

### **Finding and Registering for Classes**

The [Graduate Registration](#) section of the MICA Portal contains everything you need to successfully register for classes. In particular, the [Schedule of Courses](#) provides up-to-date information about what courses are offered, the times they are scheduled to meet, and whether they are full or still have open seats. Be sure to check the courses listed in this guide against the Schedule of Courses, as the information provided in this document may change.

### **Fulfilling Graduate Liberal Arts Requirements**

A variety of courses fulfill graduate liberal arts requirements. All Graduate Liberal Arts (GLA) courses fulfill graduate liberal arts requirements. Undergraduate courses that are at a 300-level or above and are offered by either Humanistic Studies or the History of Art, Design, and Visual Culture can also fulfill graduate liberal arts requirements. English Language Learners may earn up to 3 graduate liberal arts credits for the course GLA 5015 Writing Workshop by taking it twice (once in each of two different semesters). While GLA 5015 Writing Workshop can be taken more than twice for graduate credit, however, only 3 of those credits may count toward the graduate liberal arts requirements.

### **Registering for Undergraduate Courses**

Graduate students cannot automatically register for undergraduate courses that have a prerequisite or other enrollment restriction; rather, they must first obtain written permission from the course instructor. Students should then forward the instructor's approval (via email) to Director of Academic Advising Ken Dippong ([kdippong@mica.edu](mailto:kdippong@mica.edu)), who will process the enrollment.

### **Help Selecting and Registering for Classes**

Ken Dippong works alongside Graduate Program Directors to advise all graduate students. Students with questions about courses, degree requirements, or the registration process should email Ken ([kdippong@mica.edu](mailto:kdippong@mica.edu)) or make an appointment through his [Calendly scheduling page](#).

### **Curatorial Practice Emphasis**

The Curatorial Practice Emphasis (CPE) allows graduate students whose schedules permit it to earn a mark of distinction demonstrating their dedication to curatorial practice as a critical, collaborative, and creative pursuit that relies on writing, research, fieldwork, teamwork, design, public proposals, presentation, hands-on production, community engagement, and public programming. The concentration entails the successful completion of (12) twelve credits (or four, 3-credit courses) of graduate-level work in approved courses and documentation of a final project or project related to coursework. If you have questions about whether a course can count for the concentration, please contact José Ruiz, [jruiz01@mica.edu](mailto:jruiz01@mica.edu), who advises the Curatorial Practice Emphasis.

### **Emphasis in Intercultural Communication**

The Emphasis in Intercultural Communication (EIC) equips students with intercultural communication skills needed to navigate an increasingly diverse society and globalized world. By 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 the following four graduate liberal arts courses (each 3 credits): Intercultural Discourse (GLA 5513), Culture + Criticism in the Media (GLA 5515), Cultural Analysis (GLA 5517), and Language + Identity (GLA 5519). These courses are complementary, and can be taken concurrently and in any order. For questions about course curriculum and outcomes, please contact Academic Associate Dean Jacob Rhoads ([jrhoads@mica.edu](mailto:jrhoads@mica.edu)).

### **Courses Offered through Open Studies**

Graduate students may take one credit-bearing course (up to 3 credits) through Open Studies in either a fall or spring semester. If a student in a degree program is enrolled in at least 12 credits they will not be charged additional tuition for this course. To register for an Open Studies course, email [openstudies@mica.edu](mailto:openstudies@mica.edu) and request to be registered; be sure to include your name, [MICA ID #](#), and the title of the course. For the full schedule of Open Studies courses, please log into the Student Service Center through the mica.edu portal or contact the Open Studies Registrar.

### **Additional Options**

Graduate students can take up to two graduate-level elective courses per year at partner institutions through the [Baltimore Student Exchange Program](#). Students who wish to take courses through the program should complete a [BSEP Form](#) and submit it to the Office of Enrollment Services for approval. With the permission of their Program Director, students may also receive elective credit for professional internships arranged through the [Career Development Office](#).

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## **SELECTED FALL 2024 GRADUATE LIBERAL ARTS COURSES**

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### **Contemporary Aesthetics and Critical Theory**

GLA 5504

Firmin de Brabander

3 Credits

Thursdays, 1:00 PM - 3:45 PM

This seminar introduces key theoretical texts drawn from a range of social and intellectual contexts. Participants will engage cases in art and design using critical tools and perspectives drawn from modern philosophy, psychoanalysis, accounts of modernism and postmodernism, feminism, queer theory, postcolonialism, aesthetics and politics, and the cultural formation of taste, value, and ideology. While the specific emphasis of the seminar changes periodically, this course develops critical analytic and writing skills and prepares students for pressing debates in contemporary art and design. **Graduate students only.**

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### **Experimental Narrative/Creative Mixed Media**

GLA 5506

Paul Long  
3 Credits  
Wednesdays, 4:00 PM - 6:45 PM

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.

**Graduate students only.**

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### **Contemplating Early Cinema**

GLA 5510  
KJ Mohr  
3 Credits  
Wednesdays, 4:00 PM - 7:00 PM

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. **Graduate students only.**

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### **Intercultural Discourse**

GLA 5513  
Sukyun Lee  
3 Credits  
Thursdays, 9:00AM - 11:45AM

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. **Graduate students only. Counts toward the Intercultural Communication Emphasis.**

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### **Culture and Criticism in the Media**

GLA 5515

Sukyun Lee

3 Credits

Thursdays, 1:00PM - 3:45PM

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. **Graduate students only. Counts toward the Intercultural Communication Emphasis.**

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### **Philosophy and Pedagogy of Post-Secondary Visual Arts Education**

GLA 5533

TBA

3 Credits

Thursdays, 4:00 PM - 6:45 PM

What are the artistic behaviors of contemporary artists? How do today's young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This seminar course is designed to provide graduate students who wish to become teachers and leaders in the field of post-secondary visual arts education a better understanding of the open questions that exist within contemporary studio art education. It is highly recommended that seminar participants engage in a Graduate Teaching Internship in the Foundation program simultaneously with taking this course so that the intersections of theory and practice might be more richly explored. This course is divided into six integrated parts, each of which will contain opportunities to conduct action research based on the teaching internship experience, conversations with guest faculty, selected readings from a bibliography, and components for the Professional Teaching Portfolio. This integrated design will allow graduate students to become familiar with a variety of contextual factors that are woven into the learning of art at the college level, including artist-teacher narratives, postmodern theory, adolescent and adult development, creativity theory, and pedagogical paradigms. These explorations will provide a background for students to reflect on and look critically at-their own experiences as practicing artists, students of studio art, teaching interns in undergraduate courses. This course is highly recommended for those undertaking Graduate Teaching Internships. **Graduate students only. Required for the Certificate in the Teaching of College Art.**

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### **Finding Words: The Artist Statement and the Creative Process**

GLA 5559

Amy Eisner

3 Credits

Fridays, 9:00 AM - 11:45 AM

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. **Graduate students only.**

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### **Art Worlds**

GLA 5582.01

Jennifer Hirsh

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

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. **Graduate students only.**

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### **Art Worlds**

GLA 5582.02

Jennifer Hirsh

3 Credits

Thursdays, 1:00 PM - 4:00 PM

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. **Graduate students only.**

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### **Contemporary Art and Religion**

GLA 5700

Jacob Rhoads

3 Credits

Thursdays, 9:00 AM - 11:45 AM

This course introduces theoretical frameworks from the study of religion as tools for thinking about

artwork that engages with religious imagery, ideas, and practices. Using a case study approach, it pairs essays on religion—by such scholars as Ahmad Greene-Hayes, Saba Mahmood, and Tomoko Masuzawa—with work by contemporary artists—such as Tania Bruguera, Shahzia Sikander, and Robert Gober. Themes explored through these pairings include embodiment, ritual, discipline, sacrifice, transgression, and belief. Students will consider not only how scholarship on religion might aid the interpretation of contemporary art, but also how works of contemporary art complicate, resist, and exceed the frameworks developed by scholars of religion. **Graduate students only.**

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### **Very Bad Things**

H CUL 5437

Ruth Toulson

3 Credits

Fridays, 9:00 AM - 11:45 AM

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.

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## ***UNDERGRADUATE LIBERAL ARTS COURSES WITH SEATS HELD FOR GRADUATE STUDENTS***

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### **Queer Dress Codes (2 seats held)**

AH 5408

Victoria Pass

3 Credits

Wednesdays, 9:00 AM - 11:45 AM

Explores the ways that fashion has been used by LGBTQ+ people throughout history as a means of expressing their identity and communicating with one another. This course will take an intersectional approach to case studies primarily in Europe, North America. Topics will include: legal restrictions around dress, fashion as a form of resistance, drag culture, queer coding in dress, the role of queer fashion designers, as well as camp aesthetics. Students will be introduced to queer theory and use it as a lens to understand fashion history.

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### **Data, Arts, and Society (2 seats held)**

AH 5447

Joo Yun Lee

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

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.

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**Race, Space, and Place (2 seats held)**

AH 5453

Jennifer Hock

3 Credits

Wednesdays, 4:00 PM - 6:45 PM

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?

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**The Dawn of Modernity in American Literature (2 seats held)**

HLIT 5451

Paul Jaskunas

3 Credits

Tuesdays, 10:00 AM - 12:45 PM

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.

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**Environmental Literature (2 seats held)**

HLIT 5442

Joseph Martin

3 Credits

Thursdays, 7:00 PM - 9:45 PM

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.

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**SELECTED GRADUATE STUDIO COURSES OPEN TO ALL GRADUATE STUDENTS**

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**Graduate Typeface Design**

GD 5535

*Instructor TBA*

3 Credits

Fridays, 1:00 PM - 3:45 PM

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.

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**User Experience & Interface I**

GD 5570

Stephanie Kotula and Juliette Wang

3 Credits

Mondays, 5:00 PM - 8:00 PM

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.

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**Graduate Letterpress**

GD 5677

Bob Cicero

3 Credits



Wednesdays, 4:00 PM - 10:00 PM

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.

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### **Drawing Non-Fiction**

ILP 5716

Instructor TBA

3 Credits

Wednesdays, 4:00 PM - 10:00 PM

In recent years, the drawn image has been increasingly preferred over photography – or is used in combination with it – as a medium for documentation, reportage and journalism. Illustrators and artists have taken on the role of journalists by documenting events and experiences, offering both objective and subjective viewpoints on issues. This course is designed to teach students to position themselves as journalists, and guide them in building their drawing practice in combination with writing, as a way to develop non-fiction narratives rooted in reportage and opinion. Students will be introduced to examples from visual journalism in historical and contemporary journalistic practices, that are sequential (comics, graphic novels, animation, zines, booklets) and non-sequential (political cartoons, editorial illustrations), and will be encouraged to experiment with these formats. The course will also introduce students to basic layout design and a functional understanding of production formats in order to equip them with the skills required to compile their narratives for print or web.

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### **Design Methodologies**

SD 5600

*Instructor TBA*

1 Credit

Thursdays, 1:00 PM - 3:45 PM

*Class runs from August 26, 2024 to September 27, 2024*

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.**

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### **Social Literacies**

SD 5700

*Instructor TBA*

1 Credit

Thursdays, 1:00 PM - 3:45 PM

*Class runs from September 30, 2024 to November 8, 2024m*

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.**

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### **Design Literacies**

SD 5800

*Instructor TBA*

1 Credits

Thursdays, 1:00 PM - 3:45 PM

*Class runs from November 11, 2024 to December 13, 2024*

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.**