Studies Elective*                  |          | 3         |
| Academic Elective                             |          | 3         |
| Academic Elective                             |          | 3         |
| <b>General Fine Arts Major Requirements</b>   |          |           |
| Life Drawing                                  | DR 252   | 3         |
| Studio Drawing                                | DR 298   | 3         |
| Introduction to General Fine Arts             | GFA 220  | 3         |
| GFA Junior Independent                        | GFA 320  | 3         |
| Senior Thesis I                               | FA 498   | 6         |
| Senior Thesis II                              | FA 499   | 6         |
| Professional Practices for the Visual Artist  | PD 455   | 3         |
| Core Studios                                  |          | 21        |
| Studio Electives                              |          | 6         |
| <b>Total for the General Fine Arts Major:</b> |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

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

see page 22 for a description of the Studio and Humanistic Studies major.

## GRAPHIC DESIGN

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

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

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

| Course Title                               | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>           |          |           |
| Ways of Seeing                             | AH 205   | 3         |
| History of Graphic Design                  | AH 341   | 3         |
| Art History Elective                       | AH       | 3         |
| Art History Elective                       | AH       | 3         |
| History/Politics Elective*                 |          | 3         |
| Literature/Creative Writing Elective*      |          | 3         |
| Societies/Cultures Elective*               |          | 3         |
| Philosophy/Religion Elective*              |          | 3         |
| Science Elective*                          |          | 3         |
| Humanistic Studies Elective*               |          | 3         |
| Academic Elective                          |          | 3         |
| Academic Elective                          |          | 3         |
| <b>Graphic Design Major Requirements</b>   |          |           |
| Graphic Design I                           | GD 200   | 3         |
| Typography I                               | GD 201   | 3         |
| Graphic Design II                          | GD 220   | 3         |
| Typography II                              | GD 221   | 3         |
| Graphic Design III                         | GD 300   | 3         |
| Flexible Design Studio                     | GD 301   | 3         |
| Graphic Design IV                          | GD 320   | 3         |
| Typography III                             | GD 321   | 3         |
| PhotoImaging                               | GD 330   | 3         |
| Advanced Design I                          | GD 400   | 3         |
| Senior Seminar                             | GD 402   | 3         |
| Advanced Design II                         | GD 420   | 3         |
| Studio Electives                           |          | 18        |
| <b>Total for the Graphic Design Major:</b> |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN GRAPHIC DESIGN** see page 31.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (GRAPHIC DESIGN)** see page 22 for a description of the Studio and Humanistic Studies major.

## HISTORY OF ART, DESIGN AND VISUAL CULTURE

MICA offers both an undergraduate major in the History of Art, Design and Visual Culture 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 the History of Art, Design and Visual Culture 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 THE HISTORY OF ART, DESIGN AND VISUAL CULTURE

| Course Title  | Course #              | Credits   |
|---|-----------------------|-----------|
| <b>Liberal Arts Requirements</b>                                      |                       |           |
| Ways of Seeing  | AH 205                | 3         |
| History/Politics Elective*  | AH                    | 3         |
| Literature/Creative Writing Elective*                                 |                       | 3         |
| Societies/Cultures Elective*  |                       | 3         |
| Philosophy/Religion Elective*   |                       | 3         |
| Science Elective*   |                       | 3         |
| Humanistic Studies Elective*  |                       | 3         |
| Academic Elective   |                       | 3         |
| Academic Elective   |                       | 3         |
| <b>History of Art, Design and Visual Culture Major Requirements</b>   |                       |           |
| Renaissance through 1855  | AH 200                | 3         |
| Arts: Near East, Egypt, Europe  | AH 202                | 3         |
| <b>Choose one course from the following</b>                           |                       |           |
| Introduction to Art Criticism   | AH 306                | 3         |
| Art History and Its Methods   | AH 345-TH             | 3         |
| World Arts Electives (Asian, African, New World, Oceanic)             | AH                    | 6         |
| Art History Elective I  | AH                    | 3         |
| Art History Elective II (400-level)                                   | AH                    | 3         |
| Art History Elective III (400-level)                                  | AH                    | 3         |
| Art History Senior Thesis I   | AH 498                | 3         |
| Art History Senior Thesis II  | AH 499                | 3         |
| <b>Choose one course from the following</b>                           |                       |           |
| Life Drawing  | DR 252                | 3         |
| Studio Drawing  | DR 298                | 3         |
| 3D Elective   | CE, FB, or IS         | 3         |
| Digital Arts Elective   | AD, AN, GD, IA, or IL | 3         |
| Photography Elective  | PH                    | 3         |
| Studio Electives  |                       | 21        |
| <b>Total for the History of Art, Design and Visual Culture Major:</b> |                       | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY** see page 24 for a description of the minor in Art History.

## 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.

Historically, the language of Illustration is symbolic and narrative, rooted in the traditional codes of Western Art, but is constantly affected by diverse contemporary and non-Western ideas and aesthetics. The work of illustration is highly collaborative, students are taught to communicate with other creative professionals and manufacturers within specific timeframes.

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 pre production (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. 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. Senior thesis gives students an opportunity to create their own project based on their intended field of work. Students further identify their strengths and personalize their coursework through a variety of electives in the department.

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

| Course Title                             | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>         |          |           |
| Ways of Seeing                           | AH 205   | 3         |
| Art History Elective                     | AH       | 3         |
| Art History Elective                     | AH       | 3         |
| Art History Elective                     | AH       | 3         |
| History/Politics Elective*               |          | 3         |
| Literature/Creative Writing Elective*    |          | 3         |
| Societies/Cultures Elective*             |          | 3         |
| Philosophy/Religion Elective*            |          | 3         |
| Science Elective*                        |          | 3         |
| Humanistic Studies Elective*             |          | 3         |
| Academic Elective                        |          | 3         |
| Academic Elective                        |          | 3         |
| <b>Illustration Major Requirements</b>   |          |           |
| Life Drawing                             | DR 252   | 3         |
| Studio Drawing                           | DR 298   | 3         |
| Sophomore Illustration I                 | IL 200   | 3         |
| Sophomore Illustration II                | IL 201   | 3         |
| Junior Illustration I                    | IL 340   | 3         |
| Junior Illustration II                   | IL 341   | 3         |
| Senior Illustration I                    | IL 400   | 3         |
| Senior Illustration II                   | IL 401   | 3         |
| Professional Development                 | IL 405   | 3         |
| Illustration Electives                   | IL       | 12        |
| Studio Electives                         |          | 15        |
| <b>Total for the Illustration Major:</b> |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN ILLUSTRATION** see page 32.

**MINOR IN SEQUENTIAL ART** see page 35.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (ILLUSTRATION)** see page 22 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.

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

| Course Title                                 | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>             |          |           |
| Ways of Seeing                               | AH 205   | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| History/Politics Elective*                   |          | 3         |
| Literature/Creative Writing Elective*        |          | 3         |
| Societies/Cultures Elective*                 |          | 3         |
| Philosophy/Religion Elective*                |          | 3         |
| Science Elective*                            |          | 3         |
| Humanistic Studies Elective*                 |          | 3         |
| Academic Elective                            |          | 3         |
| Academic Elective                            |          | 3         |
| <b>Interactive Arts Major Requirements</b>   |          |           |
| <b>Choose one of the following:</b>          |          |           |
| Creative Coding                              | IA 215   | 3         |
| Introduction to Sound                        | IA 202   | 3         |
| Robotic Arts Introduction                    | IA 277   | 3         |
| <b>Choose one of the following:</b>          |          |           |
| Interaction as Art                           | IA 210   | 3         |
| Sound Art                                    | IA 230   | 3         |
| <b>Choose one of the following:</b>          |          |           |
| Immersive/Interactive Studio                 | IA 340   | 3         |
| Remix as Performance                         | IA 390   | 3         |
| Digital Fab, Circuits, Craft                 | IA 351   | 3         |
| <b>Choose one of the following:</b>          |          |           |
| 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         |
| <b>Total for the Interactive Arts Major:</b> |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN INTERACTIVE ARTS** see page 32.

**MINOR IN SOUND ART** see page 36.

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

see page 22 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 digital fabrication studios. New classrooms, a renovated metal shop with upgraded ventilation and a new glass kiln add to the already well- equipped facilities, which include up-to-date computers and software and dedicated areas for work in plaster, wood and a metal foundry.

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

| Course Title  | Course #       | Credits   |
|---|----------------|-----------|
| <b>Liberal Arts Requirements</b>                        |                |           |
| Ways of Seeing  | AH 205         | 3         |
| Art History Elective                                    | AH             | 3         |
| Art History Elective                                    | AH             | 3         |
| Art History Elective                                    | AH             | 3         |
| History/Politics Elective*                              |                | 3         |
| Literature/Creative Writing Elective*                   |                | 3         |
| Societies/Cultures Elective*                            |                | 3         |
| Philosophy/Religion Elective*                           |                | 3         |
| Science Elective*                                       |                | 3         |
| Humanistic Studies Elective*                            |                | 3         |
| Academic Elective                                       |                | 3         |
| Academic Elective                                       |                | 3         |
| <b>Interdisciplinary Sculpture Major Requirements</b>   |                |           |
| Drawing for Thinking & Making                           | DR 240         | 3         |
| Introduction to Sculpture                               | IS 200         | 3         |
| <b>Complete 9 credits of the following</b>              |                |           |
| Introduction to 3D Computer Animation                   | AN 203         | 3         |
| Introduction to Ceramics                                | CE 200         | 3         |
| Introduction to Fiber                                   | FB 200         | 3         |
| Introduction to Wood                                    | IS 202         | 3         |
| Introduction to Newer Genres                            | IS 266         | 3         |
| Introduction to Figure Sculpture                        | IS 272         | 3         |
| Introduction to Digital Fabrication                     | IS 320         | 3         |
| Moving Image I  | FILM 200       | 3         |
| 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         |
| <b>Total for the Interdisciplinary Sculpture Major:</b> |                | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (INTERDISCIPLINARY SCULPTURE)** see page 22 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, 3D and 4D) 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. Non-painting majors also will find a variety of courses that aid in their pursuit of personal expression.

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

The Personal Directions course 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 and general fine arts. During their junior and senior years ,some qualified students work in loft-style independent studio spaces assigned by the department on a competitive basis.

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

| Course Title                                 | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>             |          |           |
| Ways of Seeing                               | AH 205   | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| Art History Elective                         | AH       | 3         |
| History/Politics Elective*                   |          | 3         |
| Literature/Creative Writing Elective*        |          | 3         |
| Societies/Cultures Elective*                 |          | 3         |
| Philosophy/Religion Elective*                |          | 3         |
| Science Elective*                            |          | 3         |
| Humanistic Studies Elective*                 |          | 3         |
| Academic Elective                            |          | 3         |
| Academic Elective                            |          | 3         |
| <b>Painting Major Requirements</b>           |          |           |
| 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        |
| <b>Total for the Painting Major:</b>         |          | <b>90</b> |

*\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.*

**MINOR IN PAINTING** see page 32.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PAINTING)** see page 22 for a description of the Studio and Humanistic Studies major.

## PHOTOGRAPHY

Recognizing that the photograph is an important tool in contemporary art, the Photography Department at MICA is committed to providing an educational experience that cultivates informed and engaged practitioners. Majors are exposed to the full range of photographic practice utilizing state-of-the-art imaging technology alongside a wide range of camera formats to explore the nuance of black & white darkroom processes, archival inkjet printing, experimentation with nontraditional and historic processes, and industry-standard studio lighting. A wide variety of courses broaden student aesthetic understanding and technical skills, preparing for careers and artistic practices in photography.

A sequence of upper-division courses guide students through skill-building and explore the wide range of possibilities in photography. The required seminar, Contemporary Directions, surveys the spectrum of photo-based media during the last fifty years. Professional Strategies introduces a variety of careers and approaches for building a sustainable life in the arts. A required internship in a photography-related area solidifies theory into practice. Recent internships have engaged students with real-world experience in the studios of professional photographers, museums, newspapers, magazines, galleries and medical institutions.

In addition to four open studio electives from any discipline, majors are required to take four advanced photography electives. These regularly scheduled classes — which include courses such as Advanced Digital Printing, Photographic Book, Environmentally Engaged Photography, and Alternative Processes — all focus on the technical and conceptual aspects of photography. Students work with their advisors to plan a suite of electives that best meets their needs and future goals.

In Junior Seminar, students research and pursue a personal body of photographic work. This course further prepares the student for the two-semester Senior Thesis. Both courses emphasize individualized creative practice and consider modes of connection with a target audience. The capstone experience of the senior year is ArtWalk, a college-wide exhibition by the graduating students.

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

| Course Title                               | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>           |          |           |
| Ways of Seeing                             | AH 205   | 3         |
| History of Photography                     | AH 332   | 3         |
| Art History Elective                       | AH       | 3         |
| Art History Elective                       | AH       | 3         |
| History/Politics Elective*                 |          | 3         |
| Literature/Creative Writing Elective*      |          | 3         |
| Societies/Cultures Elective*               |          | 3         |
| Philosophy/Religion Elective*              |          | 3         |
| Science Elective*                          |          | 3         |
| Humanistic Studies Elective*               |          | 3         |
| Academic Elective                          |          | 3         |
| Academic Elective                          |          | 3         |
| <b>Photography Major Requirements</b>      |          |           |
| Silver & Ink: Intro to Photography         | PH 201   | 3         |
| Black & White II: Reimagining the Darkroom | PH 332   | 3         |
| Digital II: Materials and Methods          | PH 363   | 3         |
| Studio & Location Lighting                 | PH 335   | 3         |
| Contemporary Directions                    | PH 345   | 3         |
| Professional Strategies in Photography     | PH 371   | 3         |
| Junior Seminar                             | PH 390   | 3         |
| Senior Thesis                              | PH 490   | 6         |
| Internship                                 | INT 402  | 3         |
| Photography Electives                      | PH       | 12        |
| Studio Electives                           |          | 12        |
| <b>Total for the Photography Major:</b>    |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN PHOTOGRAPHY** see page 33.

**MINOR IN BOOK ARTS** see page 24.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PHOTOGRAPHY)** see page 22 for a description of the Studio and Humanistic Studies major.

## PRINTMAKING

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

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

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

| Course Title   | Course # | Credits   |
|--|----------|-----------|
| <b>Liberal Arts Requirements</b>                     |          |           |
| Ways of Seeing                                       | AH 205   | 3         |
| Art History Elective                                 | AH       | 3         |
| Art History Elective                                 | AH       | 3         |
| Art History Elective                                 | AH       | 3         |
| History/Politics Elective*                           |          | 3         |
| Literature/Creative Writing Elective*                |          | 3         |
| Societies/Cultures Elective*                         |          | 3         |
| Philosophy/Religion Elective*                        |          | 3         |
| Science Elective*                                    |          | 3         |
| Humanistic Studies Elective*                         |          | 3         |
| Academic Elective                                    |          | 3         |
| Academic Elective                                    |          | 3         |
| <b>Printmaking Major Requirements</b>                |          |           |
| <b>Choose one course from the following</b>          |          |           |
| Life Drawing   | DR 252   | 3         |
| Studio Drawing                                       | DR 298   | 3         |
| <b>Choose one course from the following</b>          |          |           |
| 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        |
| <b>Total for the Printmaking Major:</b>              |          | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN BOOK ARTS** see page 24.

**MINOR IN PRINTMAKING** see page 33.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRINTMAKING)** see page 22 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 ground-breaking 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 Armour and Key Tech.

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

| Course Title  | Course #       | Credits   |
|---|----------------|-----------|
| <b>Liberal Arts Requirements</b>                                  |                |           |
| Ways of Seeing  | AH 205         | 3         |
| History of Modern Design  | AH 358         | 3         |
| Art History Elective  | AH             | 3         |
| Art History Elective  | AH             | 3         |
| History/Politics Elective*  |                | 3         |
| Literature/Creative Writing Elective*                             |                | 3         |
| Societies/Cultures Elective*                                      |                | 3         |
| Philosophy/Religion Elective*                                     |                | 3         |
| Science Elective*   |                | 3         |
| Humanistic Studies Elective*                                      |                | 3         |
| Academic Elective   |                | 3         |
| Academic Elective   |                | 3         |
| <b>Product Design Major Requirements</b>                          |                |           |
| Design Studio Fundamentals  | PRD 201        | 3         |
| Design Studio: Materials and Production                           | PRD 202        | 3         |
| Material Matters  | PRD 211        | 3         |
| Universal Design  | PRD 212        | 3         |
| Design Ethics and Sustainability or Design for a Circular Economy | PRD 222 or 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        |
| <b>Total for the Product Design Major:</b>                        |                | <b>90</b> |

\*Within these categories, at least one course must be designated DEIG; two must be a 300 level course; and one must be a 400 level course.

**MINOR IN PRODUCT DESIGN** see page 34.

**B.F.A. IN STUDIO AND HUMANISTIC STUDIES (PRODUCT DESIGN)** see page 22 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)
- BFA in Studio and Humanistic Studies (Architectural Design)
- B.F.A. in Studio and Humanistic Studies (Ceramics)
- B.F.A. in Studio and Humanistic Studies (Drawing)
- B.F.A. in Studio and Humanistic Studies (Fiber)
- B.F.A. in Studio and Humanistic Studies (Film & Video)
- B.F.A. in Studio and Humanistic Studies (Game Design)
- B.F.A. in Studio and Humanistic Studies (General Fine Arts)
- B.F.A. in Studio and Humanistic Studies (Graphic Design)
- B.F.A. in Studio and Humanistic Studies (Illustration)
- B.F.A. in Studio and Humanistic Studies (Interactive Arts)
- B.F.A. in Studio and Humanistic Studies (Interdisciplinary Sculpture)
- B.F.A. in Studio and Humanistic Studies (Painting)
- B.F.A. in Studio and Humanistic Studies (Photography)
- B.F.A. in Studio and Humanistic Studies (Printmaking)
- B.F.A. in Studio and Humanistic Studies (Product Design)

HUMANISTIC STUDIES MAJOR DEGREE REQUIREMENTS

| Course Title  | Course # | Credits |
|---|----------|---------|
| Sophomore Humanistic Studies Seminar  | HMST 220 | 3       |
| Senior Thesis I   | HMST 480 | 3       |
| Senior Thesis II  | HMST 490 | 3       |
| Academic Electives*   |          | 6       |
| Humanistic Studies Electives**  |          | 21      |
| <b>A total of 126 credits is required to graduate with a degree in Studio and Humanistic Studies.</b> |          |         |

\*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.

## 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 are 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         |
| <b>Choose one of the following courses</b>     |          |           |
| Animation Pre-Production                       | AN 245   | 3         |
| Storyboarding for Animation                    | AN 260   | 3         |
| <b>Choose one of the following electives*</b>  |          |           |
| Introduction to 3D Computer Animation          | AN 203   | 3         |
| Stop-Motion Animation                          | AN 225   | 3         |
| <b>Choose one course from the Project Menu</b> |          | 3         |
| <b>Total for the Animation Minor:</b>          |          | <b>15</b> |

*\*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 prerequisites 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         |
| <b>Total for the Architectural Design Minor:</b> |          | <b>15</b> |

*\*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— Modernisms and Ways of Seeing—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   |
|---|----------|-----------|
| Modernisms                              | AH 101   | 3         |
| Ways of Seeing                          | AH 205   | 3         |
| Art History Electives*                  |          | 18        |
| <b>Total for the Art History Minor:</b> |          | <b>24</b> |

## 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 Broad­sides     | PR 354 or PR 205 | 3         |
| <b>Choose three courses from the following</b> |                  |           |
| History of Prints                              | AH 326           | 3         |
| History of Photography                         | AH 332           | 3         |
| History of Graphic Design                      | AH 341           | 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                   | CWRT 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 340           | 3         |
| <b>Total for the Book Arts Minor:</b>          |                  | <b>15</b> |



## 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         |
| <b>Choose a total of 3 credits from the following</b> |          |           |
| Ceramics: Glaze Workshop                              | CE 206   | 1.5       |
| Raw Materials Workshop                                | CE 206C  | 1.5       |
| Ceramics: Kiln Workshop                               | CE 207   | 1.5       |
| One the Surface                                       | CE 333   | 3         |
| Ceramics Electives                                    |          | 6         |
| <b>Total for the Ceramics Minor:</b>                  |          | <b>15</b> |

## 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   |
|--|----------|-----------|
| Intro to Business & Entrepreneurship for Artists & Designers | ENTR 201 | 3         |
| Mapping your Practice: Entrepreneurial Mindset               | ENTR 300 | 3         |
| Internship   | INT 402  | 3         |
| Entrepreneurship Studio                                      | ENTR 400 | 3         |
| Entrepreneurship Elective                                    |          | 3         |
| <b>Total for the Creative Entrepreneurship Minor:</b>        |          | <b>15</b> |

## 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 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         |
| <b>Choose two courses from the following as electives</b> |                |           |
| American Mural Traditions                                 | AH 305         | 3         |
| Introduction to Art Criticism                             | AH 306         | 3         |
| Contemporary Art/Global Context                           | AH 364         | 3         |
| Problems in Contemporary Art                              | AH 370         | 3         |
| Introduction to Curatorial Studies                        | AH 388         | 3         |
| Topics in Curatorial Studies                              | AH 391         | 3         |
| Archive/Gallery/Museum Prac.                              | AH 395         | 3         |
| Aspects of Contemporary Art                               | AH 412         | 3         |
| The World on Show   | AH 475         | 3         |
| Practicum I   | CP 5650        | 6         |
| Practicum II  | CP 5750        | 6         |
| 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         |
| Archival Activism   | GLA 5810       | 3         |
| Arch & Soc Hist of Baltimore                              | HIST 251 - IH2 | 3         |
| Museums, Nature and Power                                 | HIST 415       | 3         |
| Research & Engagement Ethics                              | HMST 335-TH    | 3         |
| Interaction as Art  | IA 210         | 3         |
| Interactive Spaces  | IA 255         | 3         |
| Collaborative Partnership                                 | IS 322         | 3         |
| Conversations as Muse                                     | IS 326         | 3         |
| Contemporary Critical Studies                             | LIT 354        | 3         |
| Censored! Art of Suppression                              | MCLT 271       | 3         |
| Theories of Material Practice                             | MCLT 357       | 3         |
| Expanding the Archive                                     | PH 350         | 3         |
| Material, Technique, and Conservation                     | PT 343         | 3         |
| Practice-Based Studio                                     | SD 350         | 3         |
| Intercultural Communication                               | SSCI 315       | 3         |
| Creativity and Community                                  | SSCI 321       | 3         |
| Activism and Social Theory                                | SSCI 345       | 3         |
| Urban Theory  | SSCI 376       | 3         |
| <b>Total for the Curatorial Studies Minor:</b>            |                | <b>15</b> |

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

## DRAWING MINOR

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   |
|--|----------|-----------|
| <b>Observational / Perceptual / Figurative</b> |          |           |
| Introduction to Drawing                        | DR 220   | 3         |
| Life Drawing                                   | DR 252   | 3         |
| Junior Independent Drawing                     | DR 320   | 3         |
| <b>Choose one of the following</b>             |          |           |
| 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         |
| <b>Choose one of the following</b>             |          |           |
| 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         |
| <b>2D to 3D / Experimental</b>                 |          |           |
| Introduction to Drawing                        | DR 220   | 3         |
| Junior Independent Drawing                     | DR 320   | 3         |
| <b>Choose one of the following</b>             |          |           |
| Studio Drawing: Structural                     | DR 298Y  | 3         |
| Studio Drawing: Illusionism                    | DR 298G  | 3         |
| Drawing for Thinking & Making                  | DR 240   | 3         |
| <b>Choose one of the following</b>             |          |           |
| Experimental Drawing                           | DR 360   | 3         |
| Mind-Body-Draw                                 | DR 345   | 3         |
| Drawing: Surface & Space                       | DR 346   | 3         |
| Sketchbook Intensive                           | IL 313   | 3         |
| <b>Technical / Design Methods</b>              |          |           |
| Introduction to Drawing                        | DR 220   | 3         |
| Junior Independent Drawing                     | DR 320   | 3         |
| <b>Choose one of the following</b>             |          |           |
| Studio Drawing: Inside/Outside                 | DR 298P  | 3         |
| Studio Drawing: Light & Shadow                 | DR 298H  | 3         |
| <b>Choose one of the following</b>             |          |           |
| Methods  | AD 201   | 3         |
| Digital Drawing                                | AD 211   | 3         |
| Drawing for Thinking & Making                  | DR 240   | 3         |
| <b>Choose one of the following</b>             |          |           |
| Drawing: Surface & Space                       | DR 346   | 3         |
| Experimental Drawing                           | DR 360   | 3         |
| <b>Discipline Directed</b>                     |          |           |
| 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         |
| <b>Total for the Drawing Minor:</b>            |          | <b>15</b> |

## EXPERIMENTAL FASHION MINOR

The Experimental Fashion Minor welcomes studio art majors who have a strong interest in fashion as a cultural phenomenon and expressive medium. The program balances practice and theory, investigating fashion in a broad cultural context, from production to performance. Research, readings and lectures about fashion history and contemporary issues, as well as critical analysis, are centered in coursework. Students obtain the knowledge and ability to contextualize their own approach to independent fashion design, art and culture. The curriculum supports traditional and experimental skills in garment making ranging from costume to wearable sculpture, with a capstone course that centers creative direction, event planning and branding.

Declaration of the experimental fashion minor is recommended 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 partnering institutions abroad and in the U.S. can supplement the degree plan. Seniors have priority in enrolling for the capstone course Multi Media Event I.

### REQUIREMENTS FOR THE EXPERIMENTAL FASHION MINOR

| Course Title  | Course # | Credits   |
|---|----------|-----------|
| Fashioning Culture – Readdressing Clothing          | FB 316   | 3         |
| Multi-Media Event I                                 | FB 438   | 3         |
| Multi-Media Event II                                | FB 439   | 3         |
| <b><i>Choose one course from the following</i></b>  |          |           |
| Garment Design and Production                       | FB 207   |           |
| Experimental Garment                                | FB 322   |           |
| <b><i>Complete 3 credits from the following</i></b> |          |           |
| Garment Design and Production                       | FB 207   | 3         |
| Digital Garment Patterning                          | FB 210   | 1.5       |
| Millinery Workshop                                  | FB 215   | 1.5       |
| Soft Sculpture and Inflatables                      | FB 220   | 3         |
| Systems Thinking                                    | FB 287   | 3         |
| 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         |
| <b>Total for the Experimental Fashion Minor:</b>    |          | <b>15</b> |

## 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         |
| <b>Total for the Film &amp; Video Minor:</b> |          | <b>15</b> |

## 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         |
| <b>Choose three courses from the following</b> |          |           |
| 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         |
| <b>Total for the Game Design Minor:</b>        |          | <b>15</b> |

## GLOBAL & INTERCULTURAL EXCHANGE MINOR

The Global & Intercultural Exchange minor offers students the opportunity to learn about the cultures and histories of different parts of the world and question and articulate their own positions as artists and designers in an increasingly globalized profession and world.

Students will learn about the impact of colonialism and globalization on the art world. They will learn to trace the economic and political systems that enable the flow of objects and ideas transnationally, and will be able to articulate how their own culture has influenced their identity, world view, and art practice.

Students minoring in Global & Intercultural Exchange will be able to:

- identify linkages, causality, and relationships between historical and cultural forces;
- apply a critical and well-grounded understanding of multiple worldviews, experiences, power structures, the dynamics of cross-cultural exchange, and ethical and cultural positions in relation to contemporary global issues that impact the art and design world;
- demonstrate an understanding of the culture and history of a post-colonial group outside of the historically dominant groups of North America and Western Europe;
- articulate how one's own culture has influenced one's identity, world view, and art practice.

### REQUIREMENTS FOR THE GLOBAL & INTERCULTURAL EXCHANGE MINOR

| Course Title  | Course # | Credits   |
|---|----------|-----------|
| The Global in Art History (normally offered in the spring semester)   | AH 245   | 3         |
| Communicating Across Cultures (normally offered in the fall semester) | SSCI 225 | 3         |
| Liberal Arts Electives (choose three from the approved list below)    |          | 9         |
| <b>Total for the Global &amp; Intercultural Exchange Minor:</b>       |          | <b>15</b> |

#### Approved Electives

AH250: World Arch: Prehistory to 1855  
 AH301: Arts of China  
 AH302: Arts of Japan  
 AH305: American Mural Traditions  
 AH313: Modern/Contemporary Korean Art  
 AH315: Digital Media History & Theory  
 AH319: Art/Arch of Ancient Egypt  
 AH324: History of World Textiles  
 AH327: Oceanic Arts & Cultures  
 AH328: Landscape Architecture History  
 AH340: Islamic Art and Architecture  
 AH360: History of Africana Art  
 AH364: Contemp Art/Global Context  
 AH375: Arts of Native America  
 AH380: Art & Architecture of Mesoamerica  
 AH399: Special Topics in Art History\*  
 AH403: 20th Century Latin American Art  
 AH423: Istanbul: Art and the City  
 AH429: Modern/Contemp. Chinese Art  
 AH439: Visualizing the Ottoman Empire  
 AH449: Modernity, Difference & Power\*  
 AH462: Seeing After Freedom  
 AH464: Contemporary Asia through Postcolonial  
 AH469: Archaeology & Social Justice  
 AH475: The World on Show  
 AH477 Geometric Abstraction Americas  
 ESJ 310 Intersectional/Environmental  
 HST 246 Apocalypse in Hlstory and Literature  
 HMST 220 On Being Human  
 HMST 346 Introduction to Critical Muslim Studies

IHST 200 Ancient Cultures  
 IHST 203 Early History of Western Religions  
 IHST 209 Arab and Muslim Intellectual History  
 IHST 210 Mapping Empire 1500 - 1800  
 IHST 212 Before 1492 World Systems  
 IHST 228 Greeks and Persians  
 IHST 238 Mythology  
 IHST 248 Chinese Intellectual History  
 IHST 249 Utopia in Literature and History  
 IHST 265 Political Violence and Modernity  
 IHST 278 Revolutions  
 IHST 282 Voices: Women of the World  
 IHST 291 History of the Idea of Race  
 LIT 214 Literature of Empire  
 LIT 285 Modern Folklore  
 LIT 421 Women Writers of the Global South  
 NSCI 201 Reading Climate  
 NSCI 211 Fathoming Water  
 PHIL 329 Deep Ecology  
 RELG 270 History of Buddhism  
 RELG 396 Religion and American Consumerism  
 SSCI 223 Introduction to Cultural Anthropology  
 SSCI 251 Ethnographies of Neoliberalism  
 SSCI 275 Native American Studies  
 SSCI 323 Globalization and its Discontents

\*May count toward the GIE minor if the course theme for that semester fits the program learning outcomes. Student must get permission from the AH Chair.

*Note: Course offerings change from semester to semester.  
 Not all courses are offered each semester.*

## 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         |
| <b>Total for the Graphic Design Minor:</b> |          | <b>18</b> |

## 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. Successfully complete 15 credits of study in the minor field. Minor field courses are those courses identified by Humanistic Studies department faculty and approved by the department chair as satisfying the minor requirements for each of the five minor fields listed above. Each field has 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   |
|--|----------|-----------|
| Humanistic Studies Electives*                        |          | 15        |
| <b>Total Humanistic Studies Minor Field Credits:</b> |          | <b>15</b> |

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

### ADDITIONAL PROVISIONS OF THE HUMANISTIC STUDIES MINOR

1. Transfer students must declare their intention to pursue a Humanistic Studies minor within the first four weeks of their first semester in attendance at MICA. Admission to the Humanistic Studies minors program for transfers is granted by the department chair on a case-by-case basis.
2. Registration for any course to be used to fulfill minor requirements must have the prior approval of the department chair.
3. The department must approve the satisfaction of all minor requirements before the minor is awarded. This includes successful completion of the minor thesis.

## ILLUSTRATION MINOR

The Illustration Minor may benefit students majoring in drawing, animation, general fine arts, graphic design, painting, photography, printmaking and sculptural studies. All illustration minors must complete 15 credits in the department, including Sophomore Illustration I and II. All illustration minors are welcome to take any illustration electives within the department to complete the program requirements.

### 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         |
| <b>Total for the Illustration Minor:</b> |          | <b>15</b> |

## 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

| Course Title                                 | Course # | Credits   |
|--|----------|-----------|
| Interactive Arts Electives                   |          | 15        |
| <b>Total for the Interactive Arts Minor:</b> |          | <b>15</b> |

## 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         |
| <b>Total for the Painting Minor:</b> |          | <b>15</b> |



## 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         |
| <b>Choose one course from the following</b> |          |           |
| Black & White II: Reimagining the Darkroom  | PH 332   | 3         |
| Digital II: Materials and Methods           | PH 363   | 3         |
| Photography Studio Electives                | PH       | 9         |
| <b>Total for the Photography Minor:</b>     |          | <b>15</b> |

\*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         |
| <b>Total for the Printmaking Minor:</b> |          | <b>15</b> |

## 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         |
| <b>Total for the Product Design Minor:</b> |          | <b>15</b> |

**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 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 Art 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, José Villarrubia (Illustration Department).

### REQUIREMENTS FOR THE SEQUENTIAL ART MINOR

| Course Title                                   | Course # | Credits   |
|--|----------|-----------|
| Sequential Art                                 | IL 272   | 3         |
| Advanced Sequential Art                        | IL 372   | 3         |
| <b>Choose three courses from the following</b> |          |           |
| Animation Pre-Production                       | AN 245   | 3         |
| 2D Character Animation                         | AN 364   | 3         |
| Reading/Writing Graphic Narratives             | CWRT 410 | 3         |
| Narrative Filmmaking I                         | FILM 237 | 3         |
| Narrative Filmmaking II                        | FILM 337 | 3         |
| The Art of Sci-Fi Production                   | GFA 324  | 3         |
| Moving Pictures                                | GFA 332  | 3         |
| Themes and Narratives                          | GFA 340  | 3         |
| Typography I                                   | GD 201   | 3         |
| Typography II                                  | GD 221   | 3         |
| Motion Graphics                                | GD 368   | 3         |
| Generative Typography                          | GD 405   | 3         |
| Studio Remix: Narrative Color (Digital)        | IL 203H  | 3         |
| Studio Remix: Storyboards                      | IL 203L  | 3         |
| Character Design                               | IL 228   | 3         |
| Narratives: Words and Pictures                 | IL 230   | 3         |
| Digital Illustration                           | IL 238   | 3         |
| Handletters                                    | IL 254   | 3         |
| Book Illustration                              | IL 266   | 3         |
| Advanced Character Design                      | IL 328   | 3         |
| Advanced Digital Illustration                  | IL 338   | 3         |
| Advanced Book Illustration                     | IL 366   | 3         |
| Narrative Strategies                           | PH 375   | 3         |
| Storytelling and Mythmaking                    | PT 310   | 3         |
| Personal Narrative                             | PT 372   | 3         |
| <b>Total for the Sequential Art Minor:</b>     |          | <b>15</b> |

## 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](http://sound.mica.edu) to learn more about the program and about upcoming performances, workshops and lectures by three leading artists in the field of electronic music and sound art.

### REQUIREMENTS FOR THE SOUND ART MINOR

| Course Title                                  | Course # | Credits   |
|---|----------|-----------|
| Introduction to Sound                         | IA 202   | 3         |
| <b>Choose four courses from the following</b> |          |           |
| 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         |
| <b>Total for the Sound Art Minor:</b>         |          | <b>15</b> |

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

Students may choose three electives (9 credits) to complete the minor. Courses that confer credit toward the minor will initially be approved by Liberal Arts department chairs in consultation with the Associate Dean. During AY 2023, a group of Liberal Arts faculty will create a list of courses, based on learning outcomes and/or syllabus review that demonstrates alignment with program learning outcomes, that confer elective credit toward the minor. Upon completion, the list of approved electives for Unmaking Racism will be made available to students.



# **Art Education Program/ Five-Year, Dual-Degree**

# Art Education Program/ Five-Year, Dual-Degree

## **B.F.A. AND MASTER OF ARTS IN TEACHING (B.F.A./M.A.T.)**

The B.F.A./M.A.T. is a five-year dual-degree program designed to help students make the transition from artist to artist-teacher, one who can construct opportunities for others to make art and engage with it in meaningful ways.

The B.F.A./M.A.T. program, housed in the Center for Art Education, is a Maryland State Approved Program for art teacher certification in grades pre-K–12. All students take national teacher exams (Praxis exams) as part of the program; passing scores, as set by the state of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states, which allows for easy transfer of certification. Students with specific destinations in mind should check to see what requirements from other states they might need to consider. In addition to studio, art education, art history/criticism and internship courses, six credits in the teaching of reading are integrated into the program.

### **CURRICULUM**

The program is designed to have a high level of interaction with peers as well as students in preschool through grade 12. Introductory courses set the stage for thinking about the role of art education in the schools and in the development of children and adolescents. Subsequent coursework focuses on the development of teaching strategies and professional knowledge and skills. Two internships precede full-time student teaching in pre-K–12 settings. Professional knowledge, dispositions, behaviors and skills build over time as students move from observing and assisting to micro-teaching in teams, gradually assuming the full role of the teacher.

In addition to art education coursework, a graduate-level studio thesis exhibition is required. During the final phase of the program students complete job applications, develop interviewing skills and assemble professional portfolios. The culminating event of the program is the Student Teacher Showcase, where accomplishments are evaluated by a visiting critic and presented to peers, family and friends.

Planning ahead is a major key to successfully combining a studio major, academic requirements, art education courses and any areas of interest, such as technology or art history, into a five-year time sequence. The B.F.A./M.A.T. program can work with any undergraduate major, although it works best with those that provide some flexibility in choosing electives. Because courses are sequenced and offered in designated semesters, the program usually takes transfer students longer to complete.

### **THE FIFTH-YEAR MASTER OF ART IN TEACHING GRADUATE PROGRAM**

During the student's final semester of the B.F.A. program, she/he will make a formal application to the graduate level of the program. At the end of Internship I during senior year, students have a final review that serves as their interview for graduate school. Provisional acceptance is not final until the M.A.T. faculty decides to admit the student to the graduate level of the program.

#### **Entrance requirements to the M.A.T. graduate program for B.F.A./M.A.T. students are as follows:**

- Completed undergraduate degree in studio art from MICA
- Minimum of 30 credits in studio and 9 credits in art history/criticism
- Minimum 3.0 G.P.A and a B or better in all required art education courses taken in the undergraduate program
- Overall passing score on the Praxis I Teacher Examination
- Personal statement
- Portfolio of studio work
- Personal interview with undergraduate chair and/or faculty
- Criminal background check: B.F.A./M.A.T. students must pass a criminal background check prior to the beginning of their fifth year, before they can take ED 5309 Teaching Internship II.

Each semester graduate students have a departmental review with the Art Education faculty. This review is used to evaluate and advise students on their progress. Students given a satisfactory rating by faculty may continue with their program of study. If progress is not satisfactory, faculty has the right to deny the student's continuation in the program and subsequent enrollment in art education courses.

The art education coursework for the M.A.T. graduate program begins in the fall. A program plan developed with the graduate director of Art Education sets forth the sequence of courses for each student. A minimum of 35 credits is required for the degree. Many art education courses involve travel to sites in the schools and local museums and student teaching involves daily travel to school placements, many within neighboring counties.

Students are responsible for their own transportation to and from these off-campus sites and graduate students should make arrangements to have use of a car during the fifth year of the program.

### TEACHING INTERNSHIP

During ED 5309 Teaching Internship II, taken in the fall semester, students apply for placement as a student teacher for the following spring. A conference held with department faculty at the conclusion of Teaching Internship II is used to review the student's progress. Students demonstrating a level of readiness for student teaching are recommended for placement; those who do not may be given the opportunity to continue in the internship until such time as they are ready, or may be denied continuation in the program and completion of the degree. The last semester of the program consists of full-time student teaching. Each student completes two seven-week placements, one at the elementary level and one in a middle or high school setting. MICA provides supervision and progress in teaching is guided and evaluated by the cooperating teachers in the schools and by the college supervisor. Should withdrawal from student teaching be necessary, the program's policy includes a contract for outlining an intervention plan and criteria for resumption or dismissal.

### GRADUATION REQUIREMENTS

Completion of program and award of the degree require successful completion of all course requirements and student teaching (B or better), plus passing scores on all required Praxis exams. The faculty will deny continuation for students who do not meet the minimum academic requirement for continuing in the program, or who do not demonstrate the knowledge, disposition, behavior and performance consistent with program goals and requirements.

### DEGREE PLAN

All students must meet with the Undergraduate Coordinator for advising each semester. After Sophomore year, students must apply and be granted access to continue on the MA in Teaching Undergraduate program in order to take the following courses in Junior and Senior years.

**The following courses are to be incorporated into the B.F.A.:**

| Course Title   | Course #              | Credits |
|--|-----------------------|---------|
| <b>Choose one course from the following:</b>             |                       |         |
| Ancient through Gothic                                   | AH 200                | 3       |
| Renaissance through 1855                                 | AH 202                | 3       |
| <b>Choose one course from the following:</b>             |                       |         |
| Life Drawing   | DR 252                | 3       |
| Drawing (300-level)                                      | DR                    | 3       |
| World Arts Elective (Asian, African, New World, Oceanic) | AH                    | 3       |
| Digital Arts Elective                                    | AD, AN, GD, IA, or IL | 3       |
| 3D Elective  | CE, FB, or IS         | 3       |
| Film or Photography Elective                             | FILM or PH            | 3       |
| Printmaking/Book Arts Elective                           | PR                    | 3       |
| Introduction to Teaching Art in Schools                  | ED 5200               | 3       |
| Art & Human Development                                  | ED 5202               | 3       |
| Developing Critical Literacies                           | ED 5305               | 3       |
| Strategies for Teaching Art, PreK - 12                   | ED 5306               | 3       |
| Introduction to Special Education                        | ED 5307               | 3       |
| Teaching Internship I, Field                             | ED 5308               | 2       |
| Teaching Internship, Seminar                             | ED 5308S              | 1       |

The following courses are to be taken in the 5th year:

| Course Title                                   | Course # | Credits   |
|--|----------|-----------|
| Foundations of Education                       | ED 5206  | 3         |
| Visual Thinking in Media, PreK - 12            | ED 5304  | 3         |
| Teaching Internship II, Field                  | ED 5309  | 3         |
| Teaching Internship II, Seminar                | ED 5309S | 3         |
| Educational Theory                             | ED 5310  | 3         |
| MAT Studio Thesis I                            | ED 5490  | 3         |
| MAT Studio Thesis II                           | ED 5491  | 3         |
| MAT Graduate Seminar                           | ED 5510  | 1         |
| Internship III: Student Teaching               | ED 5520  | 12        |
| Professional Seminar                           | ED 5521  | 1         |
| <b>Total Credits for the M.A. in Teaching:</b> |          | <b>35</b> |

### MILESTONES FOR THE M.A.T. PROGRAM

- G.P.A: All graduate coursework must be completed with a B or better, which assumes a 3.0 or better GPA each semester.
- Praxis Core: M.A.T. students must pass Praxis Core by the beginning of their first semester.
- Note: Completion of Praxis Core is not a requirement to submit an application to the program.
- Praxis II: M.A.T. students must pass the Praxis II exams (Art Content and Art Theory and Criticism) by the end of their first semester.
- Criminal Background Check: M.A.T. students must pass the criminal background check by the end of their first year in the program.
- Award of M.A.T. Degree: All coursework must be completed and passing scores on the required Praxis exams must be submitted prior to award of the degree.



# **Graduate Programs**

# Graduate Programs

## GRADUATE CURRICULUM OVERVIEW

### HOW TO USE THE SECTIONS THAT FOLLOW

This overview of the MICA graduate curriculum is divided into sections that outline the specific requirements for the graduate majors. The course list is organized alphabetically by department.

### PROGRAMS

#### **Master of Arts**

- Graphic Design
- Illustration
- Social Design
- Teaching (M.A.T)

#### **Master of Arts/Master of Business Administration**

- Design Leadership

#### **Master of Fine Arts**

- Community Arts
- Curatorial Practice
- Filmmaking
- Graphic Design
- Illustration Practice
- LeRoy E. Hoffberger School of Painting
- Mount Royal School of Art
- 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)
- UX Design (Online/Low-Residency)

GRAPHIC DESIGN

MICA's M.A. in Graphic Design (GDMA) program provides an in-depth study of the language and practice of graphic design with an emphasis on process, visual research, and working across media.

Tailored for individuals who seek a cohort of dedicated peers in a challenging and supportive environment, this full-time immersive program prepares students for advancing their careers and/or for applying to competitive M.F.A. programs at MICA and other colleges and universities. 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 MA in Illustration is an intensive immersion with a focus on studio work and professional practices, preparing students to build a compelling portfolio, create an intentional practice and articulate their place in the field of illustration. Those who complete the program move into freelance opportunities, or apply 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 view through historical study and exposure to diverse contemporary practitioners, and expanding 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.

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 M.A. in Social Design is a one-year intensive, practice-based graduate program that prepares changemakers with the tools and methods to engage ethically with people and partners to advance equity and social justice, become leaders in transforming the role of design, and build new opportunities and pathways for professional practice. The first degree-bearing program of its kind, the M.A. in Social Design (MASD) is uniquely positioned adjacent to 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 to utilize design and the design process to bring about social change. 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.

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 Studio I                                   | SD 5550  | 6       |
| Social Design Seminar I: Human-Centered Design Intensive | SD 5600  | 1       |
| Social Design Seminar II: Social Literacy                | SD 5700  | 1       |
| Social Design Seminar III: Design Literacy               | SD 5800  | 1       |
| Practice-Based Studio                                    | SD 5350  | 3       |
| Social Design Studio II                                  | SD 5600  | 6       |
| Social Design Seminar II                                 | SD 5650  | 3       |
| Open Electives   |          | 9       |
| Total for the Master of Arts in Social Design:           |          | 30      |

TEACHING (M.A.T.)

MICA's M.A. in Teaching (MAT) program focuses on teaching as an art in itself, enhanced when the educators are accomplished, practicing artists. Through immersive experiences in PreK-12 classrooms—supported by coursework in practice, theory, and research—candidates synthesize experiences in artmaking, teaching, and research in order to take informed and responsible action that supports learners in diverse art educational settings.

MAT 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.

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 5202  | 3       |
| Developing Critical Literacies                                 | ED 5305  | 3       |
| Educational Theory   | ED 5310  | 3       |
| Foundation of Education  | ED 5206  | 3       |
| Introduction to Teaching                                       | ED 5200  | 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       |
| Internship III: Student Teaching, Part II                      | ED 5520  | 12      |
| Teaching Internship I, Field                                   | ED 5308  | 2       |
| Teaching Internship I, Seminar                                 | ED 5308S | 1       |
| Teaching Internship II: Student Teaching, Part I               | 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 (optional based on advising) |          | (9)     |
| Total for the Master of Arts in Teaching:                      |          | 53-62   |

## 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   |
|--|----------------------------|-----------|
| <b>M.A. Course Requirements</b>                        |                            |           |
| Foundations of Design Leadership                       | DESLD 5000<br>(BU.475.601) | 3         |
| Intersections of Business and Design I                 | DESLD 5505                 | 1.5       |
| Intersections of Business and Design II                | DESLD 5506                 | 1.5       |
| Collaboration  | DESLD 5510                 | 2         |
| Creativity and Innovation                              | DESLD 5520                 | 2         |
| Cultural Relevance and Awareness                       | DESLD 5530                 | 2         |
| Forecasting and Realization                            | DESLD 5540                 | 2         |
| The Competitive Advantage I                            | DESLD 5550                 | 3         |
| Prototyping  | DESLD 5560                 | 2         |
| Sustainability and Social Responsiveness               | DESLD 5570                 | 2         |
| The Competitive Advantage II                           | DESLD 5580                 | 3         |
| <b>M.B.A. Course Requirements</b>                      |                            |           |
| Business Communication                                 | BU.120.601                 | 2         |
| Business Leadership and Human Values                   | BU.131.601                 | 2         |
| Leadership & Organizational Behavior                   | BU.142.601                 | 2         |
| Strategic Management                                   | BU.150.620                 | 2         |
| Business Microeconomics                                | BU.220.620                 | 2         |
| Accounting & Financial Reporting                       | BU.210.620                 | 2         |
| Corporate Finance                                      | BU.231.620                 | 2         |
| Marketing Management                                   | BU.410.620                 | 2         |
| Statistical Analysis                                   | BU.510.601                 | 2         |
| Operations Management                                  | BU.680.620                 | 2         |
| Business Electives                                     |                            | 22        |
| <b>Total for the M.A./M.B.A. in Design Leadership:</b> |                            | <b>66</b> |

DESLD = MICA designated course codes / BU = JHU Carey designated course codes

COMMUNITY ARTS

The M.F.A. in Community Arts program prepares artists to use their artmaking as a means of civic, youth, and community development, activism, education and more. The program provides 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       |
| 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 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                                   | GLA 5800 | 3       |
| Thesis Writing  |          | 3       |
| Liberal Arts Elective                                     |          | 3       |
| Open Electives  |          | 9       |
| Total for the Master of Fine Arts in Curatorial Practice: |          | 60      |

FILMMAKING

The MFA in Filmmaking engages students with the fundamentals of storytelling while emphasizing impact: reaching an audience, communicating an ambitious vision, and harnessing professional techniques, such that each candidate, as a member of the next generation of narrative and documentary filmmakers, is ready to launch a professional path, develop new cinematic communities, and contribute to the continued evolution of the field of 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 collaborate 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   | 9       |
| Contemplating Early Cinema                       | GLA 5510    | 3       |
| Filmmaking Graduate Studio II                    | FILM 5605   | 9       |
| 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 | 12      |
| Liberal Arts Electives                           |             | 6       |
| Total for the Master of Fine Arts in Filmmaking: |             | 60      |

GRAPHIC DESIGN

M.F.A. Graphic Design students at MICA are encouraged to view themselves as cultural producers, “practical visionaries,” and “utopian entrepreneurs” who actively initiate projects. The program serves as an advanced lab for experimentation in practice-based design, and a setting in which to develop critical ideas about the history, future, and social uses of visual communication in order to support the candidate’s professional endeavors and contribute to the profession.

The 60-credit 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 – and therefore successfully compete nationally and internationally and to contribute to the public discourse of design.

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                                       | GLA 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. The Illustration Practice M.F.A. prompts students to examine and reinvent illustration practice in order to transform authorial voice, consider social needs and artistic perspectives, chart a course as a creative entrepreneur, and pioneer the future of illustration. Students are challenged to find new directions for the practice, make visual and intellectual connections that examine cultural meaning, and create a laboratory that resists the pressure to follow trends.

In this two-year, 60-credit, full-time program students will engage with faculty, visiting critics, artist in residence, and peers, in order to:

- 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;
- conduct research and writing that address historical, social, and cultural contexts of illustration practice;
- develop an independent, second-year thesis project based on personal direction and emerging illustration markets;
- produce work at a professional level with real-world applications aligned with 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.

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

The L. E. Hoffberger School of Painting offers a select group of highly motivated painters a responsive, dynamic, and participatory community within which to: develop and sustain a rigorous individual practice, position their painting within the contemporary art world, and find their way toward a unique artistic voice. Hoffberger is one of the only graduate programs in the country to focus solely on painting and embrace the history of painting as a context for critique. Through presentations, visits to major art centers, discussions with faculty, artists-in-residence, visiting artists, and peers, students 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, who are provided with individual studios to support 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 classes with the permission of the instructor.

### 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        |
| <b>Total for the Master of Fine Arts:</b> |          | <b>60</b> |

MOUNT ROYAL SCHOOL OF ART

The Mount Royal School of Art M.F.A. ("Mount Royal") is a multidisciplinary program that supports artists in developing an intensive, critical, and culturally astute studio practice by supporting individual studio-based research that may engage deep exploration within a specific medium or discourse, or that might embrace a wide array of disciplines and media.

Regular meetings with the director and artists- and critics-in-residence broaden the definition of and illuminate current and historical ideas about artmaking. Mount Royal brings in a diverse array of 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. Seminars center 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 Mount Royal experience includes gatherings with visitors and visits to gallery and museum shows, often 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                         | GLA 5582 | 3       |
| Liberal Arts Electives             |          | 9       |
| Studio Electives                   |          | 3       |
| Total for the Master of Fine Arts: |          | 60      |

## PHOTOGRAPHY + MEDIA & SOCIETY

Photography + Media & Society (P+M&S) is a vibrant Master of Fine Arts program where mature, self-motivated candidates explore photography and media as an interdisciplinary medium informed by the liberal and visual arts and the record of the human story. P+M&S 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. Students examine ideas through art, fashion, advertising, video journalism, politics, marketing, and other contexts, while fostering radical collaborations in and beyond the MICA community. The curriculum, pedagogy and program culture will nurture skilled, scholarly, enterprising, fiscally-literate, justice-seeking, and knowledge-producing thought-leaders.

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        |
| <b>Total for the Master of Fine Arts in Photography + Media &amp; Society:</b> |          | <b>60</b> |

## RINEHART SCHOOL OF SCULPTURE

The oldest program of its kind in the country, the Rinehart School of Sculpture M.F.A. supports 21st-century artists in developing sustainable, creative, and ethical artistic practices; envisioning new possibilities for sculpture; transforming their ways of working, writing, speaking, and otherwise articulating the motivation behind their work; connecting and situating their work and themselves in the world; and proceeding independently and with authority into professional lives as art makers, educators, and activists. The Rinehart program features individually assigned studios that open onto a shared production space, affording easy access to production facilities and informal, fluid peer interaction.

At Rinehart, students are encouraged to follow their passions in a range of media and materials from video and digital media to steel, concrete, fiber, and beyond. Central to the program are readings and discussions of history and theory that inform intensive studio practice. Students participate in weekly seminars with invited artists, scholars and designers who inform the varied studio practices and professional development interests of students in the program, so that students are prepared to contribute to the discourse of contemporary art as artists, educators, collaborators, critics and activists.

### 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         |
| <b>Total for the Master of Fine Arts:</b> |          | <b>60</b> |



STUDIO ART

The M.F.A. in Studio Art (low residency) is designed for students to 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 faculty mentors through distance learning tools. The 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.

Although the program promotes interdisciplinary approaches to art production, students are encouraged to work in ways that are most appropriate to their individual research.

Individual studios and group exhibition opportunities; discussions with mentor faculty, visiting artists, and peers; and the human and material resources of the College provide students with an immersive community environment during the summer residency. During the academic year, candidates develop their own studio facilities, which prepares them for a sustained post-graduate professional practice.

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)

#### ENTREPRENEURSHIP TRACK

The Master in Professional Studies in the Business of Art and Design (M.P.S. BAD) is a unique master's degree program with two different tracks. The Entrepreneurship track 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.

Students in this track 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 residency 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.

#### REQUIREMENTS FOR THE MASTER OF PROFESSIONAL STUDIES IN THE BUSINESS OF ART AND DESIGN (ENTREPRENEURSHIP TRACK)

| Course Title                          | Course #  | Credits   |
|---------------------------------------|-----------|-----------|
| Foundations of Business Planning      | MBAD 5104 | 4         |
| Business Formation & Taxes            | MBAD 5202 | 3         |
| Operations Essentials                 | MBAD 5502 | 4         |
| Market Research                       | MBAD 5301 | 3         |
| Business Management and Leadership    | MBAD 5105 | 4         |
| Residency                             | MBAD 5902 | 1         |
| Finances                              | MBAD 5502 | 3         |
| Marketing & Social Media              | MBAD 5605 | 4         |
| Capstone Development and Presentation | MBAD 5904 | 4         |
| <b>Total Program Credits:</b>         |           | <b>30</b> |

#### PRODUCT MANAGEMENT TRACK

The Master in Professional Studies in the Business of Art and Design (M.P.S. BAD) Product Management track is designed to produce leaders with a blend of advanced skills across four disciplines: **Design, Business Strategy, Project Management**, and 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. BAD Product Management track 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 THE BUSINESS OF ART AND DESIGN (PRODUCT MANAGEMENT TRACK)

| Course Title   | Course #  | Credits   |
|--|-----------|-----------|
| Product Management Essentials  | MPM 5000  | 3         |
| Utility & Usability: Human-Centered Design                                 | MUXD 5102 | 4         |
| Industry Tools: Exploration and Analysis                                   | MUXD 5101 | 4         |
| Product Planning and Prototyping   | MPM 5006  | 3         |
| Business Management and Leadership   | MBAD 5105 | 4         |
| Residency  | MBAD 5902 | 1         |
| Negotiations: Managing Cross-Functional Teams and Stakeholder Expectations | MPM 5008  | 4         |
| Business Topics for Product Managers                                       | MPM 5012  | 3         |
| Capstone Development and Presentation                                      | MPM 5016  | 4         |
| <b>Total Program Credits:</b>  |           | <b>30</b> |

MASTER OF PROFESSIONAL STUDIES

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      |

**MASTER OF PROFESSIONAL STUDIES****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         |
| Industry Tools: Exploration 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         |
| <b>Total Program Credits:</b>              |           | <b>30</b> |

GRADUATE EMPHASES

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***3 credits*

Students will learn miniature building techniques through material study while inventing fictitious universes, world-building, and inner logic, while gaining hands-on experience creating functioning stop-motion animation puppets and sets.

**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 240 History of Animation***3 credits*

This class will retrace the history of Animation in the US and worldwide, starting with "optical toys" and first moving images up to the state-of-the-Art in CGI productions. The importance of women in animation, the influence of African American culture, as well as the social, artistic, and political context in which those animations were created will be discussed.

**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.

*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.

*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.

*Prerequisite: AN 202 and AN 255*

**AN 304 3D Modeling Landscape****3 credits**

Create inspiring 3D environments! This intermediate level 3D course focuses on various methods of world building and creating environments for animations, films, games and more using 3D software. Students complete three five-week-long projects, learning techniques and approaches to creating individual 3D assets as well as complete scenes to be used for other projects or as polished portfolio pieces.

*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.

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



**AN 334 Animation Digital Fabrication***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 202***AN 340 Stop-Motion Puppet Rubbish***3 credits*

Students will complete a single project within this flexible curriculum that encourages experimentation & cross-disciplinary approaches to stop motion. No formal animation training necessary. Upper level non-animation seniors and graduate students welcome.

*Prerequisite: AN 225, or permission of the instructor***AN 350 Animation Production***3 credits*

In this studio course, the entire class works together to create a single short film. While taking on different production roles and responsibilities, students will get hands-on experience to gain a better understanding of each step in the animation pipeline.

*Prerequisite: AN 202 and AN 245***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 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 uses 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***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 Topics in Animation***3 credits*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

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

**AN 498 Animation Senior Thesis I***6 credits*

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

*Prerequisite: Senior Animation majors only, 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.

*Prerequisite: 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 exercise 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 230 Mind the Gap***3 credits*

This course takes students on a journey to chart the planting of 500,000 trees to help alleviate urban blight in Baltimore. Working with external partners, students gain invaluable skills in mapping data spatially and drafting actionable plans for measurable change. They learn to identify and deploy datasets to create overlays that pinpoint geographic hotspots of disinvestment and urban neglect. From these charts, they map out precise plans for the tree plantings, helping to turn the areas from barren concrete to luscious green. In this way, the course partakes of a radical new notion of greening for equity.

**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 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 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 PreK- 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, mindful deep listening and observing, visualizations and reflective intention setting. Earned B or better in ED 5200 Intro Teaching Art in Schools is required for advancement in BFA/MAT.

**ED 5202 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 PreK- 12 settings. Earned B or better in ED 5202 Art and Human Development is required for advancement in BFA/MAT.

*Co-requisite: Concurrent enrollment in ED 5200, or permission from Coordinator for Undergraduate Art Education*

**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. In addition, they explore the potential effects of contemporary and social concerns as well as curriculum reform proposals and/or international education approaches on current instructional developments. Students research historical figures in education, make presentations, follow media coverage of educational issues, and investigate and report on selected issues. Moreover, students identify the interface between the larger field of education and art education. Earned B or better in ED 5206 is required for advancement to ED 5520.

*Prerequisite: 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 in ED 5304 required for advancement to ED 5520.

*Prerequisite: MAT Graduate students only.*

**ED 5305 Developing Critical Literacies - Reading in the Content Area, Part I***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 meets the Maryland State Department of Education standards for Literacy in the Content Area – Part I.

*Prerequisite: MAT Graduate students, or Undergraduates with permission of Coordinator for Undergraduate Art Education*

**ED 5306 Methods and Strategies for Teaching Art***3 credits*

A methods course focused on strategies used in teaching Visual Art, PreK-12, this seminar involves the search of one's own studio investigations for metaphors and themes, which then become the focus of the construction of units of study. Students develop unit materials including: research on art and artists, formation of an elegant problem, experimentation with materials, creation of a prototype, design of teaching visuals, assessment process and criteria, and a written unit plan with ideas for adapting the unit to different grade levels. As a result, students select and apply a variety of strategies for exploring form and materials, developing symbolic and academic language, and different ways of knowing and thinking in art. Class meetings involve studio investigations, presentations, discussions, and group work.

*Prerequisite: MAT Graduate students, or Undergraduates with permission of Coordinator for Undergraduate Art Education*

**ED 5306S Strategies Teaching Art K-12***1.5 credits*

Participants in this P-12 methods course explore strategies for building a sense of community in the classroom, identify sources for meaningful engagement with art, and learn about strategies that deepen engagement from guest speakers. One's own studio expertise is translated into teaching expertise through the semester-long construction of a unit of study. Students develop unit materials including research on art works and artists, form an elegant problem, experiment with materials, create prototype(s), design teaching visuals, project assessment processes and criteria, and write a unit plan with ideas for adapting the unit to different grade levels. Requirement for entering summer MAT students who are participating in the Graduate Educational Internship (GEI) program, a joint partnership between the Baltimore City Public Schools and MICA's MAT Program.

*Prerequisite: MAT students only (Undergraduate and Graduate)*

**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 B or better in ED 5307 is required for advancement in BFA/MAT.

*Prerequisite: MAT Graduate students, or Undergraduates with permission of 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.

*Prerequisite: MAT Graduate students, or Undergraduates with permission of 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 B or better in ED 5308S is required for advancement in BFA/ MAT.

*Prerequisite: MAT Graduate students, or Undergraduates with permission of Coordinator for Undergraduate Art Education*

**ED 5309 Internship II: Student Teaching, Part I***3 credits*

This course is taken in conjunction with ED 5309S. Field work days count toward the Maryland State Department of Education requirement of 100 days of student teaching. Students in this course develop unit and lesson plans with the guidance of a mentor teacher and teach in Baltimore area PreK-12 schools. Earned B or better in ED 5309 is required for advancement to ED 5520.

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

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

This course is taken in conjunction with Internship II: Student Teaching, Part I 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. Students will continue their development as teachers during their field-based practice that requires collaboration, research, planning, implementation, and assessment. This course meets the Maryland State Department of Education standards for Literacy in the Content Area – Part II. Earned B or better in ED 5309S is required for advancement to ED 5520.

*Prerequisite: MAT Graduate students only. Concurrent enrollment in ED 5309 required*

**ED 5310 Educational Theory***3 credits*

This course integrates key concepts and skills required to implement art instruction in the PreK-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 B or better in ED 5310 is required for advancement to ED 5520.

*Prerequisite: MAT Graduate students only*

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

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 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. Earned "Pass" in ED 5315A is required for advancement to ED 5315B.

*Prerequisite: MAT Graduate students only*

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

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 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. A \$300 course fee is required for edTPA National scoring.

*Prerequisite: MAT Graduate students only. 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 B or better in ED 5510 is required for advancement to ED 5520.

*Prerequisite: MAT Graduate students only*

**ED 5520 Internship III: Student Teaching, Part II***12 credits*

This course is a full-time practicum experience in which MICA student teachers teach in Baltimore area elementary and secondary schools under the direct supervision of mentor teachers. The mentor 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 the 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. 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 also 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.

*Prerequisite: MAT Graduate students only. Concurrent enrollment in ED 5521 required*

**ED 5521 MAT Professional Seminar***1 credit*

MAT Professional Seminar course sessions focus on the needs and concerns of the student teacher in the practicum setting. This course meets once per week and provides student teachers with important information for developing professional skills for success in their future teaching practice. Sessions cover issues as they emerge in practice including developing 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. This course emphasizes reflective practice and focuses on supporting pre-service teachers develop skills informed by reflection and action in response to what they learn. The course includes presentations by the students in which they share the work done during their student teaching with peers, mentor teachers, friends, family, and art supervisors and culminates in the development of a capstone Professional Teaching Portfolio.

*Prerequisite: MAT Graduate students only. Concurrent enrollment in ED 5520 required*

**ED 5553 Arts Based Research***3 credits*

**A capstone Professional Teaching Portfolio.** This course explores visual and artistic research methodologies and methods from fields such as: anthropology, geography, ethnography, critical sociology, film, media, visual and performing arts, and education.

*Prerequisite: Graduate students only*

**FA 5590 MAT Studio Thesis I***3-6 credits*

**A capstone Professional Teaching Portfolio.** 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.

*Prerequisite: 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.

*Prerequisite: MAT graduate students only*



## BUSINESS OF ART AND DESIGN

### **MBAD 5010 BAD Orientation Course**

*0 credit*

To ensure your success in the program, students will meet virtually for a 1-day orientation where they will meet administrative staff, learn more about student services and success initiatives, and engage in community building with their cohort. In addition, students will complete an asynchronous orientation course in Canvas as a means to introduce them to the navigation of MICA's administrative tools as well as inform them of academic services available through MICA. The content and assignments in the orientation course are designed to be an introduction to the program as well as a resource throughout the students' time at MICA.

### **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 a 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*

Foundational business plan models and common business terms and practices 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 or service story, and the demands of small business ownership.

### **MBAD 5105 Business Management & Leadership**

*4 credits*

In this course students study the management functions of planning, organizing, leading, and operating a business. Students will learn current techniques used to improve productivity and morale/employee training and development. In addition, this course reviews service and product business models, how to set goals and objectives, and how to create a mission statement. Students also apply management principles to scenarios in art or design that 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 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 study 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 5205 Operations Essentials***4 credits*

In this course students will learn the nuts and bolts of business operations. A good network of advisors and team members expert in matters, like accounting, human resources and legal is key in running a successful business. A basic understanding of these core concepts will enable a business owner, director, or entrepreneur's ability to interpret and apply counsel from expert advisors. In addition to gaining knowledge of these and other operational topics, students will grow their network and connect with industry professionals in various fields.

**MBA 5301 Market Research***3 credits*

This course provides students with an understanding of market research, why it is essential, and how to do it. Students will learn how to develop a hypothesis and explore different methods of conducting market research — including focus groups, surveys, and competitive analyses — as a means to prove or modify the hypothesis. Students will learn how to interpret and analyze research results, turn insights from results into marketing recommendations, and finally construct a compelling narrative to present to stakeholders. Application of skills, methods, and strategies to the small business setting vis-à-vis broader industry will be considered throughout the course.

**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***4 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*

Students in this course navigate the complexities of the modern marketing/social media system. Students investigate why marketing is essential and how it performs. They also execute a concept, integrate knowledge from the Market Research course, identify a target audience, and propose plans for 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. This course will additionally consider how social media applies to art and design marketing, and how to develop a strategy for social media marketing efforts that encourage consumer engagement.

**MBAD 5902 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, Business of Art and Design, and Product Management sections.

**MBAD 5903 Thesis Presentations***0 credit*

Students will end their program by presenting their investor pitch deck. Students will attend each others presentations in a panel review, and will be expected to participate in a critique of each others' projects based on criteria and guidelines provided. \*NOTE: The thesis presentations are the culmination of MBAD 5600 Thesis Development. Each student will be recorded and receive feedback from their panel team.

**MBAD 5904 Capstone Development and Presentation***4 credits*

This course guides students through the process of creating their individual business plan as a capstone project. Students will develop business plans that are comprehensive documents for their business concept, growth, or diversification plans, including an executive summary, company and product/service description, market analysis, strategies and sales, operations management, funding request, management, and projections. Students prepare a pitch deck that provides an overview of their business plan and present their work to a panel of industry professionals to culminate the project and program.

**MBAD 5905 Virtual Capstone Presentations***1 credit*

Students end their program by virtually presenting their capstone project. These presentations, which include an elevator pitch and investor deck, are shared with a panel of individuals representing the business sector. Students attend each other's presentations and participate in meaningful critiques based on criteria and guidelines provided.

## 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 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: CE 200 or CE 201*

**CE 206C Ceramics: Raw Materials Workshop***1.5 credits*

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

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

**CE 207 Kiln Workshop***1.5 credits*

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

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

**CE 315 Wheel Throwing: Altered Forms***3 credits*

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

*Prerequisite: CE 201*

**CE 324 Cast Ceramics: Module, Multiple and Mimic***3 credits*

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

*Prerequisite: CE 200 or CE 201*

**CE 333 On the Surface***3 credits*

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

*Prerequisite: CE 200 or CE 201*

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

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

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

**CE 344 The Thing: Biomorph Formulation***3 credits*

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

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

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

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

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

**CE 347 Hybrid Methods***3 credits*

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

*Prerequisite: CE 200 or CE 201*

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

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

*Prerequisite: CE 201*

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

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

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

**CE 360E Cut & Paste: Collage, Mixed Media, Installation***3 credits*

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

*Prerequisite: CE 200 or CE 201*

**CE 380 Parameters: Research and Practice***3 credits*

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

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

**CE 399 Special Topics in Ceramics***3 credits*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

*Prerequisite: CE 200 or CE 201*

**CE 400 Ceramics Thesis & Seminar I***6 credits*

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

*Prerequisite: Senior Ceramics majors only*

**CE 401 Ceramics Thesis 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.

*Prerequisite: 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.

## 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.

*Prerequisite: 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.

*Prerequisite: Community Arts MFA students only*

**MFACA5600 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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

**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

*Prerequisite: 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

*Prerequisite: Community Arts MFA students only*

**MFACA5800 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.

*Prerequisite: Community Arts MFA students only*

## CREATIVE ENTREPRENEURSHIP

### **ENTR 201 Introduction to Business and Entrepreneurship**

*3 credits*

This is an introductory course in business and entrepreneurship. Students examine the main disciplines (accounting, finance, marketing, management, operations and entrepreneurship) within business and learn business terminology. The course introduces company, market and industry research and statistics to analyze new business ideas. The various types of entrepreneurship, business formation, ethics and social responsibility are discussed.

### **ENTR 212 Entrepreneurship and MICA Art Market**

*0.5 credits*

Students will work independently to produce creative items for sale in MICA's Art Market. They will complete a mini-course on Business Basics in preparation for MICA's holiday market and learn the fundamentals of pricing, marketing, and branding. All students are expected to engage with MICA Art Market for a minimum of one 10-hour day utilizing their skills acquired in this Entrepreneurship course.

### **ENTR 300 Entrepreneurial Mindset: Mapping Your Practice**

*3 credits*

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

*Prerequisite: Open to students at the sophomore level or higher*

### **ENTR 350 MICAprenuerSHOP (Marketing/Collaboration/Real World Project)**

*3 credits*

This course 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 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 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 are discussed. Over the course of the semester, students 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.

*Prerequisite: ENTR 201, Juniors and Seniors only*

### **ENTR 402 Entrepreneurship Capstone**

*3 credits*

Taken the fall semester of students' last year at MICA, this course provides an accelerator experience for students to learn and implement the business concepts needed to prepare the launch of an arts based business or social venture. Students work through a lean business model canvas to create a business plan. Topics include design thinking, market and customer research, financial modeling, validation and pitching. The capstone culminates with students participating in a pitch competition, Kickstarter campaign or similar experience to propel their business forward.

## 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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 processes into a cultural output that embraces public narratives and societal concerns.

*Prerequisite: Curatorial Practice MFA 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: Curatorial Practice MFA students only*

## DATA ANALYTICS AND VISUALIZATION

**MVIS 101 Programming Bootcamp***0 credit*

By the end of the course, students will be able to: Gain experience with tools used to develop and publish a web site. Create boilerplates for a website. Gain experience programming in D3. Create a web-based visualization using a dataset

**MVIS 5002 Residency***2 credits*

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, Business of Art and Design, and Product Management 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 5004 Virtual Orientation***0 credit*

To ensure student success in the program, the orientation supports the navigation of MICA's administrative tools and academic services, the development of greater competencies around data and design, and community building with faculty and the cohort of students. The exploration of foundation concepts such as design thinking, digital/information literacy, data/design approaches, data presentation, and digital tools for data visualization will take place through independent and collaborative activities, and students will work through the orientation with the end in mind as they consider their career paths and the types of portfolios they want to create. Orientation is a required activity. The content and assignments designed for orientation are introductions to courses that follow.

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

We live in a world surrounded by ever-increasing amounts of information in the form of data. Converting this raw data into a visual form that communicates effectively involves data analytics and information visualization. To use data to communicate effectively requires advanced information and visualization literacy. 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, 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.

**MVIS 5010 DAV Orientation Course***0 credit*

To ensure student success in the program, the orientation supports the navigation of MICA's administrative tools and academic services, the development of greater competencies around data and design, and community building with faculty and the cohort of students. The exploration of foundation concepts such as design thinking, digital/information literacy, data/design approaches, data presentation, and digital tools for data visualization will take place through independent and collaborative activities, and students will work through the orientation with the end in mind as they consider their career paths and the types of portfolios they want to create. Orientation is a required activity. The content and assignments designed for orientation are introductions to courses that follow.

**MVIS 5101 Visual Storytelling I***3 credits*

This course teaches students not only how to create impactful information visualizations, but why they work. Students will be introduced to good practices in organizing space, using type, and using color based on well-established guidance such as Gestalt Laws, universal principles of design, and principles of perception and cognition. Students will also be introduced to ethical issues in data visualization, issues regarding accessibility, and how to practice inclusive design.

**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 5105 Visual Storytelling II***4 credits*

Building upon Visual Storytelling I, in this course students 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. Students continue to engage in the design process and apply principles of human-centered design. Additionally, through critique, students learn to refine information, data, and their design to strengthen and clarify a visual story.

**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*

This course introduces students to methods for gathering, organizing, preparing, and analyzing information and data that are central to visualization. Topics will include data types, data gathering, data cleaning, preparation, organization and exploratory summarizations. Students will explore tools and applications that help establish and/or understand descriptive statistical relationships such as range, centrality, histograms, distributions with data and information and develop foundational skills needed to transform research into visualizations.

**MVIS 5303 Statistics and Analysis II***4 credits*

The course provides an overview of probability and statistics concepts commonly used in the visualization process. Students learn how to apply concepts such as statistical measures, correlation, regression, and fitting to data sets. Students continue to use and gain proficiency in tools and softwares introduced in Statistics and Analysis I, and explore additional methods for data analysis.

**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 II: 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 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***3 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.

**MVIS 5705 Capstone I***4 credits*

During Capstone I students tie together the theories, methodologies, and skills you have acquired throughout the program to work from concept to a fully-realized prototype, which will be presented in Capstone II. Students will develop project management skills as they apply research and user-testing, and utilize skills developed over the course of the program to carry out their capstone projects. Students will collaborate with a faculty advisor and peers for critique and guidance during the project development.

**MVIS 5706 Capstone II***4 credits*

Students will continue to develop the work they started in Capstone I, as they work toward the final prototype of their capstone project. They will also create a written narrative to accompany their visualizations and finally, students will consider the most effective ways to present this work during the final virtual capstone presentation, which concludes the program.

**DESIGN LEADERSHIP****DESLD 5000 Foundations of Design Leadership***3 credits*

A rapidly changing market place demands leaders who must be intellectually dexterous and possess a range of skills and knowledge reflecting a multitude of creative disciplines. Foundations of Design Leadership is a series of workshops that surveys the language, tools, principles, and theories of disciplines related to design leadership as they apply to the generation of innovative design solutions. Each workshop concentrates on distinct skills needed for the program and with an emphasis on the unique make of the student cohort. Focus is on a synthesis of design, technology, and business goals through the development of basic knowledge related key topics including, statistics, accounting, presentation techniques, design aesthetics and practice, marketing, product development, user experience, and design thinking. Students with varied backgrounds representing the fields of business, technology, and design, share their experience through seminars, lectures, and final project while gaining new knowledge about industries in which they have limited

*Prerequisite: Design Leadership Program Only*

**DESLD 5505 Intersections of Business 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 standing up their own innovation lab. This 32-week program will take students on an exploration to discover how design and business are truly intertwined. While the first 18 weeks will focus on discovery, the following 14 weeks will put theory into practice. Special guest lecturers, team projects, field research, and participative seminars will help students learn business and design tools and methodologies as well as be able to immediately apply.

*Prerequisite: Design Leadership students only*

**DESLD 5506 Intersections of Business and Design II***1.5 credits*

Business and design fields have their own cultures, belief systems, values and assumptions. In today's market, many Fortune 500 companies are either buying design firms or standing up their own innovation lab. This 32-week program will take students on an exploration to discover how design and business are truly intertwined. While the first 18 weeks will focus on discovery, the following 14 weeks will put theory into practice. Special guest lecturers, team projects, field research, and participative seminars will help students learn business and design tools and methodologies as well as be able to immediately apply.

*Prerequisite: Design Leadership students only*

**DESLD 5510 Collaboration***2 credits*

Central to this course is an acknowledgement of the intrinsic limitations of individuals and individual disciplines and the need for collaboration among and between disciplines. Students in Collaboration, Interdisciplinarity, and Multidisciplinarity explore the possibilities presented by design activity and perspectives that fall between multiple disciplines and those that are shared among disciplines. Focus is on the development of a shared base of knowledge, methodology, context, and language, and on creating systems of shared accountability and coordination. Projects are designed to provide students with the opportunity to share their knowledge and approaches to design solutions with their colleagues through small teams which create cooperative structures and processes that operate nimbly to assess the dimensions of a design problem, measure the resources represented by the group's heterogeneity, and conceive pioneering design outcomes.

*Prerequisite: Design Leadership students only*

**DESLD 5520 Creativity and Innovation***2 credits*

Creativity and Innovation: Catalyst to meet, interact and learn from a wide variety of creative entrepreneurs and design professionals. Guest-presenters will discuss the risks, endured setbacks, and the rewards as independent business people in a variety of creative fields. Conversations and class projects will focus on conceiving design solutions through analyzing fundamental assumptions, assessing intuition, and working through iterative sequences that generate unexpected outcomes. Students' work will culminate in independent multimedia projects that blend research, documented interviews, and innovative design.

*Prerequisite: Design Leadership students only*

**DESLD 5530 Cultural Relevance & Awareness***2 credits*

Conventions of what makes a well-designed product vary greatly from group to group. In Cultural Relevance and Awareness assumptions about good design are contextualized from distinct cultural perspectives and the nature of "good design" is challenged. Students investigate principles of cultural variance, Universal Design, Cultural-Historical Activity Theory (CHAT), as well as inclusive approaches to design that focus on design consumers of various ages, abilities, cultural and socioeconomic backgrounds. Rather than the promotion of design approaches that reflect cultural diversity via embellishment, emphasis is on a more encompassing macro-level of design that is more holistic and inclusive. This class will not just be the "study of." We will balance thinking and making.

*Prerequisite: Design Leadership students only*

**DESLD 5540 Forecasting and Realization***2 credits*

What problem are you solving? This is the first and most critical question entrepreneurs grapple with when designing a new product or service and one we will explore in depth in this eight-week studio class. Emphasis is placed on identifying complex or "wicked" problems and market opportunities through user research, rapid prototyping, and measurement. Students engage in research focused on identifying market opportunities through a deep understanding of the user and market maturity, which is the foundation for creating products and services that solve real problems and create long term impact. Led by continuous research cycles, students will test and prototype their designs, create a market entry strategy, and employ methods for testing their assumptions and insights.

*Prerequisite: Design Leadership students only*



**DESLD 5550 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.

*Prerequisite: Design Leadership students only*

**DESLD5560 Prototyping***2 credits*

Students in Prototyping assess scenarios and outcomes while illustrating and modeling outcomes and prototypes. Application research, system feasibility, risk assessment, product lifecycle management (PLM) design and styling to sales and marketing, and the use of visual analytics are all methodically employed as the class explores a variety of approaches including proof-of-principle, form study, user experience, visual, and functional prototyping. Additional emphasis is placed on design methods to combine, expand, and refine ideas, and the creation of multiple drafts while seeking feedback from diverse groups of people, including end users, clients, etc. Students have access to MICA's prototyping resources and investigate commercial prototyping resources as well.

*Prerequisite: Design Leadership students only*

**DESLD 5570 Sustainability and Social Responsiveness***2 credits*

Emphasis is on the way design impacts our world. Methods of design in Sustainability and Social Responsiveness include tangible projects centering on community focused collaboration, civic engagement, research focused on cultural, social, political and economic factors, advancement in public policy, changes in lifestyle habits, or mass awareness of important issues. Students also investigate design strategies that use low-impact, non-toxic, sustainably produced, or recycled materials. Design concepts that emphasize energy efficiency, durability, product longevity, reuse and recycling, carbon footprint and life-cycle sensitivity, biomimicry, service substitution, and other such sustainable approaches are investigated.

*Prerequisite: Design Leadership students only*

**DESLD5580 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.

*Prerequisite: 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 225 Art in Process***3 credits*

A workshop-based class that offers students the chance to learn about three different but drawing-connected creative approaches. Each student cohort will rotate through a four-week workshop module, with the final four weeks of the semester devoted to individually driven projects where students will have the time to delve deeper into the skills learned. Participating faculty and workshops offered have the potential to rotate and will be announced each semester.

**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*

The great portraits in the history of western art are those which capture something essential about the sitter. They speak to us of an inner life, of a moment of emotion or reaction, or perhaps of the sitter's relationship to us, the viewer. What makes one portrait "great" and another weak? Why have portraits such as Leonardo's "Mona Lisa" fascinated people for centuries? This course operates on the premise that all great portraiture depends on the artist's thorough understanding of the human form, on their keen powers of observation coupled with their highly developed ability to depict what they see, and on their working knowledge of traditional principles of design. Students will build the foundation needed to create beautiful portraits. Coursework will consist of several extended drawings; students work from old master drawings as well as live models, accuracy of proportion, line, and form will be stressed. At the same time, students will study the anatomy of the head and neck, beginning with an emphasis on seeing the skull inside the head.

*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 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 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 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.

*Prerequisite: Junior Drawing majors only***DR 324 Anatomy for Artists***3 credits*

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

*Prerequisite: FF 162***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 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 399 Special Topics in Drawing

3 credits

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

*Prerequisite: DR 252*

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

*Prerequisite: Enrollment in AH 405 during the fall semester*

# 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.

*Prerequisite: FB 200 or permission of instructor*

**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.

*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 serve as both introductions to different methods of creating imagery through effects of color and structure and to address weaving as a drawing process.

*Prerequisite: FB 200 or permission of instructor*

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

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

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

**FB 315 The Explored Stitch***3 credits*

With its many forms and functions, the stitch represents one of the most elemental and versatile verbs in the textile language. Students in this class will explore the stitch by learning the technical skills of machine and hand embroidery, needlepoint, and counted thread work to build image and pattern. Structural stitches - such as those used in mending, tucking, smocking, and pleating, will be examined as a means to synthesize elements and create texture and form. Central to our study will be a visit to an historical textile collection, where each student will choose an historical stitched textile to investigate fully. Through a 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. Issues covered in this studio/seminar course cover 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 the ubiquitous venue of clothing as an artistic endeavor. This course also explores questions that surround the historical significance of cloth, clothing and culture for the discourse of fashion. Coursework is structured around student-driven research and experimentation to support their artistic interests and concerns. Readings, discussions, and research enhance individual understandings of art, fashion, culture, and clothing.

*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 Form & Space*

**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***3 credits*

The application of image, pattern, and surface manipulation to cloth using contemporary and traditional resist methods is explored. Processes covered explore dyeing and mark making traditions from Japan, Korea, Central America, West Africa and Europe. A workshop atmosphere has students working collaboratively and independently to learn methods of professional production during the class. Inventive directions in altering surface, color, structure and texture are explored by means of printing, stamping, painting, dyeing, eroding, and subtractive dye work (removing color). Collage, piecing and 2D and 3D ideas are encouraged.

*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.

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

**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 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. 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.

*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 Senior Fiber Thesis & Seminar I***6 credits*

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

*Prerequisite: Senior Fiber majors only*

**FB 401 Senior Fiber Thesis & Seminar II***6 credits*

This course is a continuation of FB 400.

*Prerequisite: FB 400*

**FB 438 Multi-Media Event I: Experimental Fashion***3 credits*

Multi Media Event I: Experimental Fashion is the first half (fall semester) of a yearlong capstone experience for students in the experimental fashion minor. 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 live event/performance to present their work. This course revolves around students' individual work and interests. Students develop a body of work while learning about the history and development of the fashion show, fashion history, the relationship art and design has to fashion, contemporary trends and issues and fashion ethics. Visiting fashion designers are invited to compliment reviews and critiques. This course is intended for seniors only, due to the thesis-based level of content and requirements.

*Prerequisite: Seniors only Prerequisite: FB 207, FB 316, or FB 322*

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

Multi Media Event II: Experimental Fashion is the second half (spring semester) of the yearlong capstone experience for students in the experimental fashion minor. This half of the course is highly collaborative and focuses on the creative direction required to design and produce/stage a live event. Topics addressed include public relations, promotions, logo and identity design, budget management, lighting design and installation, styling, photographic collaboration, model and performer auditions, and establishing community partnerships. The course concludes in a completed curatorial book to accompany the live show, and a supporting website, completed by two nominated student graphic designers at MICA. This course is intended for seniors only, due to the thesis-based level of content and requirements.

*Prerequisite: FB 438*



## FILM AND 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 are introduced to a full array of technical competencies to film, edit and exhibit their projects. This course also explores the relationships between narrative, documentary, portraiture, experimental, and video art genres. Through screenings, technical workshops, readings, and discussions, students 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. Students produce two short film projects and one longer final project. Students are responsible for the purchase of two materials packages from the MICA Bookstore.

### 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 study examples from film, literature, art and graphic novels, radio programs, television, advertising and public speaking; participate in writing exercises, complete a number of short written assignments to present their work in class. The final project, prepared over the course of the semester, is a story in a medium of the students 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 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 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 present and discuss their work in a series of group critiques. Assignments address both technical and thematic topics including: portraiture, the studio as space/place, the screen & counterculture, installation & performance and the realm of the cinematic.

*Prerequisite: FILM 200 or MFA Filmmaking student standing*

### 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 vérité material, recording sound in the field and editing in post-production. Students 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 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, students are taught the ins and outs of casting and directing. Supplemental workshops cover elements of pre-production such as budgets, production schedules, call sheets, and legal issues. Film screenings 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 337 Narrative Filmmaking II***3 credits*

Students participate in the production of a short narrative film and are required to present one to two short scripts at the beginning of the course. Two to three of these screenplays are 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 course includes a number of screenings and workshops with film-makers; and is a collaboration between MICA and Johns Hopkins University.

*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 are 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.

*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, magic and the occult have long been attractors to persons working creatively regardless of their spiritual beliefs. This thematic 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 are primarily time based, students may complete their projects using a variety of mixed media.

*Prerequisite: FILM 200, IA 202, IA 210, MFA Filmmaking student or permission of instructor*

**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 are examined via Hollywood Blockbusters and International Indie films. When truly understood, metaphor is one of the most powerful tools to connect with one's audience. This course enables students interested in genres such as dreamlike-experimental, poetic-documentary, and science fiction to gain a deeper understanding of the universal elements that structure these types of storytelling. Additionally, students 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*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

*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 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 three act mainstream movie. Students produce short projects throughout the course to 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 groups 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 are addressed including the packaging, marketing, and screening of their work. Professional development skills and explores various options for artists within the film industry, non-profit organizations, and the fine arts market are emphasized. Lectures, screenings, readings, speakers, trips and other related events address issues pertaining to lecture topics and student inquiry.

*Prerequisite: Senior Film & Video majors only*

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

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

*Prerequisite: Senior Film & Video majors only*

**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.

*Prerequisite: MFA Filmmaking students only*

**FILM 5550 Advanced Cinematography and Lighting***3 credits*

The Director of Photography has instrumental role in crafting the final look of a film. In the course, the four creative roles of the cinematography department – Camera Operator, Gaffer, Key Grip, and Dolly Grip are examined in-depth. Through a series of screenings, discussions and workshops, the students learn many of the dynamics between these roles. In class, students will mount detailed and intricately lighted shots. Students will work with the Arri Amira, a professional motion picture camera. Camera topics include camera settings & trouble shooting, on-set data management, ALEXA color science, working with LogC, look management, and dailies creation.

*Prerequisite: 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: Junior, Senior and Graduate level students only*

**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.

*Prerequisite: 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*

**FILM5805 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****FA 498 Senior Thesis I***6 credits*

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

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

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

A continuation of FA 498 into a consecutive second semester.

*Prerequisite: FA 498*

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

In this yearlong rigorous 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: 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***3 credits*

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 Art & Change: Ethics of Social Practice***3 credits*

Can art be a force of social and political change? This class will introduce students to "social practice," an emerging type of participatory art activism, which seeks to bring about positive change within specific communities. Through the interdisciplinary lens and research-based methodology of social practice, students will develop an ethical framework to think critically and responsibly about their role as artists and designers within social, political, and economic systems of power. By tracing the lineage of social practice along with key case studies of the field, we will explore the risks, strategies, and impacts of socially engaged modes of working. Students will make work with consideration for urban issues such as race relations, economic forces, livability, privilege, power, education, sustainability, poverty, urban planning, history and access. The course will include field trips and guest lectures with local leaders and experts in Baltimore, with consideration for MICA's relationship to the city.

**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*

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

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

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.

**GMD 231 Narrative Design***3 credits*

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

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 Special Topics in Game Design***3 credits*

This course looks at various aspects of game design, theory, and practice with each semester focused on a different theme. Students are expected to be read, discuss, and write about related topics as well as producing finished projects. The specific topic is announced in the course schedule.

*Prerequisite: GMD 230 or IA 313, or permission of the instructor*

**GMD 314 Bodies in Play***3 credits*

This studio course explores the complex role of the body in games. Throughout the semester, students study historic and emergent forms of play, ranging from children's games to experiments in the arts to innovative commercial game interfaces. Students from all disciplines are encouraged to bring their own skills to collaborate on small embodied games, new sports, experimental video game controllers, and playful installations.

*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 32 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*

Build on game design and programming skills developed in 2D Game Design. Topics covered include mechanic design, scripted behavior and AI, 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*

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

*Prerequisite: GMD 230 Senior Game Design majors only*

**GMD 499 Senior Studio II: Professional Development and Project Refinement***6 credits*

In this course students refine their game prototypes into finished games and create documentation to submit for festivals, grants, distributions, and exhibition. The course also covers 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 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 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 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 305 Mixed Media Book***3 credits*

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

*Prerequisite: Sophomores, Juniors, and Seniors only*

**GFA 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 begins 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. Students then develop a piece based on the discussion. 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.

*Prerequisite: Junior level General Fine Arts majors only*

**GFA 343 Climate Change / Adaptation, Survival and Art***3 credits*

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

*Prerequisite: Sophomores, Juniors, and Seniors only*

## GRADUATE LIBERAL ARTS

**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.

*Prerequisite: Graduate students only*

**GLA 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 5500 Using Critical Theory***3 credits*

This course considers 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?

*Prerequisite: Graduate students only*

**GLA 5505 Baltimore: Blackness as a Portal***3 credits*

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

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 5511 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.

*Prerequisite: Illustration MA 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 5550 Contemporary Aesthetics & Critical Theory***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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 5561 Global Exchange & Appropriation***3 credits*

Examines case studies in the history of cultural flows stimulated by trade, colonization, and globalization with special attention to the unique power dynamics as well as political, and social repercussions of these flows. This course will aim to develop a richer vocabulary and critical framework to understand how cultures adapt, borrow, combine, misuse, buy, and steal from each other, and how they represent, hybridize, and mimic one another in the realms of design and craft. The course will also consider ways that cultures have represented and packaged themselves for export and consumption by others.

*Prerequisite: Graduate students only*

**GLA 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.

*Prerequisite: Graduate students only*

**GLA 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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 5610 Graduate Film: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: Graduate students only*

**GLA 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.

*Prerequisite: Graduate students only*

**GLA5810 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.

*Prerequisite: Graduate students only*

## GRAPHIC DESIGN

**GD 100 Introduction to Graphic Design***3 credits*

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

**GD 200 Graphic Design 1***3 credits*

This course offers 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*

This course offers an intensive study of typography from the basics to the finer points. Best suited for beginning to mid-level typography students and transfer students, but not those who have already taken Type 2. Open to all.

**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.

*Prerequisite: GD 221, or Graduate Graphic Design student standing*

**GD 330 Photolmaging***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.

*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 decolonization. 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.

*Prerequisite: 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 433 Design for Change***3 credits*

This course explores the intersections of design, political, and economic systems; activism and movement building; and looks at how these systems and themes relate from both aesthetic forms and industry practice. Today's design practitioners must understand the basics of design systems and possess a talent for visual vernacular, and must also acknowledge the role design plays in upholding prevailing economic, social, and technical structures. Through individual, collaborative, and process-based approaches, this course explores how creatives can reform and reimagine our present systems towards a more desirable, equitable, and sustainable futures.

**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 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.

*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.

*Prerequisite: 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 5035 Expanded Design***3 credits*

This hands on course introduces students to a variety of topics related to interactive design, rapid prototyping, and physical computing through tutorials, guided studio time, and self-directed experimentation. This course is an exploration of computer-aided modes of fabrication and their integration into contemporary art and design. A strong emphasis is on technical training on the laser cutters, 3D printers, and CNC routers. Students also spend a considerable amount of time working in CAD and CAM software, with emphasis on Rhinoceros; and introduced to algorithmic design techniques and physical computing.

*Prerequisite: Graduate students only***GD 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.

*Prerequisite: Graduate students only***GD 5202 Visual Identity Systems***3 credits*

The best brands seamlessly reflect the essence and ethos of what and who they stand for. This project-driven course equips students to strategize, create, and deploy the visual and verbal language needed to mobilize a visual identity across media. In-depth projects explore research strategies, design thinking, storytelling, dynamic identity and typographic systems within the practice of building brand languages. Design process, critical analysis and refinement are emphasized.

*Prerequisite: Graduate 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.

*Prerequisite: 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.

**GD 5355 3D | AR | VR***3 credits*

This graduate course extends graphic design principles into 3D space. Building on the foundational skills introduced in Graduate Tech Pack, students gain greater facility in the arena of dimensional design, lifting their design language to a new level. Projects incorporate emerging technology (AR&VR) and explore the boundaries of leading-edge graphic design. Hands-on demos provide a deeper dive into modeling, material, lighting, physics, and animation. Focusing projects around thesis work or other self-determined endeavors is encouraged.

*Prerequisite: GD 368 or GD 5365*

**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.

**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.

*Prerequisite: 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.

*Prerequisite: MFA Graphic Design students only*

**GD 5505 Visiting Designers I***3 credits*

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 Advanced Publication Design***3 credits*

In this portfolio-oriented course, graduate students will work on publication design projects involving complex typographic systems, hierarchies, formats, and sequences. The course will encourage students to expand and demonstrate their typographic vocabularies.

*Prerequisite: Graduate 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.

*Prerequisite: Graduate students only*

**GD 5538 Coding for Interaction***3 credits*

Focuses on interaction-based design elements as they relate to graphic communication. Students learn principles of interaction design and game design theory and gain a solid foundation in programming in processing and p5. The course is grounded in iterative play-testing that informs the production of potent interactive moments for installation and the web. Projects include a personalized toolkit for generating visuals, a dynamic interactive space, and an independent creative project. Hands-on demos allow students to experiment with various plug-and-play sensors and other tools and techniques. Students are encouraged to focus projects around their thesis work or other self-determined endeavors. A laptop is required for this course.

**GD 5546 Design Portfolio***3 credits*

An opportunity to assess your body of work, review your career goals, and present your creative output as a compelling professional story that reflects your design approach. Each student creates two new works to fill in portfolio gaps or meet personal goals. Students refine and edit existing works, build a digital portfolio presence, create a physical portfolio if appropriate, and clearly annotate projects. The course also addresses professional practice protocols, such as freelance contracts, resume crafting, and job-seeking strategies.

*Prerequisite: Graphic Design 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.

*Prerequisite: MFA Graphic Design students only*

**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 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 5568 Graduate Typography***3 credits*

This course serves as a deep immersion into advanced typographic practice. Typographic syntax and refinement will underscore more complex investigations of information hierarchy, grid systems, typographic voice, compositional strategy, and typography across media. Through a structured series of short exercises and sustained projects, students will increase their facility and confidence as typographers.

*Prerequisite: Graduate students only*

**GD 5569 Graduate Motion Graphics***3 credits*

This course focuses on time-based design elements of space, pacing, and motion as they relate to graphic communication. Students gain a solid skill set in After Effects and the principles of motion design. Course projects incorporate storytelling, interactive applications, and branding. Students will learn to create storyboards, animatics, and style frames, and develop a professional workflow. Orienting projects around thesis work or other self-determined endeavors is encouraged.

*Prerequisite: GD 368 or GD 5365*



**GD 5570 User Experience & Interface I***3 credits*

This class will prepare students to design interfaces that work and generate positive experiences. UX & Interface Design I examines the space where computers, people and design intersect, with an emphasis on supporting effective communication between designers and their audience. Fundamental principles and practices of human-computer interaction, including human capabilities, interface technology, design methods, and evaluation techniques will be covered. Students will complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation.

*Prerequisite: Graduate 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 5677 Graduate Letterpress***3 credits*

This course covers the craft of letterpress as it relates to the art of poster-making, discusses the history of Globe, best-known for its eye-popping, content-rich design of music posters, and the style and form that made Globe posters so distinctive. In 2011, MICA acquired many of Globe's assets — extensive wood type, photo and illustration cuts, hand-carved lettering, and sketches and posters. Using these materials, students will learn the craft of letterpress printing, from setting type to locking up forms to printing on the Vandercook proof presses in the studio.

*Prerequisite: Graduate 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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*

## HISTORY OF ART, DESIGN, AND VISUAL CULTURE

**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 101 Modernisms***3 credits*

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.

**AH 200 Renaissance through 1855***3 credits*

Surveys European art from the 14th through the mid-19th centuries. It explores 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. This course concludes with an examination of Neoclassicism, Romanticism, and Realism.

*Prerequisite: AH 100 or AH 101*

**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 Arts of the Near East, Egypt, and Europe, ca. 35,000 BCE - 1350 CE***3 credits*

Surveys art and architecture of the Mediterranean world and Europe from Prehistory to the late Middle Ages. It examines forms of visual expression from the earliest representational images to the "Age of Cathedrals" in relation to changing cultural, political, and economic systems. Periods and regions discussed include the prehistoric Near East and Europe, Bronze Age Mesopotamia and Egypt, ancient Greece and Rome, Byzantium, and medieval Europe, with attention to the significance of interactions between them.

*Prerequisite: AH 100*

**AH 209 Art and Visual Culture, 1960 – 1989***3 credits*

Surveys the art and visual culture from 1960 to 1989, posing a series of questions concerning the production of artistic knowledge during the postwar period. The legacies of the avant-garde (the readymade, the constructivist work, the performative, etc.) as well as the politics and a critique of the institution are addressed. The assimilation of these legacies in different locations, and the increasing difficulty in speaking of traditional artistic categories such as movement, and style, as well as globalization sets are explored. The relationship between art and culture at large (mass media, late capitalism, technology, civil rights, center/periphery hierarchies), and how these relationships influenced the reconceptualization of the art object, intermedial practices and environments, and a radicalization of modes of circulation and display are also investigated.

*Prerequisite: AH 201*

**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.

*Prerequisite: AH 100*

**AH 245 The Global in Art History***3 credits*

Explores art traditions from various regions of the world and critically examines their treatment within the field of art history. This course analyzes the impact of colonialism and globalization on the development of the structures of the art world, including the modern art museum and the academic discipline of art history itself. It focuses on case studies of “art” and artifacts involved in transcultural exchange, studying both the stylistic impacts of the movement of these objects as well as the economic and political systems that enabled the flow of objects and ideas. It focuses primarily on artistic traditions and interregional exchanges outside of North America and Western Europe, asking if we can decenter the “West” in the field of art history and exploring the implications of doing so.

*Prerequisite: AH 101 or AH 201*

**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*

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). 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 are also 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 306 Introduction to Art Criticism

3 credits

Explores the history, present, and possible futures of art criticism, through a close analysis of the work of a diverse range of influential early and contemporary art critics, and assignments that allow students to experiment with tone and develop critical stances in relation to work in a variety of media and/or ongoing shows. Typically, the course also involves a consideration of the alleged crisis in criticism, the consequences of web-based criticism and social media, and a visit from a practicing local critic.

*Prerequisite: AH 201, or Graduate student standing*

### AH 309 The Long Sixties

3 credits

Explores artistic episodes, canonical and marginal, in the period that is known as the Long Sixties (roughly 1955-1973). It investigates the relationship between art and culture at large, art and critical theory, art and politics, and how these relationships influenced the reconceptualization of the art object, as well as the institution of art. Aside from focusing on the collapse of the traditions and norms of painting and sculpture, triggered by the new political and technological conditions of that decade, the course considers influential texts, exhibitions, and interdisciplinary encounters, for example between the fine arts and crafts. Far from a comprehensive account of the period, the course instead highlights the artistic production and dialogues between selected cities across the globe.

*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.

*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 319 Art and Architecture of Ancient Egypt

3 credits

Examines the art and architectural traditions of one of the most influential of the world's civilizations: ancient Egypt. Beginning with the village culture of the pre-dynastic period, students study the rise of the pharaonic power and the Egyptian state in the early dynastic period, the great achievements of the old, middle, and new kingdoms, the increased impact of foreign ideas in the late dynastic period, and the new culture formed by the arrival of Greeks and Romans in the Ptolemaic and Romano-Egyptian periods. Other civilizations of northeast Africa, especially those of Sudan are investigated.

*Prerequisite: AH 201*

**AH 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 327 Oceanic Arts and Cultures***3 credits*

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

*Prerequisite: AH 201*

**AH 328 Landscape Architecture History***3 credits*

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

*Prerequisite: AH 201*

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

Explores fashion as a form of visual culture and a means of identity construction. This course will focus on case studies of fashion in Europe and North America related to a wide range of themes including: the use of fashion to construct gender, racial, and sexual identity; fashion’s role in maintaining but also in resisting racism and sexism; utopianism in dress; and the use of dress and fashion by artists, political activists, and subcultural groups.

*Prerequisite: AH 201*

**AH 332 Photography: Histories and Theories***3 credits*

Explores the uses, technologies and artistic applications of photography from its origins in 19th century France and England to its global digital revolution as manifested in the internet. The range of themes explored include the medium’s documentary impetus, its early role in European colonization, abstraction and portraiture, forms of (re) production and circulation, the politics of representation and the instability of images.

*Prerequisite: Earned credit or concurrent enrollment in AH 201*

**AH 336 Baroque Art in Italy***3 credits*

Examines the visual culture of Italy from 1580 to 1700 and includes the work of major figures such as the Carracci, Caravaggio, Bernini, Borromini, Artemisia Gentileschi, Pietro da Cortona and many others. Attention is given to influential images, monuments, styles and genres, as well as their influence on contemporary artists and visual culture. This course also explores the Counter Reformation and the visual propaganda associated with this movement.

*Prerequisite: AH 201*

**AH 340 Islamic Art and Architecture***3 credits*

Surveys Islamic art and architecture, from the seventh century c.e. to the present. Through lectures, discussions, and a variety of assignments, students learn about major historic phenomena such as mosque architecture, calligraphy, and manuscript illumination in regions as diverse as Umayyad Syria and Mughal India. The course also explores key theoretical questions, such as: Who is the "artist" in Islamic art? What is the role of figuration in Islamic art? How do modern and contemporary artists in the Islamic world deploy new formats, from painting to photography?

*Prerequisite: AH 201***AH 341 Graphic Design History***3 credits*

Explores the long and rich history of human communication with visual symbols. Posters, books, advertisements, typefaces, and useful objects have served the interests of commerce, political ideologies, religious beliefs, and artistic revolutions. This course examines both the dominant cultural ideas embodied by Graphic Design, as well as the counter-narratives it generates to express diverse cultural identities. Students in this course will question the meaning and form of graphic artifacts.

*Prerequisite: Earned credit or concurrent enrollment in AH 201, or graduate student standing***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.

*Prerequisite: AH 201***AH 348 Medieval Art and Architecture***3 credits*

Surveys European art from the era of Constantine to the Black Death, with a consideration of contemporary developments in Byzantium and the Islamic sphere. From the shimmering mosaics of Constantinople to the dense swirls of insular manuscripts, medieval art constituted an evolving response to shifting political conditions, complex religious practices, and various artistic precedents. This course considers the forms and functions of medieval visual culture, through diverse examples, primary documents, secondary readings, and visits to The Walters Art Museum.

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

Traces the concept of illustration as narrative art beginning with Lascaux cave paintings 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 358 History of Modern Design***3 credits*

Examines design as a form of cultural production that takes place within a web of producers, consumers/users, and intermediaries. The course focuses on design in the US and Europe between 1851 and the 1980s. We will use a wide variety of critical approaches to consider how the history of design is connected to art, architecture, and popular culture; overlapping histories of technology, industrialization, political and social change; and colonization and globalization.

*Prerequisite: AH 201*

**AH 360 History of Africana Art***3 credits*

Surveys the work of African artists from diverse situations, locations and generations. This course offers 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 African knowledge systems, dynamics of trade, colonization and slavery. Artworks are viewed as dynamic and necessary elements for making and maintaining individuals, communities and societies. Specific reference is made to contemporary artists in global contexts, and the course draws on a wide range of examples to see various issues and ideas in Africana visual history.

*Prerequisite: AH 201***AH 362 Comics as Art***3 credits*

This course will focus on the historic relationship between comics and fine art, and how those tensions play out in different global contexts. Comics have long been derided as an art form by the Academy; this course will interrogate the institutional and cultural reasons for this exclusion while highlighting the unique properties that distinguish comics from other forms of popular art. From the satirical prints and political caricatures to superhero comics, manga and graphic novels, we will examine the formal development of the medium and its complex relationship to the culture at large. Students will read critical essays, historical overviews, and comics themselves, as they investigate the intersection of text and image in sequential narratives.

*Prerequisite: AH 201***AH 363 Modern Craft: Western Ceramics***3 credits*

Examines the history and theory of modern craft through a study of ceramic artists and movements. This course explores the radical changes that ceramics has experienced since the late-19th century, from the Arts and Crafts movement and Adelaide Robineau to today's expanded formats. Lectures and readings provide students with a chronological overview of more than a century of ceramics occurring within art, design, and architecture, as well as the field's links to other crafts. The consequences of socioeconomic, political, philosophical, and industrial influences as drivers of change within the field of ceramics are also examined.

*Prerequisite: AH 201***AH 364 Contemporary Art/Global Context***3 credits*

Examines artistic developments since 1989, a symbolic milestone that launched the term globalization as a key framework to understand art and institutions in the context of social, political, economic, and technological world transformations. The course explores a number of concerns, from local American debates around the culture wars to international discussions concerning the displacement of post modernism with the term expansive contemporary. This class analyzes the rise of international biennials, the reticular domination of everyday life by the digital, neoliberal art markets and the rise of theory. Using specific events, artists, art works and institutions, concepts such as socially engaged art, post production, research-based and laboratory practices, collaboration and cosmopolitanism are studied.

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

This course focuses on art and discourses from the Seventies to the present with particular attention to the artistic practices, institutions, modes of display and circulation shaped by the post 1989 geopolitical landscape and a concomitant proliferation of postcolonial centers. Accordingly, this period is characterized by a radical expansion of the notion of art and a salutary interdisciplinarity that privileged criticality and an engagement with the social, collaboration, and the internet.

*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*

Provides a global history of the built environment since the 1850s. Students will look at key buildings and sites, exploring new buildings technologies and new types of spaces, the role of architects and planners, emerging publics and counter publics for design, and the ongoing process of modernization and urbanization. This course assesses the ways in which modern architecture has been integral to the formation of the modern nation state and the development of racial capitalism as well the ways in which it has sought to mitigate the inequalities they produce.

*Prerequisite: AH 201*

## **AH 379-TH Contemporary Architectural Criticism and Theory**

*3 credits*

Explores how contemporary buildings and spaces reflect and respond to globalization, late capitalism, the climate crisis, and calls for social and racial justice. Key examples of the architecture of the past thirty years are examined, focusing on the politics of design and the theoretical concepts and debates driving the production and interpretation of specific buildings, spaces, and sites.

*Prerequisite: AH 201*

## **AH 380 Art & Architecture of Mesoamerica**

*3 credits*

Explores the cultures of pre-Columbian Mexico and Mesoamerica, hosts to the earliest complex art-producing sites 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. This course focuses on the cultures of the Olmec, Teotihuacan, the Maya and Aztec, as well as some peripheral polities. Students are asked to consider examples of art and architecture as participants in relationships between indigenous artists, their intended audiences, and today's unintended audiences when objects are analyzed in museum settings, or in slides in the classroom. In projects, students examine how their work may be related to the art they study and how they can best acknowledge the contributions of anonymous indigenous artists to their work.

*Prerequisite: AH 201*

## **AH 388 An Introduction to Curatorial Studies**

*3 credits*

Introduces students to the multifarious practice of curating. It explores the history and current uses of the term as well as the various forms and techniques of organization and display that characterize the profession. The course includes a practicum component that will furnish students with the basic skills associated with exhibition development and execution, including writing and production aspects.

*Prerequisite: AH 201*

## **AH 390 History of Film**

*3 credits*

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

*Prerequisite: AH 201*

## **AH 391 Topics in Curatorial Studies**

*3 credits*

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

*Prerequisite: AH 201*

## **AH 395 Archive, Gallery and Museum Practice**

*3 credits*

Exposes students to the fields of art criticism, archiving, museum studies and hybrid practices where artistic work intersects with areas such as gallery management and the curatorial. Students are familiarized with those professions in which art history and theory, and concomitant methods of analysis and research, are valuable tools. Through field trips, class discussions, lectures, readings, and guest speakers, students are introduced to the work of local and international professionals in academic, museum, non for profits and gallery settings.

*Prerequisite: AH 201, or Graduate student standing*

**AH 399 Special Topics in Art History***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*

**AH 405 Exhibition Development: Seminar**

Examines the curatorial process through the research, planning and production of a major exhibition. Students serve as curators, designers and educators as they develop and implement proposals for the exhibit's graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications, and public relations strategy. Fall semester 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.

*Prerequisite: AH 201*

**AH 422 Visual Culture and the Holocaust***3 credits*

Examines a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. Central questions explored revolve around notions of history, memory, and the ethics of representation. This course examines diverse media ranging from painting, sculpture, film, and television to graphic novels/ autobiographies, monuments/memorials, museums, individual curatorial projects/exhibitions, and performance. Works by artists and architects, including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih & Frieder Schnock, Daniel Liebeskind, Peter Esenman, Charlotte Salomon, Anselm Kiefer, and Gerhard Richter, as well as writings by Primo Levi, Sigmund Freud, Theodor Adorno, and Alexander and Margarete Mischerlich are considered.

*Prerequisite: AH 201*

**AH 424 Creative Spaces: Theory and Practice***3 credits*

Examines the evolution of the artist's studio from the 15th century to contemporary times to better understand art and design production in cultural contexts. Through studio visits, readings, and class discussions, this course explores the commonalities and differences between traditional art production and that of today, including examples from contemporary art and design studios. Among the topics covered are the changing role of the artist in society, the evolution of the studio space itself, how art theory, science, and design innovation influence art production, art education, materials, and labor.

*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 Medieval Books***3 credits*

Surveys European manuscript production from the early medieval period through the late Gothic era, and touches on the early history of printed books. Throughout the Middle Ages, illuminated manuscripts were one of the most important vehicles for the development and transmission of visual ideas. 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. The technologies and materials used to make manuscripts and the binding of medieval books are also covered.

*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 447 Data, Arts and Society

3 credits

Examines artistic and critical interventions into artificial intelligence (AI), machine learning (ML), and data visualization in art, design, and digital culture. It pays special attention to the possibilities, meanings, and limits of data visualization, data art, and AI for creativity and design. Taking a significant historical inquiry at the intersection of art, science, and technology and positing creative use of AI within the history of generative art, we will undertake a critical consideration of creativity, intelligence, and emergence and a novel relation in human-machine collaboration. The course also ventures into the as yet unexplored sociopolitical and ethical dimension of AI and its cultural ramifications in our networked culture and datafied society. We will examine specific projects that investigate technological biases that categorize individuals and communities based on markers such as race, gender, sexuality, and citizenship in specific social, institutional, and cultural settings, envisioning equitable futures.

*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 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

Did different artistic mediums offer fundamentally different responses to the attacks of September 11, 2001? *Were aspects of American visual culture transformed by this event? This course approaches these questions through a range of visual culture, including monuments and memorials, television and film, contemporary art and the museum. It also includes substantial theoretical readings about how to categorize 9/11—whether it should be understood as a staged "media event," an instance of the contemporary sublime, or an occurrence after which traditional definitions of media are no longer relevant at all.*

*Prerequisite: AH 201*

### AH 469 Archaeology and Social Justice

3 credits

Examines the intersection of archaeology--the reconstruction of past cultures using art and other forms of material culture--and Social Justice--a framework for correcting social inequities. Archaeologists reflect on this intersection knowing that archaeology has given marginalized communities legitimate places in larger national societies around the world. Archeologists also know that their work has been used as a tool to justify oppression. Dominant cultures addressed include: the U.S. & Canada, Scandinavian Nations, Nazi Germany, slave holding Nations. Marginalized cultures include diasporic enslaved Africans, European Jews, Indigenous Americans, Scandinavian Sami. We also explore the ways in which archaeologists today use archaeology to inform about, and correct, wrongs, such as the ongoing consideration of the antiquity and residence patterns of indigenous Native Americans during, and following, Pleistocene glaciation.

*Prerequisite: AH 201*

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

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

*Prerequisite: AH 201*

**AH 475 The World on Show: Cultural Display and Exchange at International Expositions***3 credits*

Examines the world's fair phenomenon from 1851, when the first major exposition was held in London, to those that still occur around the world each year. These encyclopedic expositions were traditionally devised to demonstrate innovations in the fields of design, industry, arts, science, and culture. Through the fairs this course explores a number of themes, including modes of display, international cultural exchange, theories around race and Western hegemony, as well as developments in fashion, graphic, architectural, 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*

## HOFFBERGER SCHOOL OF PAINTING

**PT 5550A Hoffberger Painting I***12 Credits*

This is an intensive studio experience for first year students focusing on independent work with frequent visits and critiques by the program's director, critics-in-residence, and visiting artists.

*Prerequisite: Hoffberger School of Painting students only*

**PT 5551A Hoffberger Painting II***12 Credits*

This course is a continuation of PT 5550A for first-year Hoffberger students.

*Prerequisite: PT 5550A*

**PT 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.

*Prerequisite: 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*

**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.

*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.

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

**CWRT 215 Literary Translation***3 credits*

An introduction to literary translation seeks to introduce young writers to literary translation as an end in and of itself, but also a means towards the honing of one's own literary craft. Through the reading of foundational texts on translation, as well as translated works of poetry and prose, students gain an understanding of the history of translation and an appreciation for translation as an artform. Students also choose a writer whose work to translate and workshop throughout the semester. Reading knowledge of a language other than English is required.

*Prerequisite: HMST 101*

**CWRT 326 Intermediate Poetry Workshop***3 credits*

In this poetry writing course, students 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, students consider 20th and 21st century poems and poetry collections (with occasional poems from other time periods), along with a few works in other mediums.

*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 provides instruction in general screenwriting while focusing on the specific techniques used to make engaging shorts. This writing-intensive course 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 complete several writing projects and deliver a production-worthy 8-15 page screenplay by the end of the semester.

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

*Prerequisite: 3 credit CWRT course at the 200 level or above*

**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 offer specific, focused topics for their particular course.

*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. 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.

*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.

*Prerequisite: 3 credit CWRT course at the 200 level or above*

**ESJ 310-TH Intersectional/Environmental***3 credits*

This course applies an intersectional social and environmental justice framework, engaging political ecology and outlining critical questions at the nexus of race, gender, sexuality, and the environment. Drawing upon theoretical and methodological frameworks from ecofeminism, critical race theory, queer ecologies, decolonial/postcolonial studies, African womanism, transnational feminist thought, and indigenous knowledges, this course engages problems and solutions related to environmental racism, borderlands and bodies, “un/natural” categories of gender and sexuality, Black and Indigenous land, water, and food sovereignty, and global social movements for justice.

*Prerequisite: 3 credits of an IH1 or IH2 in Humanistic Studies*

**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 explore sociological, religious, and political dimensions of apocalypticism as a mindset and a literary genre with its own unique set of terminology and structure.

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

**HIST 250-IH2 COVID-19 in a Historical Perspective***3 credits*

This course examines 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 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.

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

**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?

*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."

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

**HMST 101 Ways of Writing***3 credits*

Previously titled Frameworks, Ways of Writing is an introduction to college-level reading and writing. Organized around a central theme, course reading material exposes students to different genres (forms) of written expression with various functions and audiences, e.g., scholarship, short stories (fiction), personal essays, journalism, memoir. As such, HMST 101 explores critical reading, attribution, and ways of writing. As part of their practice of active reading, students develop comprehension skills and increase their information literacy. Ways of writing include the writing process, from initial exploration and articulation of ideas to a polished piece. Students explore attribution, including questions of whose voices and ideas to include, accept, and use and how writers build upon previous work, ethically and practically.

**HMST 110 Language of Art & Design***3 credits*

In this course, students whose first language is not English develop their proficiency and fluency in communication about art and design. Students will develop skills and strategies for listening to academic content, practice speaking and paralinguistic communication, and build confidence participating in discussion and critique as well as presenting their ideas to a group. Students will also refine their comprehension of spoken and written material and develop familiarity with visual and cultural studies vocabulary that will help them succeed in their coursework.

**HMST 215-IH2 Racism & Resistance***3 credits*

This introductory, orienting course examines racism as a structure and practice and surveys critiques of race and racism as well as various forms of resistance to racism and visions for anti-racist social relations.

**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.

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

**HMST 335-TH Research and Engagement Ethics***3 credits*

This course examines the practices of research and community engagement and differences between them; and surveys influential instances of research misconduct in history. Students investigate the ethics of research and engagement, particularly issues of informed consent, institutional authority, researcher positionality, and intellectual property as they apply to working with and learning about other people.

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

**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.

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

**HMST 400/ 5400 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.

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

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

Fall and Spring of the senior year, thesis is taught by a single instructor who serves as the mentor for each student's senior thesis project. The course also focuses on contemporary issues in Humanistic Studies. This serves as a culmination of work done at the lower levels. The thesis project begins very early in the fall with a written proposal by each student. Some students choose research papers; some choose an integrated project linking their studio work with their academic work. Students should undertake a major project that grows organically out of their three years of experience at MICA as a combined Studio Art + Humanistic Studies major.

*Prerequisite: 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.

*Prerequisite: Senior Art History and Humanistic Studies majors and minors only*

**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 are assigned, the emphasis is 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.

*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; survey precursor pagan religions in Egypt, Israel, Persia, and Greece before considering the early development of Christianity and Islam. This course examines 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 is paid in a comparative manner to the development of law derived from religious texts.

*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 is at the core of this course. 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.

*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, students attempt to understand social and political history through readings in literature, philosophy, and the arts. While participants in this course 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 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 are integrated throughout the course and serve to caution students and re-orient how they can more productively engage with the

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

**IHST 210-IH1 Mapping Empire, 1500-1800***3 credits*

This course examines the role of maps and cartography in the context of overseas colonization during the early stages of European imperialism (1500-1800). It addresses a number of questions and issues including: 1) the ways in which maps represented (or misrepresented) indigenous peoples and their cultures; 2) the relationship of printed maps to manuscript maps, and the importance of secrecy in overseas exploration and imperial rivalry; 3) the relationship of maps to their accompanying written texts in the articulation of geographical space; 4) the development of a "cartographical rhetoric," which used maps to articulate and assert claims of sovereignty and possession under the *ius gentium* or "law of nations."

*Prerequisite: 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. The main emphasis is 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.

*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 course explores how history connects with ideas that shaped certain eras definitive of a Western understandings of self. The course also introduces 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 learn the building blocks of how to approach and write a humanities research paper.

*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; it considers 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). Students explore the nature of language variation (dialects and idiolects), language change over time, the psychology of language, and the science of forensic linguistics. Students are 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.

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

**IHST 221-IH1 Myth, Magic and Ritual***3 credits*

This course focuses on the origins of western philosophy and the pre-history of superstition and religion, considering the origins and tenets of hermetic belief systems such as alchemy, the occult, Kabbalah, freemasonry, and other gnostic traditions and styles of thought.

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

**IHST 224-IH1 Witchcraft 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 maleficia—of being in league with the devil and practicing “witchcrafts.” Almost half were convicted and subsequently executed. The belief in witches was at this time pervasive and held at all levels of society from the lowest peasantry to elite society; this included high-ranking magistrates who took the threat of witchcraft to the security of the state very seriously, producing a number of learned treatises on how it might be effectively countered. 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.

*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 traces 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.

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

**IHST 247-IH1 Europe in the Dark Ages***3 credits*

A survey of the hidden origins of Europe in the period between the fall of Rome and the Renaissance of the 12th century. This course begins with Roman explorations into barbarian Europe (Tacitus, Agricola, and Germania) and looks at the movements and settlement of various tribes (Goths, Franks, Huns) that became the nations of Europe. It covers the great epics such as Beowulf, Song of Roland, Niebelungenlied, or Scandinavian sagas of Grettir, the Volsungs, or Burnt Njal. Religious writings running from St. Augustine (The City of God) through the pious De Contemptu Mundi of many popes and finally to the Vatican Councils are covered. Finally, this course looks at medieval science in writers such as Isidore of Seville.

*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.

*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.

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

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

This course begins with some representative Enlightenment thinkers in various fields and genres (Bacon, Newton, Locke, Voltaire, Rousseau, Jefferson, de Sade). The second part of the course focuses upon some traditional critiques of the Enlightenment found in the writings of the Romantics and the German Idealist philosophers, as well as in the works of various nationalist, Marxist, and conservative writers. After considering the very different approaches to the Enlightenment of Nietzsche, William Morris, and Dostoevsky, the course examines contemporary American “culture wars” as a battle over the legacy of the Enlightenment.

*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.

*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.

*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.

*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.

*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 eugenics, 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.

*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.

*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.

*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. This course examines the writings of modern and contemporary political theorists and consider their- and our responses to these urgent questions, among others.

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

**IHST 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.

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

**IHST 291-IH2 History of the Idea of Race***3 credits*

Recent genetic research has revealed that humans are more than 99.9 percent identical and racial categories have no meaningful basis in biology. However, race remains a powerful idea in contemporary society, contributing to our personal identities and persistent inequalities. This course examines the history of the idea of race, beginning in the late Middle Ages when Europeans first encountered the diversity of Africa, Asia, and the Americas. These initial encounters formed the basis for a "science" of race that emerged during the Enlightenment and reached its peak during the Victorian period, when the presumed superiority of white Europeans was used to justify the exploitation of non-white peoples. The course ends with a consideration of the experiences of those who were oppressed during the 19th century, as revealed in their memoirs.

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

**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

*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.

*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. Students come to appreciate the decisive significance in Western history, and in the English-speaking world in particular, of the translation of the Bible. Translations are the King James Version, sections of the Tyndale Bible, and contemporary literary translations by David Rosenberg, Robert Alter, and Ariel and Chana Bloch. Students engage sections of Genesis, Exodus, Judges (Samson story), 1, 2 Samuel (story of David), Jonah, Job, Psalms, Ecclesiastes, Song of Songs, and the Prophets.

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

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

In this course students read the works of salient contemporary authors who have contributed richly to the art of prose fiction. The first half of the semester is devoted to novels and stories that engage with historical subjects in some fashion. Students consider how these books reflect the concerns and pressures of the present, what, if anything, makes them "post-modern", and what they have to say about this country's history and literary tradition. In the second half of the term, students turn to fiction set more or less in the present—books that give shape to the anxieties, stresses and absurdities of contemporary life.

*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.

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

**IHST 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.

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

**LIT 283 To the Underworld and Back***3 credits*

Provides a survey of literature about the hero's trip to the underworld, and what the hero learns from the dead that he needs to take back with him to the realm of the living. The course begins with the myths of Orpheus, Hercules, Odysseus, and other heroes who make it, alive, to the underworld and back, and follows with Book VI of Virgil's *Aeneid*, and then Dante's *Inferno*. The second half of the course examines variations of this theme in poetry, novels, drama, and film, including the work of Rimbaud, G.B. Shaw, Sartre, Pound, Broch, Monteverdi, Henze, and Birtwistle.

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

**LIT 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 uncriticized 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, students study contemporary ideas and beliefs, traditions, narratives, legends and anecdotes from the perspectives of anthropology, sociology, psychology, linguistics, and literature.

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

**LIT 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 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.

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

**LIT 314-TH Body Discourses***3 credits*

Whether we experience our bodies as the site and center of our being, or we feel we are the proprietors of a shell called "the body," whether we are at one with it or feel alienated from it, our body is always with us, we are in our body, and we desire to know it. To understand and define it, fix it, liberate it, expose it, invent and imagine "truths" that are inscribed in the flesh, however, we turn, necessarily, to symbolization and language. When studying the body, we therefore recognize the somatic players in the drama such as skin and bones, hair, organs, ova, semen, blood—but one can be amazed at the stories woven into intricate plots by theorists from a variety of disciplines that offer often strange, often profound, and often literal insights into the body. This course serves as an introduction to the complex and extensive field of body theory, exploring texts that narrate the sexed body, the gendered body, the orgasmic body, the ascetic body, the tortured body, the uncanny body, the raced body, the foreign body, the body in images and film, and the body

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

**LIT 219-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.

*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.

*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.

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

**LIT 361-TH Masculinity***3 credits*

Examines the social history of masculinity, beginning with a survey of the goals, methods, and controversies in the growing field of gender studies and men’s studies. Students use theoretical and literary texts to analyze the construction of masculinity as a concept in relation to race, class, and sexual orientation.

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

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

**LIT 373 Contemporary Latin American Literature in Translation***3 credits*

Contemporary Latin American prose writers and poets have created a richly imagined literature - Magic realism, surrealism, bardic epics, lyric love songs, and deeply committed “poetry of witness”. Students travel for one hundred years through Gabriel García Márquez’s magical village of Macondo in *Cien Años de Soledad*, fall in love with Pablo Neruda in *Viente Poemas de Amor y Una Cancion Desesperada*, wander through Jorge Luis Borges’s enchanting labyrinths of the mind, and become haunted by Juan Rulfo’s mysterious *Pedro Paramo*, and read poetry and fiction by Gabriel Infante, Miguel Angel Asturias, and Claribel Alegria.

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

**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.

*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.

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

**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, students 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. This course analyzes the intersections of nation, religion, gender/sex/sexuality, class/caste, and race/ethnicity and study how they are represented in the readings.

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

**LIT 442 Environmental Literature***3 credits*

Where does nature begin or end? What is the natural? What do eco-terrorism, global warming, and the poisoning of the oceans and the Earth have to do with art? Are they art? Engage with naturalists and other writers and thinkers from Aldo Leopold's seminal work to contemporary authors like Annie Dillard, Tom Horton, Dianne Ackerman, and David Foster Wallace.

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

**LIT 451 The Dawn of Modernity in American Literature***3 credits*

This seminar surveys the literary and intellectual history of America's late nineteenth century. During this time, the abolitionist movement reached its apex, Lincoln emancipated the slaves, the North defeated the Confederacy, and Reconstruction came to the South. The country witnessed the rise of the women's suffragist movement, the advent of Darwinian thought and great leaps in technology and industry. In short, the United States became modern in the late nineteenth century, and the nation's writers played a vital role in advancing narratives, aesthetics and ideas that would change how Americans think.

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

**LIT 492 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.

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

**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.

*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, students use sociology of work literature to trace the origins of open source, identify its core elements, and begin to understand its consequences.

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

**MCLT 313-TH Thinking Through Cinema***3 credits*

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

*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. The examination is expansive and generous, ranging from Hollywood classics like *Singing in the Rain* to the recent emergence of the indie mumblecore movement, to documentaries, to the new realm of YouTube, and to experimental video and film.

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

**MCLT 356 Film as Art***3 credits*

In this course students watch and study a series of films by a single director, accompanied by historical and theoretical articles which help to contextualize the movies. Students 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 introduces 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 varies each time the course is taught.

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

**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.

*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.

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



**NSCI 201A Scientific Readings: Astronomy***3 credits*

In this course, students are introduced first to the fundamentals of astronomy, and building on that foundation, and through the wonders of NASA's Hubble Telescope, to the wild, wonderful, absolutely beautiful and profoundly mysterious nature of the universe. We shall explore its strange realities as revealed through modern physics. Supernovas, the Big Bang, neutron stars, black holes, extrasolar planets, and even our own tiny solar system. In a lucid manner suitable for the non-specialist, we will explore the impact of quantum theory, elementary particle theory and relativity on our understanding of perhaps the deepest questions of modern science: What is the origin of the universe and where, if anywhere, is it headed? Does the universe have meaning? Is there life on other planets? What is the meaning of time and eternity? Who are we and how did we get here?

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

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

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

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

**NSCI 201C Reading Climate***3 credits*

The Intergovernmental Panel on Climate Change (IPCC) is the world's foremost scientific body documenting the current status and projected future of climate change on earth and its effects on natural systems and human societies around the world, as well as human and institutional capacities for adaptation and mitigation processes. Each assessment report takes years to complete and represents the work of thousands of researchers from the 195 member nations. This course will read significant portions of the latest IPCC report in detail, along with appropriate additional readings from the peer-reviewed literature in the sciences and social sciences and media coverage of the IPCC's findings.

*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.

*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.

*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.



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

What is “the environment” and how do we understand our relationship with it? Students will explore different approaches to studying humans’ biophysical environment and apply interdisciplinary perspectives to complex environmental problems with implications for justice and equity such as pollution, ecosystem degradation, global climate change, and more.

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

**NSCI 211 Fathoming Water***3 credits*

Water is fundamental to life on earth. This course introduces students to scientific perspectives on water, including the global water cycle, hydrologic measurements, the watershed concept, aquatic ecology, and exobiology. Students will use these scientific perspectives to examine social dimensions of water such as security and scarcity, conservation, and access conflicts central to environmental and economic injustice.

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

**NSCI 229 Biodiversity***3 credits*

An introduction to the science of biodiversity. This course introduces the principles of ecology as they are related to biodiversity, including species niches and interactions, micro- and macroevolution, the measurement of biodiversity, and the effects of climate change and human land use practices on habitats, among others. Consideration will also be given to cultural, management and policy approaches that have been taken to address biodiversity issues around the world. This includes an emphasis on considering the ethics and understanding needed to be advocates for the natural world.

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

**NSCI 230 Ecosystems Ecology***3 credits*

This course introduces students to ecological thought by exploring the ecosystem concept, a powerful tool for understanding the phenomena and processes that animate the living earth. Ecosystem science offers one way to read the planet across space, through time, and beyond the human scale, and can provide valuable insights into human entanglements with their environments. Course work including field trips, data collection and analysis, and creating visualizations of ecological processes and systems prepares students to apply the ecosystem concept to questions about climate change, conservation, and environmental justice.

*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.

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

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

Sustainability connotes lasting solutions to environmental problems and privileges harm-reducing and restorative environmental practices. Yet invoked within policy debate and science, and by corporations, “sustainability” reflects a wide variety of meanings and priorities. This course explores scientific dimensions of sustainability discourses in diverse arenas, focusing on scientific reasoning related to habitat conservation, energy infrastructure, manufacturing, food, waste and pollution, natural resources, and the concept of ecological impacts. While focused on the biophysical bases of these discourses, we will encounter some of the contestation and controversy surrounding definitions and realizations of sustainability, preparing students to engage with criticism and application of the sustainability concept in academic and professional settings.

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

**NSCI 247 Microbial Worlds***3 credits*

Microbial life is ancient, diverse, ubiquitous, and entangled with every aspect of our lives. This course will explore what we know about life at the microbial scale, how microbes shape the living world, microbial entanglements with human health and society, and life at the extreme margins of habitability. Classroom instruction includes individual student writing and activities, work in small groups and with partners, class discussions, and lecture presentations by the instructor. Students will manipulate and observe microbial life in classroom and outdoor activities on campus, and some class sessions may include field trips on and near the MICA campus and possibly beyond to directly observe microbial influence on ecosystem structure and function.

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

**NSCI 257 Ecology and the Imagination***3 credits*

How do human beings interact with the natural world? How do they think about and describe that experience? This interdisciplinary course pairs learning about fundamental ecological principles with readings from the work of naturalists, environmental thinkers, and creative writers in other related genres. The course considers how writers express their relationship with nature and their environment, but also addresses questions of identity and culture as they relate to the environment, including who has access to natural spaces, who “gets” to write about it, and how “naturalist” and other kinds of environmental writing are defined. Students write and workshop original creative non-fiction essays using ecological studies and natural history experiences as catalysts, with a final written project presented in the medium of their choice.

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

**NSCI 282 Other Voices: Ecology of Food and Farming***3 credits*

This course will introduce the principles of ecology as they apply to food systems, and consider the socio-economic, historical, and cultural contexts within which these systems occur. These contexts will focus on groups historically marginalized in the food and farming systems in the United States. Concepts from ecology, evolution, and ecosystem science will be applied to the study of agroecology and the design and management of sustainable production systems. Inquiry in this course will include the consideration of how different disciplines ask and answer questions, and how the disciplines can work together to further understanding. Learning about core ecological principles will be contextualized by a wide range of non-scientific readings around specific agroecological case studies.

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

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

This is a collaborative course exploring astrophysics through Animation. Meet scientists from NASA Goddard Space Flight Center and explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more. The course starts with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts are to be developed and translated into animation. The last 5 weeks will be spent on animation and different ways of projections. Trip to NASA and to the Maryland science center will be part of the class.

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

**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.

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

**PHIL 233-IH1 Classical Greek Philosophy***3 credits*

Early Greek philosophers posed the fundamental questions that have dominated philosophy for the past two millennia: what is the good? What is happiness? How can I attain happiness? What is the best political arrangement for humans? Is the human soul unique and immortal? What is justice, and why is the pursuit of real justice so often inimical to everyday society? We will explore these and other essential questions in reading from Plato, Aristotle, Epicurus among others, and some of the Greek tragedians.

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

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

**PHIL 259-IH2 Modern Philosophy: Descartes to Wittgenstein***3 credits*

This course traces and highlights some of the great philosophical thinkers from the late Renaissance up through the Second World War. Philosophers discussed include Descartes, Kant, Nietzsche and Camus. Topics addressed include the nature and possibility of skepticism, knowledge, meaning, morality and laughter.

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

**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?

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

**PHIL 329-TH Deep Ecology***3 credits*

Today, the concerns of Deep Ecology’s movement that started in the Ecological Revolution of the 1960s continue to address climate change with a sense of urgency. Deep Ecology asks deep questions and aims to bring about long-range goals in moving away from anthropocentrism to ecocentrism, calling for a fundamental paradigm shift in perception, values, and lifestyles. There is an urgent need for a new environmental ethic that will fundamentally reorient human relationships to the natural environment. The course examines cross-cultural perspectives of environmental ethics from Western, Eastern, and Indigenous ecological traditions. Readings include current debates on climate change, multicultural survey of ecological ethics from world’s religions, selections from Deep Ecology, and Indigenous perspectives.

*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.

*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.

*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.

*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.

*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.

*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.

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

**RELG 270-IH1 History of Buddhism***3 credits*

This course will examine the fundamental themes and principles of Buddhist philosophy, beginning with the early life experiences of Siddhartha Gautama (the Buddha), continuing through the development of the Hinayana and Mahayana schools of Buddhism, and culminating in the philosophy and way-of-life of Zen Buddhism. Texts will include: *The Dhammapada*, *The Heart of the Buddha*, and *Zen Mind, Beginner's Mind*.

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

**RELG 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?

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

**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.

*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.

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

**SSCI 225 Communicating Between Cultures***3 credits*

This course will explore issues in intercultural communication, balancing a review of primary research and theoretical writings with practical applications for international study and work, art-making, and media production. We will move from an understanding and critique of major work in the field of intercultural studies including theories focusing on adaptations in interactions, identity, effective communication, and adjustment. Significant features of the course will be guest lecturers from fields such as anthropology and intercultural education and a community engagement project in which we will apply theoretical understanding to service projects with community organizations working with diverse populations in Baltimore city.

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

**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.

*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.

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

**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.

*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?

*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.

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

**SSCI 329-TH Geographical Information Systems: Mapping Disparity***3 credits*

Geographical information systems (GIS) are computer-based platforms for visualizing and analyzing spatial data and turning them into high quality maps. In this course students learn the principles of GIS through extensive use of ESRI's ArcGIS software. Data used for tutorials and lab assignments come from disciplines across the humanities, social sciences, and natural sciences. Readings and assignments will also consider the ethical use of data and mapping from a justice perspective. Later in the course, students learn to gather their own data online and use them to tell effective stories with data, integrating text, maps, and images into compelling online projects.

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

**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.

*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

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

**SSCI 437 Very Bad Things***3 credits*

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

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

**ILLUSTRATION****AH 5502 Advanced Illustration History***3 credits*

This advanced course explores the history of illustration within global, technological, social and cultural contexts and will provide an overview of both historic and contemporary illustration and their intersections with other art forms. The course encourages students to invest in illustrative practices from various global contexts. The course structure will be a combination of lecture, discussion and research resulting in written responses.

*Prerequisite: Illustration MA students only*

**IL 100 Drawing as Illustration***3 credits*

This course gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of story telling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This course includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration.

*Prerequisite: First year students only*



**IL 138 Introduction to Illustration***3 credits*

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

*Prerequisite: First year students only*

**IL 200 Sophomore Illustration I***3 credits*

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

**IL 201 Sophomore Illustration II***3 credits*

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

*Prerequisite: IL 200*

**IL 202 Visual Journalism***3 credits*

Observational drawing is the foundation for all work and study in visual journalism. In the tradition of the best visual reportage, students travel off campus throughout Baltimore City meeting and recording its people, music, social fabric, and urban landscape. This course 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. Students fill sketchbooks, expand to more finished pieces, and learn how to create art that literally moves.

**IL 203 Studio Remix: Illustration for Kids***3 credits*

Students explore how illustration applies to our youngest audiences. Whether for toys, games, books, apps, apparel, room décor, or any other area, illustrating for children requires both playfulness and thoughtful communication. Projects explore a range of formats, familiar and new, and challenges students to explore, teach, and play as they illustrate.

**IL 203H Studio Remix: Narrative Color***3 credits*

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, and delight.

**IL 203J Studio Remix: Worldbuilding***3 credits*

Create an imaginary world from a plotting narrative. Examine and experiment with maps and diagrams, both realistic and symbolic; explore and create illustrative and narrative art, including their own diagrammatic thinking. Students compose their own short narratives and develop and critique them as cultural constructs, good art, writing, and interesting assets.

**IL 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.



**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 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 learn how to breathe life into their characters through drawing from the model, studying the anatomy, and observing movement. These ideals are reinforced by watching them in action through inspiring art presentations, animated films/shorts and video games.

**IL 230 Narrative: Words and Pictures***3 credits*

This course deals with how to tell an original story. The basic aspects of narrative structure are covered in this class. Students learn to make their own stories through writing and image making. These include personal narratives, adaptations of classic tales and new fictional creations. Students address how to make sound choices when it comes to expressing a range of aspects that contribute to narratives. Stories have conventional and non-conventional plots, and utilize a variety of materials, both traditional and nontraditional.

**IL 238 Digital Illustration***3 credits*

In this course, projects start with sketches and then move quickly to the digital realm. Assignments emphasize traditional illustration skills such as visual problem-solving, rendering, and drawing, while exploring the digital possibilities to execute the artwork. Students spend half of their time in the studio working on sketches and concepts. They spend the second half of their time executing these assignments in digital programs. The emphasis on Adobe Illustrator, and Adobe Photoshop. Crossing software and mixing media are encouraged.

**IL 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 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 created 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 is dedicated to painting from life, either from a model, still life, or outdoors. The work created is 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 310 Making Graphic Novels***3 credits*

Graphic novels have become the most common form of expression of sequential art. Basically long, self-contained stories, they are currently published in many genres. This course deals with students making a semester long project where they develop their own original stories and characters. Examples of significant works, both historical and contemporary, are read and discussed, and the interaction between the US, European and Asian markets and styles are also discussed. By the end of the course the students are expected to have completed a narrative at least 30 pages long.

*Prerequisite: IL 272*

**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, fumetto, 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 develop a mature sketchbook practice that expands thinking across multiple genres, and strengthen and deepen their artistic voice. Exercises enrich skills that are 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 allows 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 online. For example, the Google masthead now incorporates movement. The stagnant printed image may never go extinct, however new ways in which illustration can be communicated is constantly 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*

Deconstructs varied approaches to understanding the depiction and historic production of science fiction narrative in literature and media. Students are encouraged to explore representative and object-based approaches supported within the course. 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. And they 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 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 are examined, and the work of the great fantasy illustrators are also discussed. In addition, the assignments emphasize awareness of the roles that fantasy art and escapist literature, film, animation, and games play in society.

**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 course, 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 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 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 course, the students tackle the advanced aspects of book illustration, including styles, market, reproduction, etc. Students work on independent projects and explore the subject in depth. A wide variety of illustrated books are addressed, however 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 399 Special Topics in Illustration***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. The topic is announced each semester in the schedule of courses.

*Prerequisite: IL 372***IL 400 Senior Illustration I***3 credits*

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

*Prerequisite: Senior 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 present their work and participate in the campus-wide commencement exhibition, ArtWalk, 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.

*Prerequisite: Junior and 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.

*Prerequisite: 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.

*Prerequisite: Illustration MA students only*

**IL 5050 MA Studio II***6 credits*

The focus of student work for this course is a self-initiated semester-long portfolio project guided and supported by faculty. Students work independently, meeting faculty regularly and participating in group and individual critiques. The body of work completed constitutes a large portion of their final portfolio and exhibit content and presentation for review by outside guest critics. Students can, if applicable, include personal writing as part of their final portfolio project.

*Prerequisite: IL 5000*

## ILLUSTRATION PRACTICE

**ILP 5500 Critical Seminar I***3 credits*

Gather first-year graduate students together each week to discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts. Course requirements include but are not limited to research, analysis, and writing on critical, historic or theoretical issues, and seminar discussions. Occasional field trips are held.

*Prerequisite: Illustration Practice 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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

*Prerequisite: Graduate students only*

**ILP 5720 Markets for Children***3 credits*

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

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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 summer after their 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 that, in MFA Thesis I, be formalized through a case study document that articulates their core thesis idea with words and images, and document their process. MFA Thesis students are expected to continue their engagement with marketplaces outside of class time utilizing skills and experiences learned in the Entrepreneurship course.

*Prerequisite: ILP 5650*

**ILP 5850 MFA Thesis II***6 credits*

MFA Thesis II is a continuation of MFA Thesis I including the entrepreneurial aspects started in MFA Thesis I. Students continue developing and finalizing their Thesis Project in parallel with content in the Thesis Formats course to establish and develop the professional practices aspect of their work and create a capstone exhibition.

*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 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 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 are explored using a combination of Adobe Audition and Ableton Live software.

**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 to define and challenge notions of social and physical interactions are 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 learn programming fundamentals while creating personal projects. The course then introduces physical computing via the Circuit Playground Express, a microcontroller-based hardware prototyping platform that serves 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. Students 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; 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; 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 and the internet are also covered.

*Prerequisite: FF 111/112*

**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 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 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.

**IA 310 The Soundscape***3 credits*

This course provides an introduction to field recording and field recording composition (phonography), acoustic ecology and concepts of deep listening through the exploration of multiple acoustic environments throughout Baltimore City and its surrounding counties. The course takes an anthropological approach and consider how different cultures, urban development and humans have influenced our sonic environment throughout history while considering its positive and negative effects. Topics covered include soundscape theory and history, microphones and recorders, in field techniques and tools for recording sound, working in a variety of locations, basic sound editing and composition, working with Natural VLF (Very-Low-Frequency) phenomena, micro-sound, aural architecture, noise, hydrophones for underwater recording, building contact microphones and acoustic composition. In addition, students also produce a future edition of Framework, a weekly sixty minute international radio program dedicated to field recording and it's use in composition.

**IA 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 is a mix of formal/technical training and experimentation. Students receive a detailed introduction to creating personal and collaborative works with Unity3D using best practices for scene/level/environment design, interaction, basic coding in C#, layers, sound, animation, and more. In addition to technical training students 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 course, are covered. Experimental practices and approaches are highly encouraged. Version control systems, which allows users to keep track of changes in software development projects and to collaborate, are covered to ensure students are prepared to work collaboratively if they choose. An external hard drive is required for the course.

**IA 340 Immersive/Interactive Studio***3 credits*

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. Students are challenged to bridge gaps, create dialog, and devise hybrid methods to produce compelling and critical experiences for both participants and audience members. Each student makes, presents, and documents two projects throughout the semester in the media of their choosing. Historical, critical and technical content provided via lectures, demonstrations, research, and critiques.

*Prerequisite: 3 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.

**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 365 Synesthesia***3 credits*

This studio course takes students on a sonic and visual journey into the exciting world of sound and video synthesis. Beginning in the 1960's through the present, sound and video synthesis techniques have been used by countless musicians, video artists, television studios and designers to create immersive, psychedelic and engaging multimedia projects in real-time. Topics include sound and video synthesis concepts, hardware and software modular synthesizers for audio and video, projection mapping, generative art, audio reactive visuals, camera-less video and live performance.

*Prerequisite: IA 202*

**IA 385 Live Electronic Music and Media***3 credits*

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 399 Special Topics in Interactive Arts***3 credits*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

**IA 430 Live Immersive Production***3 credits*

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

**IA 498 Interactive Arts Thesis***6 credits*

Prerequisite: Senior Interactive Arts majors only

**IA 499 Interactive Arts Thesis II***6 credits*

Prerequisite: Interactive Arts majors only

**INTERDISCIPLINARY SCULPTURE****IS 200 Introduction to Sculpture***3 credits*

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

Prerequisite: 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 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 225 Wood Carving as a Social Practice***1.5 credits*

The course will be taught by visiting artist, Senior Lecturer and former Head of the Sculpture Department in the School of Industrial and Fine Arts (CEDAT), Makerere University, Kampala, Uganda. Professor Dr. Lilian Nabulime holds a Fine Art PhD (Newcastle University 2007). Her research is on the role of sculptural forms as a communication tool in relation to the lives and experiences of women with HIV/AIDS in Uganda. She uses everyday objects (for example, soap, sieves, cloth, mirror, metal cans, car metal parts, found objects) to embody a specific social agenda that attempts to raise awareness and promote discussion as well as moving the meaning of art beyond the visual.

**IS 240 Social Practice Studio***3 credits*

What is now called "social practice" in contemporary art has a long history rooted in the late 1960s, when artists like Allan Kaprow created participatory events called Happenings and Joseph Beuys coined the term "social sculpture." Both were inspired by the utopian desire to blur the boundaries between art and everyday life, as well as the democratic belief that everyone is an artist. As Beuys said, "every sphere of human activity, even peeling a potato, can be a work of art as long as it is a conscious act." These ideas have been elaborated by generations of artists associated with Fluxus, conceptual art, performance, site-specificity, and institutional critique. Since the 1970s, the legacy of social practice has been significantly shaped by the feminist politics of many women artists including Suzanne Lacy, Mierle Laderman Ukeles, and Martha Rosler. Reaching beyond the traditional studio production of objects, these artists aspire to transform social relationships, constructing aesthetic experiences and situations.

*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 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 Metalworking***3 credits*

Introduces students to various metal working processes and materials where students 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 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, students 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 gain a scientific understanding of fundamental principles of biological materials. Students use a variety of organisms, such as bacteria and fungi; combine these with different biotechnologies, like genetic modification, and fabrication processes. This allows students to create objects in a range of materials such as bio cement, microbial cellulose nanofibers, fluorescent proteins, or mycelium-based composites

*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 well being due to irresponsible design. Eco-logical design can play a part in restoring our interconnectedness with the natural world. The Recyclable and Sustainable Materials workshop will explore materials and methods that promote sustainable and eco-logical solutions in art, design, architecture and fashion. We will examine designers and artists who play an integral role in promoting environmentally conscious products and concepts.

*Prerequisite: FF 130A/B Form & Space***IS 296 Glassblowing***3 credits*

Located offsite at the Corradetti Glassblowing Studio. Students learn the ancient art of glass blowing. Demonstrations will be given every day by the instructor to show the techniques that will be learned that day. Students will repeat the technique and be given time in the studio to practice. Building on these skills, students will create a small collection of pieces completed during the course. The studio will provide all materials and tools. Students should wear cotton clothing, long pants, shoes and sunglasses. Students should bring a lunch each day. Corradetti Glass Studio (2010 Clipper Park Rd #119) is easily accessible by Light Rail from MICA.

**IS 308 Installations***3 credits*

Focuses on the multiple histories involved in site-specific works that include architecture, media, and landscape, among others. Consideration is given to aesthetic, political, and poetic concerns that are part of the creation of "place". Students are encouraged to explore beyond traditional art exhibition sites in order to understand how the content of work cannot be separated from its context. Model making and drawing are used as tools in the development of ideas and processes before full-scale work is created. Students need to be highly motivated and use their initiative in order to work in this context where focus is on creating a spatial experience rather than an individual object.

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

**IS 316 Baltimore Urban Farming***3 credits*

This course focuses on the artistic, social, political and ecological issues of growing food in the city. Mid-winter seeds are prepared indoors. A seminar on historical and present day issues of food production is conducted to evaluate how this activity has been approached by artists historically and look at the vast amount of new work in this area. This project-based course asks students to respond to the information with either a single or series of projects. With a partnership between 6 and 8 urban farms, students have an opportunity to learn practical gardening skills and each farms unique strengths and challenges.

**IS 319 Public Art and Art Intervention***3 credits*

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

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

**IS 320 Introduction to Digital Fabrication***3 credits*

Digital fabrication is literally reshaping the our world. 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 develop a 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 learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice.

*Prerequisite: FF 130A/B and FF 140A/B*

**IS 326 Conversations as Muse***3 credits*

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

*Prerequisite: 3 credits of 200-level IS course, or Graduate student standing*

**IS 333 Warped Wood***3 credits*

Students make sculptures that have been conceived to demonstrate permanent bends and controlled Students make sculptures that have been conceived to demonstrate permanent bends and controlled warps through the use of stacked lamination, heat, and steam techniques. They experiment with pressing methods and determine and document the compressibility ratios and stress range of several species of lumber. Students build some equipment needed for the bending process.

*Prerequisite: IS 202*

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

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

*Prerequisite: IS 202*

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

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

*Prerequisite: IA 277, Permission of Department Chair, or Graduate Standing*

**IS 345 Sound Installation Art***3 credits*

An introduction to the sonic possibilities of a three dimensional space while also considering sound as an independent sculptural medium. This course addresses 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 are 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

*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 examine a myriad of social implications of reproduction and replication including, originality, mass culture consumerism and the authority of the object. Students are introduced to a variety of processes of mimetic reproduction including traditional mold making techniques, digital printing and 3D scanning.

*Prerequisite: IS 200 or permission of the instructor*

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

In a digital era where everyone is 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 the surreal is increasingly normalized? In navigating our 21st century digital landscape, what part do artists play in reshaping the reality of our world today? This course examines 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 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: Kinetics***3 credits*

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

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

**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 Introduction to Figure Sculpture. Advanced students are encouraged and instructed to model a life-size figure over the entire semester. Options for intermediate students are to 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: 3.00 earned credits of 200-level 3D coursework*

**IS 378 Performance/Action/Event***3 credits*

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. May not be repeated for credit.

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

**IS 380 Bastardizing Machines: A Romance***3 credits*

Develop strategies of relation, liberation, and creation suited for life on a planet circumscribed by and interwoven with computing machines. Students bastardize machines and create machines that bastardize; rejoice in the dubious offspring of the digital and physical. Students 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 399 Special Topics in Interdisciplinary Sculpture***3 credits*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

**IS 425 The City as Text: Concrete Culture***3 credits*

The urban environment is a complex blend of structures: physical, political, economic and cultural to name a few. The city's smells, sounds, textures, and shapes; its development and decay; its architecture, surfaces, and interfaces; its spaces, places, and non-places; its economies and racial divisions all compose a complex text that is read through cultural/historical context, personal experience and materiality. Readings, films, lectures and discussions will augment students' inquiries into the ways in which the urban fabric becomes site, inspiration and material for individual studio projects that may traverse many genres from site-specific to object-based works. Students will learn technical proficiency in the three major methods of working with concrete but will also be encouraged to alternative materials and methods in producing work in the urban context including examining the methods of the media and consumerist strategies in the urban environment.

*Prerequisite: IS 200, or 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, privilege, power, education, sustainability, poverty, urban planning, architecture, history and access

*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 contraposition: fantasy, fiction and dreams) and how this has been explored in the traditions of documentary, video art, reality television and the web. Students 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 explore the methods of mass media as well as a critique of the media in the development of studio works.

*Prerequisite: IS 200 or IS 266*

**IS 450 Co-Lab***3 credits*

An experimental class bringing students and faculty together around a common research project. The course is informed by other research-based courses, but parallels structures found more commonly in university scientific research labs. The primary direction of the research is determined by the faculty leading the course, and varies each semester. Though this differs from the sort of autonomy typically afforded to students in a studio course, students are empowered as collaborators on a larger research project. Elements of the research are assigned to students individually or in small groups, aligned with the project goals and the students' particular interests. Students work closely with the faculty leader to build a foundational understanding of the research area, determine research objectives, execute research, document process, integrate findings, and apply this new knowledge. Though closely supported by the faculty leader, students are expected to exercise agency, informed decision-making, and a personal commitment to the collaborative

*Prerequisite: IS 320*

**IS 498 Senior Independent***6 credits*

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

*Prerequisite: SS 300*

**IS 499 Senior Independent II***6 credits*

This course is a continuation of IS 400 leading to the final senior show. Periodic critiques.

*Prerequisite: SS 300*



## MOUNT ROYAL SCHOOL OF ART

**PT 5550B Mt.Royal School of Art I***9 credits*

This course is an independent studio experience for first-year Mount Royal students with regular visits and critiques by the program director, artist-in-residence, and visiting artists. It includes seminar-type discussion on topics relevant to contemporary art and field trips to New York.

*Prerequisite: Mount Royal School of Art students only*

**PT 5551B Mt.Royal School of Art II***12 credits*

This course is a continuation of PT 5550B.

*Prerequisite: PT 5550B*

**PT 6550B Mt.Royal School of Art III***12 credits*

This independent studio experience is for second-year Mount Royal students. The course includes critiques by visiting artists, the director, and artist-in-residence. Work begins toward the final thesis show.

*Prerequisite: PT 5551B*

**PT 6551B Mt.Royal School of Art IV***12 credits*

This course is continuation of PT 6550B with a culmination in the thesis exhibition.

*Prerequisite: PT 6550B*

## 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 learn about painting tools, basic color-mixing, composition, form, and spatial relationships. Students also 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 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 develop personal approaches that enhance their formal and individual growth as artists.

**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 two-dimensional and three-dimensional 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 250 Personal Directions***3 credits*

This course is geared towards 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 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 merges 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 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 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 portion of the course 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.

*Prerequisite: PT 202 and DR 252*

**PT 256 Landscape and Interior***3 credits*

Takes a naturalistic approach to the landscape and interior which moves between issues of drawing and painting throughout the semester. The first ten weeks focuses 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. Students 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.

*Prerequisite: PT 201 or 202*

**PT 271 Experimental Painting***3 credits*

"It's a good time for painting when it is under stress, when it is questioned and doubted... That is when painting has to prove itself, when you get the best work," wrote David Reed. Painting has been practiced, multiculturally, for at least 400 centuries. Its history is one of dynamic and constant change of techniques, content, concept, tools, even of the material that constitute the medium. And though it has frequently been declared dead by cynics, it persists today as a potent means of making vital, vigorous, expressive, and challenging images and metaphors. One reason painting has survived (physically, politically, socially) is because of its ability to respond to the cultural moment around it, its capacity to reinvent itself. This course provides an open-ended opportunity for students to explore other possible structures, other ideas of what painting is and can be in this era of rapid technological change, by combining their own painting practice with other media and other modes of making.

*Prerequisite: PT 201 or 202*

**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. The range of topics discussed include the history of murals and the genesis and development of the community mural movement, technical aspects of mural making, and strategies for working with diverse communities. Mural materials are provided.

*Prerequisite: PT 201 and PT 202, or permission of instructor*

**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, the nature of abstraction and its relation to color theory is investigated. Students are encouraged-through structured and free problems, readings, slide presentations, and museum/gallery visits-to develop their own personal approach to abstract painting; form issues are emphasized, including alternative painting methods, surface qualities, and effective composition.

*Prerequisite: PT 202***PT 295 Mastering Painting***3 credits*

Focuses on the study of Old Master techniques. This course defines and puts to use the concepts of glazing, scumbling, imprimatura, grisaille, the Rule of "Fat Over Lean." Students work primarily from the still-life and figure, and may produce a copy in a local museum; 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 341 Research Methods for Painters***3 credits*

This course is designed to introduce research as a form of artistic meaning-making, and equip students to develop ongoing research for long-term future investigation. Students synthesize questions prompted by their research into inventive and expansive investigations in painting and mixed media, developing a portfolio of works informed by a specific body of research. Guided exercises and self-directed processes constitute student exploration of their chosen subject matter; students do not need to have a research topic identified before the course begins. The sources for student research projects may include historical archives, special collections, oral interviews, or self-assembled collections. Students exercise technical, conceptual, and professional skills with sensitivity and respect through exposure to a variety of discipline-specific research methodologies; site tours of libraries, archives and special collections, and increase their familiarity with the historical context for the artist as researcher.

*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 course focuses 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. 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 explore historic and contemporary narrative devices ranging from early painting to modern cinema. Using models, props and lighting, students are encouraged to develop their own narrative themes.

*Prerequisite: PT 202 and DR 252*

**PT 375 The Figure and Contemporary Painting***3 credits*

This course is designed to engage students who incorporate the figure into their work. Through using the figure as subject and narrative device, students gain a strong understanding of formal issues and conceptual strategies related to painting the figure. Students have the option to paint from the model, references, and imaginations; become familiar with a broad selection of contemporary painters and their varied approaches to painting the figure. A series of paintings in which the figure plays a significant role are created by students. There are slide lectures, demonstrations and individual critiques throughout the semester.

*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 262 Digital Photography I***3 credits*

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

**PH 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 also considers the role of composite imagery in art, editorial and advertising, illuminating the functions of photo-based illustrations in contemporary society.

*Prerequisite: PH 201, or permission of instructor*

**PH 325 Photojournalism***3 credits*

This course is an introduction to photojournalism, in its many contemporary forms. Students explore street photography, news reporting, editorial assignments, long-form visual essays, and creating content for digital media, including commissioned and self-directed projects. Attention is paid to the complex relationship between creative expression and objectivity in documentation. Journalistic standards and ethical responsibilities to both subjects and viewers are core themes for discussion. Topics also include working with video; narrative storytelling; collaboration with writers and editors; and relevant professional practices. Students learn through regular assignments, editing, and critiques; as well as readings, independent research, and conversations with visiting professionals.

*Prerequisite: PH 201, FILM 200, or permission of instructor*

**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 do you employ light, chemistry and the emulsion in your practice? Students 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. Course time consists of lectures, demonstrations, work days, individual and deep emphasis on group critiques. It is of paramount importance that students' ideas and personal vision take center stage moving forward through the course.

*Prerequisite: PH 201*

**PH 335 Studio and Location Lighting***3 credits*

This course focuses on developing an awareness of light and learning to translate that observation into photographs made with artificial light sources. Working both in an indoor studio environment and on location, students learn how to manipulate lighting using photographic strobe and the multitude of related equipment they may encounter in a professional photography studio, while practicing the etiquette, professionalism and teamwork expected in these real world settings.

*Prerequisite: PH 201***PH 343 Environmentally Engaged Photography***3 credits*

This course immerses students in ideas and practices that consider the landscape and how humans inhabit it. Students explore their engagement with the earth in a multitude of ways, including physical, social, political, conceptual, and aesthetic, before turning their attention to photography's role as a tool for environmental and social justice.

**PH 345 Contemporary Directions***3 credits*

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 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 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 are examined. Students may work digitally, with film, or a combination of the two.

*Prerequisite: PH 201***PH 354 Photographic Book***3 credits*

Binding photographs and text together is a highly conceptual and hands-on act. The sequence of imagery, as well as the physical form of how they are contained is crucial to the final perception of the work. This course introduces students to a variety of handmade book structures that are integrated with digital printing methods and thoughtful design in order to create unique, and often experimental, photographic books.

*Prerequisite: PH 201***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.

*Prerequisite: PH 332, or permission of instructor***PH 363 Dig2: Materials and Methods***3 credits*

A critical seminar expanding the conceptual and material use of digital tools for artistic practices. Students build workflow fluency between Adobe Lightroom and Adobe Photoshop, develop color management competency, and refine compositing skills. The course emphasizes digital output on a variety of materials and substrates, exploring expressive properties of physical media through fine art inkjet prints, experimental inkjet media, and artist book forms.

*Prerequisite: PH 201*

**PH 371 Professional Strategies for Photographers***3 credits*

This course explores pre- and post-graduation strategies and professional skills for photographers. Discussions 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. Freelance business skills, such as quoting jobs, negotiating, copyright, licensing, pricing structures, invoicing, and tax responsibilities are also discussed. 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 completes a branded website and submit applications for external opportunities.

*Prerequisite: Juniors and Seniors 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 201*

**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*

**PH 386 Alchemy of Light***3 credits*

This course introduces students to historical techniques in photography and consider how these approaches can augment contemporary vision. Students explore the concept of light and time as they work with the properties of hand-coated emulsions. Students 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, students gain a broader understanding of experimental possibilities of image making.

*Prerequisite: PH 332*

**PH 390 Junior Seminar***3 credits*

With faculty mentorship, students formulate, propose, research, and pursue a body of personal photographic work. In doing so, each student tests and iterates new concepts, raise questions, decipher problems, and invents 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. Course time consists of group discussions, research presentations, artist statement workshops, and critique. Final coursework is prepared and exhibited the following semester in a group exhibition.

*Prerequisite: Junior Photography majors only, or permission of instructor*

**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 enhances the students experience, however enlarging techniques for 35mm negatives is covered as well.

*Prerequisite: PH 386, or permission of instructor*

**PH 399 Special Topics in Photography***3 credits*

The learning objectives of this course are geared toward a specific topic of current interest generally not covered in other courses offered by the department. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats. The specific topic is announced in the course schedule.

**PH 405 Moving Photographs***3 credits*

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

*Prerequisite: FF 140*

**PH 430 Advanced Digital Printing***3 credits*

The print is often the powerful final stage of a photographic work, where an artist's vision is presented to a viewer in what should be its ideal form. Digital printmaking is unfortunately regarded as a lifeless process of sending a file to a machine, while in reality it is a highly thoughtful and interactive process for the artist. This course engages students in the rigorous act of advanced printing and Photoshop methodology, teaching them to create highly refined prints on a range of paper and fabric media, while also exploring the enormous creative potential using experimental pigment transfer and manipulation techniques.

*Prerequisite: 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 course is built on themes in the current Endowed Chair's practice and uses that exploration as a departure point for individual student projects related to those themes. Coursework includes thematic lectures, group discussions, individual and group critiques, and culminates in a self-directed body of work by each student. A MICA faculty choreographs the classroom experience, with regular engagement with the Endowed Chair.

**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 5340 Beyond the White Cube I***6 credits*

What are the twenty-first-century myths of race, and how do they appear through visual culture? What is the function of these myths—who do they serve and why? What is the role of Whiteness, anti-Blackness, race, and social caste in visual culture? What do photographs do in the twenty-first century beyond “art”? What are the “photographs not taken,” and what do photographers need to know to make them? What are the required literacies of viewers, scholars, editors, curators, and consumers of photography and media? What role can photography play at this challenging time in the human story? And where do we go from here? Development and production of podcast scripts about the intersection of race, visual culture, and society through photography and media will be the course capstone.

**PH 5540 Graduate Research Seminar I: The Desegregated Eye 1900 – 1980***3 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.

**PH 5505 Graduate Research Seminar II: The Desegregated Eye 1980 – Present***3 credits*

The course will consider the dialogues between photography and the artworld, amateur photography, the Internet, advertising, and journalism. The Pictures Generation, theory, production and spectatorship and the technical, conceptual and aesthetic innovations of this period. Claims about the death of photography and resistance to such claims in art, mobile phone photography and moviemaking. Instagram, video journalism, Virtual Reality, Blackness and Afrofuturism. The Desegregated Eye will be an active and dynamic course that will increase the photographic and social literacy of each student through an unconventional approach to the classroom experience.

**PH 5540 Beyond the White Cube II***3 credits*

The conception, planning, and production of visual culture is a conscious act of thinking and making. This course is a think tank featuring weekly presentations by MICA faculty and other creative thought leaders. We will examine creative practices across a wide-range of disciplines that specifically produce new knowledge and meaning informed by research of all kinds—in music, cinema, non-fiction and fiction writing, advertising, design, theatre, among other areas. How research provides a knowledge base that informs creative production, the role of intent, intuition, and intellectual curiosity as paths for developing and sustaining the flow of ideas will be essential course topics.

**PH 6340 Beyond the White Cube III: Culture & Commerce***3 credits*

This course will explore how photography, media, and commerce intersect and function in the real world. Students will be introduced to a range of methods and networks required to bring ideas through visual and media culture to scale at the highest levels. A curated mix of specialists from within and beyond the patronage economies of Fine Art as well as other areas will share conventional and unconventional designs and structures of twenty-first-century creative and business models. The course content and assigned research tasks will provide the knowledge base and enterprise literacies for students to create group and individual for-profit models for the sustainable production and distribution of their ideas through photographic and media culture as the course capstone.

**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.

**PH 7000 MFA Thesis I***6 credits*

Following the MFA Pre-Thesis Studio, students will focus on development of their capstone project through weekly meetings with the Program Director, the Program Critic-in-Residence, Artist-in-Residence and the Program cohort. Students are required to identify a relevant project advisor in the City of Baltimore to review their work-in-progress and become a member of the thesis committee.

**PH 7500 MFA Thesis II***6 credits*

This course is a continuation of PH 7000.



## 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 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.

*Prerequisite: Printmaking majors and minors only*

### 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 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 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 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 explore stamp and stencil print aesthetics, image construction, color layering and mixing, and the production of editioned illustrated works. There is a focus on both relief processes and risograph printing. This is a great course 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 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 Corporation, best known for its eye-popping, content-rich designs of music posters—and push it forward to contemporary practice. The course is taught by the former owner of Globe Poster and master printer in letterpress and screenprinting, and features a collaborative project with a visiting artist. Using extensive wood type, photo and illustration cuts, hand-carved lettering, sketches and posters, students 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 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 students to set the scope of the work and develop a limited edition print.

**PR 245 Screen and Zine***3 credits*

This 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 are explored, linking the physical screen frames of screenprinting and the electronic displays of our computers and phones.

*Prerequisite: FF 111 or FF 112, and FF 161*

**PR 248 Letterpress***3 credits*

This course introduces students to the craft and tactile beauty of letterpress printing, from traditional hand typesetting to modern polymer plate-making. The course focuses on printing with the Vandercook press and will draw on the rich materials of the Globe Collection, with its hand-carved blocks and extensive wood type. The course also traces the history of letterpress printing from moveable type to its current reincarnation as a medium for artists books, broadsides, posters and commercial work. Students learn foundation printing skills through a series of projects exploring the multiple techniques possible in letterpress and 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 examine the distinctive graphic language and distributive power of the print through historically relevant media including relief, stencil, pamphlet, and poster printing techniques. Students also 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 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.

*Prerequisite: Sophomores, Juniors, and Seniors only*

**PR 340 History of Paper Structure***3 credits*

This course is open to students who are focusing on book arts as a concentration and are interested in the history, conservation and artistic applications of paper, including the historic and contemporary practice of hand 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 354 Artists' Books***3 credits*

Introductory course to artist's books covering 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.

**PR 376 Printmaking Seminar***3 credits*

This course is designed for qualified Printmaking majors and non-majors with an interest in an advanced study of the printmaking medium. Through a blend of both studio and seminar activity, each student is expected to complete a body of work related in content by the end of the semester. Students have use of the entire print studio facilities. Readings and critical theory specific to print media, instruction, and regular, individual, in-depth consultation with the instructor are the norm. Students are expected to critically evaluate and discuss their work in print formats that can include, book, 2D, and 3D print work. Students make in-class presentations, work from selected readings for discussions and evaluation of work.

*Prerequisite: 6 credits of Printmaking*

**PR 399 Special Topics in Printmaking***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. The topic is announced each semester in the schedule of courses.

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

*Prerequisite: Senior 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 are 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 culminates with an exhibition in which students will present their final thesis work.

*Prerequisite: Senior Printmaking majors only*

## PRODUCT DESIGN

### PRD 101 Introduction to Product Design

3 credits

Who designs the items we interact with daily: cell phones, athletic shoes, chairs, computers, cars, bikes, headphones, mobile devices, space ship interiors, and even can openers? Product designers are responsible for many of the most exciting products in the world today -- products that transcend the sometimes mundane nature of their use. The best new designs incorporate not just beauty and utility but also a deep understanding of the user experience. They integrate sustainable design by minimizing their ecological footprint and maximizing energy and resource efficiency. In this hands-on studio, students learn and apply the fundamentals of the product design process: defining needs, sketching ideas, making physical models, and creating working prototypes that communicate their concepts with power, grace, and confidence.

*Prerequisite: Undergraduates only*

### PRD 201 Design Studio: Fundamentals

3 credits

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

### PRD 202 Design Studio: Materials and Production

3 credits

Building on the principles learned 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 course 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 course 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 and a look into contemporary topics such as nanotechnology and biotechnology, this course helps 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. This course explores 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 301 Design Lab I***3 credits*

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 course, 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: FF 130A/B Form & Space*

**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 introduces students to the art and process of designing and making prototypes that are tested and revised using thoughtful design processes and iterative approaches. A focus from conceptual to mass production may be employed. Material and processes foci is 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 course 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, students 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*

**SC 5570 Rinehart Sculpture I***9 credits*

This course is an intensive studio experience for first-year Rinehart students that includes regular visits and critiques by the director or artist-in-residence, and visiting artists.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 5571 Rinehart Sculpture II***9 credits*

This course is a continuation of SC 5570.

*Prerequisite: SC 5570*

**SC 5580 Rinehart Practicum I***3 credits*

The Practicum provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 5581 Rinehart Practicum II***3 credits*

The practicum provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6520 Rinehart Practicum III***3 credits*

The practicum provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to kinetics, metal fabrication, sound capture & editing, studio lighting, circuits and control devices, and 3-D software. Taught with artistic work in mind, these core areas are vital in understanding how essential technical knowledge can serve the fabrication, distribution, and conceptualization of artwork. These workshops will change each semester so that students are provided skill sets grounding and sustaining their sculptural practice.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6521 Rinehart Practicum IV***3 credits*

The practicum provides a series of workshops in core techniques, methods, and technologies current in interdisciplinary sculpture praxis. Topics range from introductions to 3-D software, dFab fabrication, metal fabrication, studio lighting, circuits and control devices, and sound capture & editing. 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 a sculptural practice.

*Prerequisite: Rinehart School of Sculpture students only*

**SC 6570 Rinehart Sculpture III***9 credits*

This intensive studio experience for second-year Rinehart students includes critiques with the director or artist-in-residence, and visiting artists. Work begins toward the thesis exhibition.

*Prerequisite: SC 5571*

**SC 6571 Rinehart Sculpture IV***9 credits*

This course is a continuation of SC 6570 with a culmination in the thesis exhibition.

*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.

*Prerequisite: 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.

**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.

**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.

*Prerequisite: 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.

*Prerequisite: MA Social Design graduate students only*



**SD 5600 Design Methodologies***1 credit*

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

*Prerequisite :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.

*Prerequisite: MA Social Design graduate students only*

**SD 5700 Social Literacies***1 credit*

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

**SD 5800 Design Literacies: Cases in Practice***1 credit*

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

## STUDIO ART MFA

**AH 5570 Critical Studies I***1 credit*

This seminar series examines the work of some key artists working in the later part of the 20th century. The lecture and seminar class focuses on artists' specific theoretical and artistic concerns while placing them in a wider social and cultural context of their time. The course involves required readings, research and a written project. The work of the course extends over the course of an academic year. The course may involve field trips to studios, galleries, and museums.

**AH 5670 Critical Studies II***1 credit*

This seminar series examines the work of some key artists working in the later part of the 20th century. The lecture and seminar class focuses on artists' specific theoretical and artistic concerns while placing them in a wider social and cultural context of their time. The course involves required readings, research and a written project. The work of the course extends over the course of an academic year. The course may involve field trips to studios, galleries, and museums.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: MFA in Studio Art graduate students only*

**AH 6700 Critical Studies VII***1 credit*

This two-year investigation of contemporary developments in art and critical theory includes required readings and research, and presentations. Summer seminars emphasize reading, writing and talking about art and critical theory. A significant portion of the work is done during the academic year in preparation for the summer sessions. The course may involve guest speakers, and field trips to studios, galleries, and museums.

*Required of all MFA in Studio Art students. Prerequisite: MFA in Studio Art graduate students only*

**AH 6760 Critical Studies VIII***1 credit*

This two-year investigation of contemporary developments in art and critical theory includes required readings and research, and presentations. Summer seminars emphasize reading, writing and talking about art and critical theory. A significant portion of the work is done during the academic year in preparation for the summer sessions. The course may involve guest speakers, and field trips to studios, galleries, and museums.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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 is 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 is 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: 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.

*Prerequisite: MFA in Studio Art graduate students only*

## UNDERGRADUATE STUDIES

### 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.

## USER EXPERIENCE DESIGN

### MUXD 5003 Residency III: MPS in User Experience Design

0 credit

Residency III occurs at the very end of the program and consists of final student presentations, assessment of thesis projects, and the program conclusion. Residency I, II, III for students in the MPS UX Design program prior to January 2019.

### MUXD 5005 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, Business of Art and Design, and Product Management sections.

### MUXD 5010 UXD Orientation Course

0 credit

To ensure your success in the program, students will meet virtually for a 1-day orientation where they will meet administrative staff, learn more about student services and success initiatives, and engage in community building with their cohort. In addition, students will complete an asynchronous orientation course in Canvas as a means to introduce them to the navigation of MICA's administrative tools as well as inform them of academic services available through MICA. The content and assignments in the orientation course are designed to be an introduction to the program as well as a resource throughout the students' time at MICA.

**MUXD5100 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.

**MUXD 5101 Technology Intensive***5 credits*

UX design skills require a solid knowledge of practical aspects of a number of digital tools, technologies, and resources. Student success in this program and beyond relies heavily upon students' ability to successfully deploy the latest UX tools to create elegant and fully realized interfaces. Projects focus on building knowledge related to industry standard tools through a sequence of exercises employing the most relevant UX technology.

**MUXD 5102 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.

**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.

**MUXD 5105 Industry Tools: Exploration and 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 industry 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 on 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.

**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*

MICA's industry partners are engaged throughout this course and present 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.

**MUXD 5300 Capstone Development and Presentation***4 credits*

As the final course in the MPS UXD program, Capstone and Reflection requires each student to create a final portfolio containing a Capstone project from concept to a fully realized prototype. Students also provide documentation outlining their process for the design. Using research and materials developed over the course of the program, students work with a faculty advisor for guidance and critique during project development.

**MUXD5400 Foundations of UX Research***3 credits*

This first course is essential to define and develop a properly-formulated problem statement that drives research and the systematic approach to gathering and interpreting collected data to identify the needs of each target user base. UX methods and techniques, including user interviews, contextual inquiries, personas, affinity mapping, and competitive analysis will be covered as students explore research methods and strategies for considering unique, realistic user types to make sound design decisions (in the next course). As a result of this course, students will be able to construct personas/archetypal descriptions of users and write a user research report/plan.

# **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:

|                 |            |
|-----------------|------------|
| <b>A+</b> ..... | <b>4.0</b> |
| <b>A</b> .....  | <b>4.0</b> |
| <b>A-</b> ..... | <b>3.7</b> |
| <b>B+</b> ..... | <b>3.3</b> |
| <b>B</b> .....  | <b>3.0</b> |
| <b>B-</b> ..... | <b>2.7</b> |
| <b>C+</b> ..... | <b>2.3</b> |
| <b>C</b> .....  | <b>2.0</b> |
| <b>C-</b> ..... | <b>1.7</b> |
| <b>D+</b> ..... | <b>1.3</b> |
| <b>D</b> .....  | <b>1.0</b> |
| <b>F</b> .....  | <b>0.0</b> |

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

|                  |                   |
|------------------|-------------------|
| <b>AUD</b> ..... | <b>Audit</b>      |
| <b>I</b> .....   | <b>Incomplete</b> |
| <b>P</b> .....   | <b>Pass</b>       |
| <b>R</b> .....   | <b>Repeat</b>     |
| <b>TR</b> .....  | <b>Transfer</b>   |
| <b>W</b> .....   | <b>Withdrawal</b> |

Grades are posted electronically to the students record and may be accessed by the student through their MyMICA Student Center.

### Graduate Grading Systems

The following graduate programs are graded on a Pass/Fail system: Community Arts, M.F.A.; Curatorial Practice, M.F.A.; Filmmaking, M.F.A.; Graphic Design, M.F.A.; Graphic Design, MA; Illustration Practice, M.F.A.; Illustration, MA; LeRoy E. Hoffberger School of Painting, M.F.A.; Mount Royal Multidisciplinary M.F.A.; Photographic & Electronic Media, M.F.A.; Rinehart School of Sculpture, M.F.A.; Studio Art (Summer Low Residency M.F.A.); Social Design, MA.

Graduate (5000) Liberal Arts courses are graded on a Pass/Fail system.

The following graduate programs are letter graded: Teaching (MAT), Business of Art & Design (MPS), Information Visualization (MPS), UX Design (MPS), Art Education (Online/Low Residency MA) and Design Leadership (MA/MBA)

### Earning Graduate Credit in Letter-Graded Courses

All M.F.A. and MA students enrolling in letter-graded graduate or undergraduate courses must earn a "B" or better in order to receive graduate credit for the course. As all M.F.A. grades are earned on a Pass (P)/Fail (F) system, all posted grades of B- or below will automatically be changed to an 'F' on graduate student transcripts at the end of each semester.

Incomplete grades (I) may be awarded in circumstances where the student has not completed assigned work by the end of the semester due to illness or other extenuating circumstances. An Incomplete Contract, obtained through the Office of Enrollment Services, is required, and must be signed by the student, the supervising faculty member, and department chair. The contract is turned in to Enrollment Services by the instructor at the time of grading. Incompletes must be fulfilled by the fourth week of classes of the subsequent semester, unless an 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  |
| EMI Microeconomics             | 4 or 5 | HMST 200T Humanistic Studies Elective  |
| ENG C - 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  |

| Test Component                 | Score  | MICA Credit                           |
|--------------------------------|--------|---------------------------------------|
| 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

**Forough Abadian**

MFA from Rhode Island School of Design  
Graphic Design

**Lauren Adams**

M.F.A. from Carnegie-Mellon University  
Painting

**Monica Amor**

Ph.D. from The City University of New York  
Art History

**Carissa Aoki**

Ph.D. from Dartmouth College  
Liberal Arts

**Laurence Arcadias**

M.F.A. from Institut d'arts Visuels Orléans,  
France  
Animation

**Alec Armstrong**

Ph.D. from University of Maryland  
Liberal Arts

**Timmy Aziz**

MSE from Johns Hopkins University  
Architectural Design

**Daniel T. Barney**

Ph.D. from University of British Columbia  
Art Education

**Donna Basik**

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

**Zlata Baum**

M.F.A. from Mills College  
Studio Art M.F.A.

**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  
Illustration M.A.

**Susie Brandt**

M.F.A. from School of the Art Institute  
of Chicago  
Interdisciplinary Sculpture

**Mikita Brottman**

D.Phil. from Oxford University  
Humanistic Studies

**Abraham Burickson**

M.F.A. from University of Texas  
Graphic Design M.F.A.

**James A. Burkhalter**

M.F.A. from MICA  
Filmmaking M.F.A.

**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

**Maia Chao**

M.F.A. from the Rhode Island School of Design  
First Year Experience

**Cindy Cheng**

M.F.A. from MICA  
Drawing

**David Cloutier**

M.F.A. from MICA  
First Year Experience

**Jennifer Cole Phillips**

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

**Allan Comport**

MTS from Capital University  
Illustration

**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 M.F.A.

**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 M.F.A.

**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 Ens**

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

**Thomas Gardner**

M.A. from Cranbrook Academy of Art  
Social Design M.A.

**Jeanette Gerrity Gomez**

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

**Isaac Gertman**

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

**Soheila Ghaussy**

Ph.D. from Purdue University  
Humanistic Studies

**Jason Gottlieb**

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

**Jay Gould**

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

**Erinn Hagerty**

M.F.A. from MICA  
Animation

**Pickett Slater Harrington**

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

**Kerr Houston**

Ph.D. from Yale University  
Art History

**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

**Sukyun Lee**

M.A. from Columbia University Teachers College  
Graduate Liberal Arts

**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  
Graphic Design M.F.A.

**Benjamin Luzzatto**

M.S. Vis. from Massachusetts Institute  
of Technology  
Interdisciplinary Sculpture

**Sandra Maxa**

M.F.A. from Virginia Commonwealth University  
Graphic Design M.A.

**Lili Maya**

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

**Steve Meneely**

B.F.A. from MICA  
Animation

**Allen Moore**

B.A. from Harvard University  
Film & Video

**Katie Morris**

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

**Saul Myers**

Ph.D. from Johns Hopkins University  
Humanistic Studies

**Shiva Nallaperumal**

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

**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

**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

**Unique Mical Robinson**

M.F.A. from Mills College  
Community Arts

**Kerry Roeder**

Ph.D. University of Delaware  
History of Art, Design & Visual Culture

**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  
Illustration Practice M.F.A.

**Tony Shore**

M.F.A. from Yale University  
Painting

**Michael Sizer**

Ph.D. from University of Minnesota  
Humanistic Studies

**Jason Sloan**

M.F.A. from Towson University  
Interactive Arts

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Ph.D. from University of California, Los Angeles  
Art History

**Deanna Staffo**

B.F.A. from MICA  
Illustration

**Melanie Stegman**

Ph.D. from University of Cincinnati  
Game Design

**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 Painting

**Michael Weikert**

M.F.A. from MICA  
Social Design M.A.

**Howie Weiss**

M.F.A. from Yale University  
General Fine Arts

**Maureen Weiss**

B.F.A. from Syracuse University  
Graphic Design

**Kelli William**

M.F.A. from Columbus College of Art and Design  
First Year Experience

**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  
Filmmaking M.F.A.

**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

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