



MARYLAND INSTITUTE  
COLLEGE OF ART

Academic Bulletin  
2009–2011

Addendum 2010

# Contents

<b>Introduction</b>	
About This Addendum	1
<b>Undergraduate Academic Programs</b>	
Division of Academic Affairs	5
Undergraduate Curriculum Overview	5
Undergraduate Majors	7
Animation	7
Art History	9
Ceramics	12
Environmental Design	14
Fiber	16
Graphic Design	18
Illustration	20
Interaction Design and Art	23
Photography	26
Printmaking	28
Video and Film Arts	30
Undergraduate Studio Concentrations	
Ceramics	33
Experimental Fashion	35
Graphic Design	37
Interaction Design and Art	38
Photography	39
Video and Film Arts	40
Undergraduate Course Descriptions—by Department	
Animation	41
Art History	41
Ceramics	43
Drawing	44
Environmental Design	44
Fiber	45
General Fine Arts	46
Graphic Design	46
Illustration	47
Interaction Design and Art	47
Interdisciplinary Sculpture	48
Language, Literature, and Culture	49
Painting	51
Photography	52
Video and Film Arts	53
<b>Graduate Academic Programs</b>	
<b>Master of Fine Arts Programs</b>	
Community Arts (MFA)	57
Graphic Design (MFA)	61
Hoffberger School of Painting (MFA)	63
Mount Royal School of Art (MFA)	64
Photographic and Electronic Media (MFA)	66
Rinehart School of Sculpture (MFA)	68

# Introduction



# About This Addendum

This addendum has been prepared to update the 2009-2011 MICA Academic Bulletin. It contains information about new majors, new minors studio concentrations, changes in degree requirements, and new courses created since the last publication. Students who begin their study during fall 2010 will be governed by this supplement in those places where it differs from the 2009-2011 Academic Bulletin; all other provisions of the 2009-2011 publication still apply. Changes to existing course descriptions may be found on MICA's website, and in the *Schedule of Courses* which is published once per semester.

If you have questions related to these programs, please contact MICA's Enrollment Services office.



# Undergraduate Academic Programs



# Undergraduate Academic Programs

## DIVISION OF ACADEMIC AFFAIRS

The Division of Academic Affairs sets academic policy and oversees all aspects of the College's educational programs, including the organization and content of the curriculum, the scheduling of courses, maintenance of student records, and the appointment of faculty. It also provides special academic counseling and oversees the resolution of special academic problems. The Division supervises the functions of the Office of Enrollment Services, Graduate Studies, Professional and Continuing Studies, the Decker Library, the Media Resources Collection, the Learning Resource Center, the Writing Studio, the Office of International Affairs, the Graduate Internship Program, Exhibitions, and wood shops. Division staff, led by the provost, includes the dean for undergraduate studies and faculty, the dean for academic services, and the associate dean for enrollment services/registrar. The Office of Enrollment Services houses various student records and registration functions, academic advising, and institutional records. The office is located in the Student Service Center on the second floor of Bunting Center.

## UNDERGRADUATE CURRICULUM OVERVIEW

### REQUIREMENTS FOR THE BACHELOR OF FINE ARTS (BFA)

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

### REQUIREMENTS FOR THE BFA—ALL MAJORS

<b>Total Credits</b>	
24	Foundation Studio Requirements
15	Liberal Arts Core Requirements—Art History
27	Liberal Arts Core Requirements—Language, Literature, and Culture (LLC)
60	Required Credits in the Major
<b>126/132*</b>	<b>Total Credits Required for the BFA</b>
<i>*If a liberal arts minor is selected, the total will be 132 credits.</i>	

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

## MAJORS

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

## LIBERAL ARTS MINORS

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

## STUDIO CONCENTRATIONS

Animation	Environmental Design	Interaction Design and Art
Book Arts	Experimental Fashion	Photography
Ceramics	Graphic Design	Printmaking
Curatorial Studies	Illustration	Video and Film Arts

## 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 (foundation core requirements and liberal arts core requirements), and then the specific requirements for undergraduate majors, liberal arts minors, and studio concentrations. Because courses offered by any undergraduate department may be used to fulfill a number of different requirements depending upon a student's degree plan (for that department's major, for example, or for majors, concentrations, or minors administered by other departments), all course descriptions are grouped together at the end of this chapter. The course list is organized alphabetically by department.

**ANIMATION**

**Laurence Arcadias**, Co-Chair  
 larcadias@mica.edu  
 Office: Brown 203

Kate Griffith, Administrative Assistant  
 kgriffith@mica.edu  
 410-225-2495  
 Office: Brown 201

**Richard Lipscher**, Co-Chair  
 rlipsche@mica.edu  
 Office: Brown 203

**Faculty**

Laurence Arcadias  
 Gregory Foertsch  
 Rich Lipscher

Juliette Marchand  
 Jamy Sheridan  
 Ted Terranova

The essence of animation is to give life to images and objects. These moving images then "live" to communicate a culture's stories or to convey the fundamental rhythms and patterns of being. Animation draws from rich global and historical sources—from the masks and trappings of prehistoric ritual to the kinetic mechanisms and illustrations of the 19th century to the narrative formulas and pictorial techniques of 20th century filmmaking. Animation's sources retain their vitality even as the field expands to integrate new forms and concepts and adapts to new cultural conditions.

Recently, animation has been especially energized and transformed by computerized systems that let individual artists create moving images, dynamic objects, and global artworks that once could have been produced only through the efforts of large teams with significant resources. Today, computer technologies also enable artists to animate entirely new forms of "synthetic" space, "artificial" life forms, virtual realities, "smart" environments, and lifelike animatronics. These new processes and forms promise to take artists into an unknown and exciting future.

MICA's curriculum approaches animation as an art form, empowering students to create eloquent and original contemporary artworks through an understanding not only of the technology for production, but also the historical sources and contemporary social and artistic context for their work.

Coursework that introduces students to historical precedents and the social implications of their creative activities balances courses that allow students to master the basic processes and tools of both 2D and 3D animation. With a strong grounding in the primary ideas, processes, and tools of the field, students may choose to focus in either 2D or 3D animation or combine both approaches in their work. All students are encouraged to pursue original research, experimentation, and production using state-of-the-art computer-based processes and industry-standard computer hardware and software systems.

In addition, students are strongly encouraged to integrate diverse creative strategies and visual traditions, freely mixing emerging and well-established tools and exploring multiple distribution opportunities for their work.

*See requirements on next page*

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN ANIMATION**

Course #	Credits	Course Title
	12	Core Electives ( <i>must be selected from the list of approved core electives—see department for current list</i> )
	12	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
AH 366	3	History of Animation
AN 202	3	Introduction to 2D Animation
AN 203	3	Introduction to 3D Computer Animation
AN 280	3	Sophomore Seminar
<i>Complete one of the following:</i>		
AN 302		Advanced 2D Animation
AN 303		Advanced 3D Animation
AN 345	3	Animation Preproduction
AN 363/364	3	2D or 3D Character Animation
AN 380	3	Junior Seminar
<b>Senior level:</b>		
AN 450	3	Animation Post-Production
AN 498	6	Senior Thesis I
AN 499	6	Senior Thesis II
	<b>60</b>	<b>Animation Subtotal</b>
	24	Foundation Studio Core Requirements
	39/45*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>
<i>*If a minor in art history or LLC is selected, the total will be 132 credits.</i>		

**Kerr Houston**, Chair  
 khouston@mica.edu  
 410-225-4270  
 Office: Bunting 405

Judy Lidie, Administrative Assistant  
 jlidie@mica.edu  
 410-225-2350  
 Office: Bunting 403

### Faculty

Virginia Adams  
 Monica Amor  
 Kim Anderson  
 Laurence Arcadias  
 Helen Armstrong  
 Susan Badder  
 Joseph J. Basile  
 Barbara Baxter  
 Charles Camp  
 Jenny Carson  
 Mina Cheon  
 George Ciscle  
 Jackie Copeland  
 Ellen Cutler  
 Dan D'Oca  
 Jane Elkinton  
 Jason Fagan  
 Suzanne Garrigues

Jennifer Hirsh  
 Kerr Houston  
 Leslie A. King-Hammond  
 Pawel Kozielski  
 Christopher Lonagan  
 Trudi Ludwig Johnson  
 Ellen Lupton  
 Greg Metcalf  
 Richard Mitchell  
 Bodil Ottesen  
 Pam Russell  
 T'ai Lin Smith  
 Joan Watson  
 John Wilson, Jr.  
 Patrick Wright

*Emeritus:*  
 W. Bowdoin Davis, Jr.

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

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

The breadth of art history course offerings at MICA, combined with the opportunity to study at other area institutions such as the Johns Hopkins University, allows art history students to pursue more in-depth areas of art history. In addition, MICA's faculty has an unusual diversity of research specialties—publishing in such areas as Medieval art, photography, Japanese art and music, Greek and Roman art, Islamic art, folk art and folklore,

## Undergraduate Majors

modern and contemporary art, and African American art. MICA has had a long commitment to developing a full-time art history faculty of distinguished scholar and teachers.

In the foundation year, students planning to major in art history pursue MICA's renowned foundation studio program, which emphasizes building strong skills and conceptual abilities for ongoing investigation in the studio and classroom. MICA's foundation program integrates critical thinking, reading, writing, and the methods and processes of art history through two required liberal arts courses—Critical Inquiry and Art Matters.

In the sophomore and junior years, majors gain an overview of art history theories, areas, and concepts through three required survey courses, and begin to build a focus and to explore specific areas of inquiry through electives. Art history electives may be used to pursue an area of focus in art history, to gain hands-on curatorial or real-world experience, and to explore an area of research interest through independent study. Academic course-work is balanced by studio courses during these two years. All majors are required to pursue studio coursework in drawing, photography, sculptural studies, and electronic arts, and a generous number of studio electives allows art history majors to pursue a studio concentration—animation, book arts, environmental design, fashion, graphic design, interactive media, photography, printmaking—or undertake intensive studio work in an area of special interest, such as painting or sculptural studies.

In the senior year, majors focus almost entirely on exploring an area of inquiry in the field of art history through upper-level electives and independent study, internships, and other hands-on opportunities to explore career options in the field.

*See requirements on next page*

## REQUIREMENTS FOR THE BFA WITH A MAJOR IN ART HISTORY, THEORY, AND CRITICISM

Course #	Credits	Course Title
<b>Art history requirements:</b>		
AH 100	3	Art Matters ( <i>foundation requirement</i> )
AH 201	3	Modernism and After ( <i>core requirement</i> )
AH 202	3	Ancient through Gothic
AH 200	3	Renaissance through 1855
AH 306 or 345	3	Method or Criticism Course
AH	6	World Arts Electives ( <i>Asian, African, New World, Oceanic</i> )
AH 499	3	Senior Thesis/Seminar
AH	15*	Art History Electives ( <i>at least 6 credits must be at the 400-level; recommended courses: Exhibition Development, internship, advanced independent study</i> )
	<b>39</b>	<b>Art History Subtotal for the Major</b>
<b>Studio requirements beyond foundation:</b>		
	3	Level II Drawing ( <i>life or studio</i> )
	3	Photography Elective
	3	3D Elective
	3	Electronic Arts Elective
	24	Open Electives ( <i>a studio concentration is recommended</i> )
	<b>36</b>	<b>Studio Subtotal for the Major</b>
	24	Foundation Studio Core Requirements
	27/33*	LLC Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>
<p><i>*If a minor in LLC is selected, the total will be 132 credits. Please note that the 9-credit core art history elective requirement is included in the 18 credits of art history electives for the major on this chart.</i></p>		

### ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

In the Academic Bulletin, see page 9 for a description of liberal arts core requirements in art history and page 49 for a description of the minor in art history.

## CERAMICS

**David East**, Chair  
 deast@mica.edu  
 410-225-2251  
 Office: Fox 007

Marian Savige, Administrative Assistant  
 msavige@mica.edu  
 410-225-2492  
 Office: Station 150

**Faculty**

Sarah Z. Barnes (Studio Manager)  
 Ryan Kelly  
 Trish Kyner  
 Adelaide Paul

*Emeritus:*  
 Ron Lang

MICA's Ceramics Department provides a highly individualized course of study within an atmosphere of strong community. It strives to foster the development of a student's personal voice through engagement with the media as a point of departure towards experimentation and exploration. The department's curriculum supports technical skills within a framework of innovation and interdisciplinary thinking, and students are involved with the traditions and contemporary trends in the ceramic medium and with an active engagement in critical inquiry. Through 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.

Ceramics core requirements help build competence from the introductory through advanced studio experiences, and from structured learning to increasing levels of independent research and self-direction. The Ceramics Department works closely with the other departments in sculptural studies and across the institution and encourages its majors to explore their work through a wide variety of media. Elective choices in sculptural studies as well as the open studio electives provide opportunities for interdisciplinary work and the healthy exchange of ideas among all areas of the college. Ceramics elective courses provide students with focused, thematic, or technical options, and experiences ranging from the traditional to industrial processes, from the archaic to the newest in technologies.

In the junior year, ceramics majors join with the majors of the other departments in the sculptural studies area—fiber and interdisciplinary sculpture—to take Junior Seminar. The curriculum culminates with a capstone experience that combines a critically written senior thesis and artist's statement, professional development and the creation of a thesis body of work. This yearlong senior independent course (12 credits for the year) grows out of a student's own research and direction and culminates with their participation with seniors from the sculptural studies area to participate in the campus wide senior commencement exhibition.

Internships are encouraged, with the most popular at Baltimore Clayworks. Advanced students are encouraged to participate in the ceramics world at large, including attending national ceramics conferences such as the National Council for Education in the Ceramic Arts.

The ceramics facility of 6,000 square feet consists of a major studio work area with separate senior studios. Adjoining the studio is a well-ventilated clay mixing and storage room and a glaze preparation and application area. Other specialty equipment includes two pneumatic extruders, a mold drying cabinet, and an area for mold making and slip casting. The department's kiln room features 12 electric kilns, including a glass slumping kiln, several small test-fire kilns, six 7 -cubic foot kilns, a 17-cubic foot tall sculpture kiln, and a 21-cubic foot large kiln. The department also has two Bailey gas kilns purchased in 2004, a 12-cubic foot downdraft, and a 31-cubic foot downdraft shuttle kiln. Raku firings are done in two 8-cubic foot kilns in the department's outdoor courtyard area. Wood firing opportunities are regularly scheduled at off campus facilities. The department also maintains a research room that houses a reference library of images (digital and slides), books, magazines, computer facilities, equipment for photographing artwork and a seminar area.

## REQUIREMENTS FOR THE BFA WITH A MAJOR IN CERAMICS

Course #	Credits	Course Title
	12	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
<i>Complete one of the following:</i>		
IS 200		Introduction to Sculpture
FB 200		Introduction to Fiber
IS 202		Introduction to Wood
	<b>3</b>	<b>Subtotal</b>
CE 200	3	Introduction to Ceramics: The Hand Built Form
CE 201	3	Introduction to Ceramics: The Wheel Thrown Form
<i>Complete 3 credits of the following:</i>		
CE 333		On the Surface
CE 206		Ceramics: Glaze Workshop
CE 206C		Raw Materials Workshop
CE 207		Ceramics: Kiln Workshop
	<b>3</b>	<b>Subtotal</b>
CE 324	3	Cast Ceramics: Module, Multiple, Mimic
CE	9	Ceramic Studio Electives
	9	3D Electives
IS 300	3	Junior Seminar
CE 400	6	Senior Ceramics Thesis and Seminar I
CE 401	6	Senior Ceramics Thesis and Seminar II
	<b>60</b>	<b>Ceramics Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>
<i>*If a minor in art history or LLC is selected, the total will be 132 credits.</i>		

## ENVIRONMENTAL DESIGN

**Timmy Aziz**, Chair  
 taziz@mica.edu  
 410-225-2241  
 Office: Bunting 416C

Will Tara, Administrative Assistant  
 twill@mica.edu  
 410-669-3177  
 Office: Fox 316A

**Faculty**

Inna Alesina  
 Timmy Aziz  
 Sharon Gil  
 Fernando Iribarren  
 Karen Lemmert

David Lopez  
 Kathleen O'Meara  
 David Niall  
 Glenn Shrum  
 John Wilson, Jr.

Can redesigning a water bottle help save our planet? How about a building that breathes, dinnerware for the blind, or a neighborhood rescued from urban blight? These are just a few of the questions our students and their projects have asked.

MICA's environmental design curriculum prepares designers who will increasingly find themselves at the center of converging professional disciplines. The historic barriers between design and nearly all other professional disciplines are quickly dissolving. In their place are new paradigms that put the designer in a crucial role to integrate diverse expertise in pursuit of solving complex social issues.

The role of the environmental designer is nearly limitless: nearly everything in your life is designed. The page you are reading, the chair you are sitting in, the room, building, block and city around you, even the airplane above your head and the train below your feet were all ideas turned into form. Each began as a question, "Why isn't there a ..." and ended with a solution that changed how we live, work, and play.

The goal of the Environmental Design Department is to create informed, critical, and passionate investigators of built form. From the smallest prototyped object, to furniture, to interior spaces, to architecture, to entire cities, environmental design is deeply concerned with addressing societal dilemmas through the exploration of form and materials.

The exploration of ideas, forms, drawings, and tools is a holistic process, requiring mastery of different mediums, concepts, and methods. Students develop through visualizing and constructing their ideas. In environmental design this means acquiring comfort across the full spectrum of available techniques. From traditional hand and power tools to advanced rapid prototyping and remote sensing, or from freehand sketching to 3D animations, MICA students gain the necessary training to fully realize their ideas.

The curriculum begins with a series of introductory courses that provide students with core competencies and knowledge in the field. Students then select either an object design or spatial design track in order to focus their study on their primary area of interest. An expansive number of electives in either track allows each student to design a unique program of study in close consultation with the major advisor, choosing from MICA's offerings in a wide variety of disciplines. Students may also deepen their study in a particular area of the field with coursework offered in engineering, ancient history, business, and other disciplines at The Johns Hopkins University and other area colleges and universities. Numerous hands-on, real-world, and professional development opportunities are available for environmental design majors.

Equipped with the technical and conceptual tools demanded by today's professional design firms, MICA environmental design majors are well prepared to utilize their talents on a broad range of project types and sizes, and in a variety of settings. Many alumni pursue graduate study and practice in architecture, interior design, industrial design, and related fields.

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN ENVIRONMENTAL DESIGN**

Course #	Credits	Course Title
ENV 200	3	Integrated 3D Design: Form, Order, and Concept
ENV 201	3	Fabrication Technologies
ENV 202	3	Systems of Projection
ENV 266	3	Object Design II
ENV 267	3	Spatial Design II
ENV 321	3	Architectural Visualization
ENV 410	6	Environmental Design Thesis
<b>Object design track:</b>		
ENV 366	3	Object Design III
ENV 386	3	Object Design IV
	30	Studio Electives*
<b>OR</b>		
<b>Spatial design track:</b>		
ENV 338	3	Innovations and Precedents
ENV 367	6	Architecture Design and Strategies
ENV 387	6	Architecture Design and Strategies II
ENV 390	3	Babel: Collaborative Installation <b>or</b>
ENV 400	3	Urban Design
	18	Studio Electives*
	<b>60</b>	<b>Environmental Design Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>
<p><i>*Majors must check the list of recommended studio electives and liberal arts courses for their track of choice. Studio electives may be selected from either ENV track, or from the offerings of any department if prerequisites are met.</i></p> <p><i>**If a minor in art history or LLC is selected, the total will be 132 credits.</i></p>		

**STUDIO CONCENTRATION IN ENVIRONMENTAL DESIGN**

See page 57 of the Academic Bulletin.

## FIBER

**Susie Brandt**, Chair  
sbrandt@mica.edu  
Office: Station 200

Marian Savige, Administrative Assistant  
msavige@mica.edu  
410-225-2492  
Office: Station 150

**Faculty**

Susie Brandt  
Annet Couwenberg  
Chrissy Day  
Dennis Isaac  
Melanie Lester

Valeska Populoh  
Zvezdana Stojmirovic  
Piper Shepard  
Kristine Woods

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

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

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

Fiber majors take a series of courses designed to build competence with a wide variety of materials, methods, and equipment. The major's ample number of electives fall into three groups: fiber electives, 3D electives, and studio electives. The last group allows students to take courses in any discipline and permits students to explore a wide variety of media in order to enhance the conceptual and aesthetic judgments they bring back to their work in fiber.

Fiber majors join majors from the other departments in the sculptural studies area to take a junior-year seminar. The capstone experience is FB 400/FB 401 Senior Independent, a two-semester course with a writing component in which students complete their senior thesis. In this course, students pursue and create a major body of work growing out of their own personal direction. All seniors participate in a senior exhibition during the week preceding graduation.

The Fiber Arts Center is located on the second floor of Mount Royal Station. The facilities include studios, a large dyeing facility, and a seminar room. Some of the equipment available for students' use includes industrial and household sewing machines, sergers, computerized

embroidery machines, looms (seven eight-harness floor looms, 13 four-harness floor looms, one AVL 16-harness production computer loom, and one tapestry loom), digital textile printers, knitting machines, pleating machines, a steam cabinet, a commercial open-burner stove with four units, stainless steel wash-out sinks, a darkroom with a 60-inch-wide light table for photoscreen work, washer and dryers, and carding machines for felting. Research is supported by a comprehensive departmental library.

## REQUIREMENTS FOR THE BFA WITH A MAJOR IN FIBER

Course #	Credits	Course Title
DR	3	Drawing Elective
	9-15	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
<i>Complete one of the following:</i>		
CE 200		Introduction to Ceramics
IS 200		Introduction to Sculpture
IS 202		Introduction to Wood
	<b>3</b>	<b>Subtotal</b>
FB 200	3	Introduction to Fiber
FB	3	Loom/Off-Loom
FB	3	Surface Design
FB	9	Fiber Studio Electives
	12	3D Electives
IS 300	3	Junior Seminar
FB 400	3-6	Senior Fiber Independent I
FB 401	3-6	Senior Fiber Independent II
	<b>60</b>	<b>Fiber Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

## STUDIO CONCENTRATION IN EXPERIMENTAL FASHION

See page 35.

## GRAPHIC DESIGN

### **Bernard Canniffe**, Co-Chair

bcanniffe@mica.edu

Office: Brown 302

Anita Klein, Administrative Assistant

aklein@mica.edu

410-225-2382

Office: Brown 301

### **Brockett Horne**, Co-Chair

bhorne@mica.edu

Office: Brown 316

### **Faculty**

Ken Barber

Jeremy Botts

Bernard Canniffe

Rosemary Conroy

Lewis Fifield

Dan Gaidula

Brockett Horne

Ellen Lupton

Lili Maya

Daniel Meyers

J. Abbott Miller

Jennifer Cole Phillips

Tony Rutka

Zvezdana Stojmirovic

Nolen Strals

Mike Weikert

Bruce Willen

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 Department offers students the creative, intellectual, and technological skills to become design visionaries of the new century. Students learn to shape the form and content of media across the spectrum of publishing, from the printed page to the Internet. Students work to articulate their own personal voices as designers and artists, while fashioning messages that communicate to various communities and are relevant to contemporary culture.

Graphic design is a stimulating career, and the discipline also offers skills that are relevant to fine artists. Contemporary art forms such as installations, photo/text work, and digital media often incorporate the written word, and the skills learned in our typography and basic graphic design courses often prove relevant for fine artists. Graphic design is an appropriate major for people who like to think conceptually on issues in popular culture. In their courses, students work with images, objects, and materials to create flyers, 'zines, t-shirts, websites, and other subcultural products, as well as design for books, cultural and product identity, and public education. Students who are drawn to graphic design enjoy keeping up with the beat of contemporary style, fashion, magazines, and creating functional objects and images rather than "pure" art.

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 foundation year. 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.

**Note:** General fine arts majors may take sophomore-level design studios, advanced design electives, and digital design courses, and may apply those credits toward the GFA core requirements.

## REQUIREMENTS FOR THE BFA WITH A MAJOR IN GRAPHIC DESIGN

Course #	Course #	Credits	Course Title
	24		Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
			<i>Students are encouraged to take at least one elective in the Interaction Design and Art program.</i>
<b>Sophomore year:</b>			
GD 200	3		Graphic Design I
GD 201	3		Typography I
GD 220	3		Graphic Design II
GD 221	3		Typography II
<b>Junior year:</b>			
GD 300	3		Graphic Design III
GD 301	3		Flexible Design Studio
GD 320	3		Graphic Design IV
GD 321	3		Typography III
<b>Senior year:</b>			
GD 330	3		PhotoImaging
GD 400	3		Advanced Design I
GD 402	3		Senior Seminar
GD 420	3		Advanced Design II
	<b>60</b>		<b>Graphic Design Subtotal</b>
	24		Foundation Studio Core Requirements
	42/48*		Liberal Arts Core Requirements
	<b>126/132*</b>		<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

## STUDIO CONCENTRATION IN GRAPHIC DESIGN

See page 37.

## ILLUSTRATION

**Whitney Sherman**, Chair  
 wsherman@mica.edu  
 Office: Fox 316B

Will Tara, Administrative Assistant  
 twill@mica.edu  
 410-669-3117  
 Office: Fox 316A

**Rebecca Bradley**, Assistant Chair  
 rbradley@mica.edu  
 Office: Fox 318

**Faculty**

Rebecca Bradley  
 Allan Comport  
 Alain Corbel  
 Jonathon Fuqua  
 Dana Marie Hosler  
 Caroline Hwang  
 Dan Krall  
 Warren Linn  
 John Malloy  
 Ted McGrath

Sean Murray  
 Brian Ralph  
 Benn Ray  
 Matthew Rota  
 Rachel Salomon  
 Whitney Sherman  
 Shelley Spector  
 Deanna Staffo  
 Jose Villarrubia  
 Jaime Zollars

Illustration is a major not defined by a specific medium. Today, it encompasses traditional media and digital technology, often combining both. In all its forms, illustration is a powerful and influential medium. Through the use of narratives, symbols, patterns, metaphors, and personal vision, illustration expands the impact of objects in contemporary culture.

The department's courses provide creative and intellectual stimulation and studio business preparation to help students go on to become professionals and define the future of illustration. Illustration majors learn to create work that is rooted in personal vision and in touch with shifts in markets and culture. Illustrators create work for book jackets, picture books, magazines, newspapers, advertisements, theater posters, CD covers, graphic novels, corporate publications, websites, concept art, interactive gaming, and animation. Successful candidates for the major are motivated and excited about seeing their work in the public eye. Students in the department have regularly received recognition in the Society of Illustrators of New York's Annual Student Competition and more recently in the *American Illustration Annual* and *Communication Arts Illustration Annual*, two professional-level competitions.

Strong observational drawing and written and verbal skills are cultivated in the sophomore year through the courses Illustration I and II, Narrative Illustration, and Visual Journalism. In addition, two electives in illustration further define technical skills and personal vision. These courses help students determine who they are as artists.

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

Seniors are mentored in two semesters of independent work, and in Senior Thesis and Seminar to prepare for all aspects of practice as professional illustrators. The seminar section of this advanced class includes portfolio preparation, business practices, intellectual property, and copyright issues. Throughout the program, the College's state-of-the-art equipment enables students to realize their ideas and class projects.

Illustration electives address the specific interests of illustration students and help them go deeper into an area within illustration, such as character development, children's books, comics, handlettering, and editorials. Out-of-department electives help to diversify abilities. Critiques, presentations on historical and contemporary illustrators, guest artists, media demonstrations, off-site sketching, and field trips enrich classes on all levels.

Several studio concentrations at MICA are relevant to illustrators. These include book arts, animation, graphic design, and printmaking. Minors in art history or language, literature, and culture can be completed by adding six credits to those required for the BFA in the chosen minor field, as detailed in the section on liberal arts minors.

**Students interested in entering the illustration major as juniors may do so with the approval of the department chair by portfolio review.**

Faculty in the department are professionals who bring the experience of their award-winning careers to the classroom. They are involved in all major illustration and comics conferences and festivals. Their work is regularly published and exhibited in national and international venues. Additionally, noted guest speakers discuss their work and critique student work. The department maintains the Julian Allen Illustration Gallery, which displays exhibitions to showcase work by the department's students, illustration alumni, and guest illustrators. The illustration office provides a friendly and relaxing place for students to meet faculty, get advisement, and become an integral part of the department.

Department computers are equipped with up-to-date 2D and 3D software. Adobe's Creative Suite is in all department labs, and Adobe Painter has been installed in one digital lab within the department. Wacom Intuos tablets are available for check-out by illustration students, two large and one small Cintiq screens are in keylabs, and the department has two large format scanners. Book-making equipment, such as a guillotine cutter and wire binder, encourage hand-made objects. The Illustration Department's senior studio blends studio space, classroom, and digital lab into one room. An additional classroom for juniors has a wet/dry work area and digital lab built into the large classroom space. No matter what media a student uses, they are encouraged to buy their own computers upon entering the department as an essential tool in professional illustration.

*See requirements on next page.*

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN ILLUSTRATION**

Course #	Credits	Course Title
DR 252	3	Life Drawing
DR 298	3	Studio Drawing
	18	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
<b>Sophomore year:</b>		
IL 200	3	Illustration I
IL 201	3	Illustration II
IL 200 level	6	Illustration Electives*
<b>Junior year:</b>		
IL 340	3	Illustration Concepts I
IL 341/390	3	Illustration Concepts II
IL	6	Illustration Electives
<b>Senior year:</b>		
IL 400	3	Senior Thesis and Seminar I
IL 401	3	Senior Thesis and Seminar II
IL 4XX	3	Professional Development I
IL 4XX	3	Professional Development II
	<b>60</b>	<b>Illustration Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

**STUDIO CONCENTRATION IN ILLUSTRATION**

See page 61 in the Academic Bulletin.

## INTERACTION DESIGN AND ART

**Esther Sheppard**, Chair  
esheppard@mica.edu  
410-225-2252

Kate Griffith, Administrative Assistant  
kgriffith@mica.edu  
410-225-2252  
Office: Brown 201

Technician: Sam Sheffield

### Faculty

James Rouvelle  
Esther Sheppard

Jason Sloan  
Andres Zapata

The major in interaction design and art (IxDA) prepares students for careers in the field of interaction design or as fine artists who use interactive media to create unique expressive experiences and objects. Interactive media integrates art, technology, and design into a creative practice with cultural immediacy and relevance in a global environment. Interaction designers create opportunities, situations, and contexts that allow us to communicate better and live our lives meaningfully in a world of man-made artifacts. We engage in mobile computing and social networking daily. We use the products of interaction design for communication, travel, and entertainment. We encounter human/computer interactions at the bank, in the kitchen, and in the car. Interaction design facilitates human experience to reveal our best qualities and enrich our lives. MICA's Interaction Design and Art Department fosters skill sets essential for the practice of interaction design: the ability to listen empathically, and the mastery of and responsiveness to new technologies.

MICA's interaction design and art students are prepared to become productive, engaged artist/designers in the interaction design field. Students learn to design interactions between people and websites, electronics, objects, and systems. The curriculum gives specific attention to interface design, user experience design, interactive exhibit design, and physical computing, implementing professional methodologies. All processes and technologies are applicable to those who choose to pursue one of the many career paths in this field and to those who choose a career as an exhibiting fine artist following in the footsteps of professional artists whose interactive works are expressed in such areas as installation, telematic art, performance, responsive objects, and alternative reality games (ARGs). At MICA, IxDA students work in the company of other like-minded students, studying with a diverse faculty committed to supporting you through advising and mentoring to help you achieve your goals.

In the sophomore year, students are introduced to a broad array of tools, concepts, ideas, and technologies that form the fundamentals of interaction design, applicable to both artist and designer. IxDA majors explore their interests through avenues for creative expression including: web design, two-dimensional screen-based design, mobile technologies, social networking, and physical computing—working with microcontrollers and sensors your work can be integrated with an installation or embedded in a three dimensional form. The sophomore year offers the opportunity to follow your curiosity and create compelling work with these technologies and spaces, learning the basic principles and design methodologies of interaction design.

## Undergraduate Majors

In the junior year, students begin to shape a career path, utilizing many electives to augment the core curriculum. They learn advanced concepts about interaction design; interface design and user experience design; begin to explore the relationship between cultures, ethnography, and psychology to design research; and learn the importance of understanding audience, information architecture, and content management. The junior year is a time to refine vision, goals, and career objectives. Department faculty work closely with students in the department and facilitate collaborations with students at other schools. Internships are encouraged, to explore career interests in a real-world setting.

The department provides a range of opportunities to build professional experiences. An exciting professional initiative, Interactive Exhibit Design, partners students with staff of the Maryland Science Center to design interactive exhibits. Students participate in research and ideation, develop prototypes, engage in usability studies, and implement their concepts. Working with the Port Discovery Children's Museum, students build web-based projects mentored by industry professionals-gaining valuable professional skills in team work, marketing, and the client/developer experience. Students interested in exhibiting their work in galleries or festivals have recently exhibited in numerous high-profile galleries: Baltimore's Contemporary Museum; SSamzi Art Museum in Seoul, South Korea; Conflux Festival, NYC, in New York; and the Enzimi Festival in Rome, Italy.

The senior year culminates in an expressive, intellectually rigorous thesis project which is the transition to professional life as an interaction designer or artist. After graduation our students have attained jobs in companies such as Weber Shandwick, National Museum of History, Conde Nast Publications, Apple, and NetlogicDc among others, in jobs such as user interface designer, web designer, director of technology, and web producer.

Software and programming change as the industry evolves. At this time, MICA interaction design and art students are using applications such as Dreamweaver, Flash, Max/MSP and Jitter; languages such as Actionscript, Javascript, XHTML, XML, CSS, PHP, AJAX, Processing, as well as emerging technologies and software.

*See requirements on next page.*

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN INTERACTION DESIGN AND ART**

Course #	Credits	Course Title
	24	Studio Electives
<b>Sophomore level:</b>		
IDA 200	3	Introduction to Web Design
IDA 215	3	Interaction Design and Art
IDA 230	3	Sound Art
IDA 244	3	Media, Interactivity and Play
IDA 252	3	Web Design
IDA 277	3	Electronics for Art and Design
<b>Junior level:</b>		
IDA 348	3	IxDA Media Lab
IDA 351	3	Projects in Interaction design and art
IDA 380	3	IXDA Seminar
IDA 336	3	Interface Design and User Experience
<b>Senior level:</b>		
IDA 498 and 499	6	Senior Thesis I and II
	<b>60</b>	<b>Interaction Design and Art Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

**STUDIO CONCENTRATION IN INTERACTION DESIGN AND ART**

See page 38.

## PHOTOGRAPHY

**Laurie Snyder, Chair**  
 lsnyder@mica.edu  
 410-225-2286  
 Office: Main 011

George Maris, Administrative Assistant  
 gmaris@mica.edu  
 410-225-2260  
 Office: Fox 212

Photography Manager: Jonathan Trundle

Assistant: John Morris

**Faculty**

Thomas Baird  
 Regina DeLuise  
 Howard Ehrenfeld  
 Alexander Heilner  
 Connie Imboden  
 Irna Jay  
 Nate Larson  
 John Morris

Shannon Perich  
 Lynn Silverman  
 Laurie Snyder  
 Johnathan Trundle  
 Colette Veasey-Cullors

*Emeritus:*  
 Jack Wilgus

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

A series of core courses emphasize the basic processes of photography and the medium's aesthetic development. Classes in black and white photography, color photography, digital photography, and the history of photography provide students with a basic foundation of essential knowledge and encourage the mastery of skills and develop in depth students' own ideas.

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

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

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

Each spring, seniors also compete for the Meyer Photography Traveling Scholarship. This award gives a senior photography major the opportunity to travel in the United States or abroad for a photographic project. A new scholarship award for a rising junior is now available through a generous gift from the Leonard Greif family. Another special scholarship, from Greg Lhotsky '86, supports a returning photography major.

The facilities in the photography department provide a professional work space, with well-equipped black and white and color darkrooms, a studio with professional lighting systems, and a digital photo lab. The department's courses and facilities also serve students in other majors who have met course prerequisites. Non-majors who take 15 credits of studio photography courses can declare a photography concentration. A studio concentration of particular interest to photography majors is the concentration in book arts.

## REQUIREMENTS FOR THE BFA WITH A MAJOR IN PHOTOGRAPHY

Course #	Credits	Course Title
	12	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
AH 332	3	History of Photography
PH 232	3	Black and White Film Photography I
PH 262	3	Digital Photography I
PH 332	3	Black and White Film Photography II
PH 363	3	Digital Photography II
PH 382	3	Color Photography
PH 345	3	Contemporary Directions in Photography
PH 390	3	Junior Seminar
INT 402	3	Photography Internship
PH 490	6	Senior Thesis Project
PH	18	Advanced Photography Electives
	<b>63</b>	<b>Photography Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

## STUDIO CONCENTRATION IN PHOTOGRAPHY

See page 39.

## STUDIO CONCENTRATION IN BOOK ARTS

See page 53 of the Academic Bulletin.

## PRINTMAKING

**Gail Deery**, Chair  
 gdeery@mica.edu  
 410-225-2318  
 Office: Dolphin Building, 3rd floor

Kyle Van Horn, Technician,  
 Administrative Assistant  
 kvanhorn@mica.edu  
 410-225-2318  
 Office: Dolphin Building, 3rd floor

### Faculty

Gail Deery  
 Brian Garner  
 Nick Karvounis

Allegra Marquart  
 Quentin Moseley  
 Laurie Snyder

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 fusing imagery into their work that reflects concepts of their own cultural and personal identity. The department provides a wide exposure to traditional and contemporary techniques, offers courses in computer-assisted printmaking and book arts, and encourages other interdisciplinary combinations of printmaking with other media or installations. After a thorough exploration of the various print media through sophomore coursework, printmaking majors further develop personal content through independent experimentation with advanced printmaking processes and explore alternate media and disciplines through elective options. While two courses must be in photography, painting, or drawing, a generous number of printmaking electives and open studio electives permits adapting the major to fit individual interests and talents. Print media can be combined with other forms or follow interdisciplinary directions such as book concepts, photo or computer printmaking, collagraph, and monoprinting. The printmaking major's curriculum culminates with a special, year-long, 6- to 12-credit senior thesis that allows students to develop a personal direction through both a written thesis statement and a sustained body of work.

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

The Printmaking Department is the home of Dolphin Press & Print, a professional print shop, which in coursework and internships acquaints students with developing collaborative print projects with visiting writers and visual artists. Two students per semester can apply for internships to work on a program of annual projects, including residencies, broadsides of the work of visiting poets, and chapbooks of work by renowned writers. Dolphin Press & Print is structured as a professional collaborative shop that is tied to the printmaking curriculum. Classes in printmaking also interact with Dolphin Press. Students are encouraged to collaborate in the production and printing of small editions of original prints and all types of collaborative print, paper, and book projects.

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN PRINTMAKING**

Course #	Credits	Course Title
DR 252 or	3	Life Drawing
DR 298	3	Studio Drawing
	15	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
<i>Complete one of the following:</i>		
PR 232 or		Black and White Film Photography I
PT		Painting elective
DR		Drawing elective
	<b>3</b>	<b>Subtotal</b>
<b>Freshman and Sophomore Years</b> — <i>complete courses in this sequence:</i>		
PR 100	3	Foundation: Print Media
PR 213	3	Studio Survey of Printmaking: Intaglio/Relief
<b>Sophomore and Junior Years</b> — <i>complete courses in this sequence:</i>		
PR 214	3	Intaglio Printmaking
PR 217	3	Lithography/ Monoprinting: Studio Survey
PR 216	3	Lithography
PR 226	3	Studio Survey of Color Printing with Collograph
PR 218	3	Screenprinting
PR 376	3	Junior Printmaking Seminar
PR 371	3	Post Studio: Print in the Public Realm
<b>Senior Year:</b>		
FA 498	6	Senior Thesis I
FA 499	6	Senior Thesis II
	<b>60</b>	<b>Printmaking Subtotal</b>
	24	Foundation Studio Core Requirements
	42/48*	Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>

*\*If a minor in art history or LLC is selected, the total will be 132 credits.*

**STUDIO CONCENTRATION IN BOOK ARTS**

See page 53 in the Academic Bulletin.

**STUDIO CONCENTRATION IN PRINTMAKING**

See page 64 in the Academic Bulletin.

## VIDEO AND FILM ARTS

**Patrick Wright**, Chair  
 pwright@mica.edu  
 Main: Brown 401

Beth Elder, Administrative Assistant  
 belder@mica.edu  
 410-225-2567  
 Office: Brown 401

**Faculty**

Caroline Chavasse  
 Jane Cottis  
 Ken Elston  
 Andrew Hayleck  
 Kirsten D'Andrea Hollander

Nadia Hironaka  
 Allen Moore  
 Paul Santomena  
 Erik Spangler  
 Patrick Wright

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

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

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

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

In the spring semester of their third year, students take Junior Seminar, which emphasizes professional development and artistic voice. In this course students create a professional résumé, develop a website, and assemble a DVD sample reel. Students also apply for grants, exhibitions, festivals, scholarships, and summer internships. The department hosts a number of working professionals to meet with the class and discuss possible professional and artistic applications. This allows the students insight into a range of career possibilities. Guest speakers have included: gallery artists, TV professionals, and feature film directors. This course also provides a lead-up to the senior year, where students are expected to execute a two-semester-long thesis project. During the senior year, students clearly

articulate their project ideas and concepts through a series of written assignments. While in a research-and-development phase, seniors give presentations on an artist they find important and moving. We push them to contribute something fresh, unique, and inventive.

The Video and Film Arts Department has run a number of off-campus, project-oriented courses, all taught by renowned cinematographer Allen Moore. Students in these courses have produced trailers for Baltimore's local independent cinema, an advocacy video for Maryland Charter Schools, and are currently involved in providing video documentation for the Center for Design Practice project Bio-Diesel University. Working on a professional project raises expectations for the students and gives them access to a professional mentor.

Students have the opportunity every semester to interact with working artists. Recent visitors have included Dr. Hal Weaver, Aaron Matthews, Alex Gibney, Brett Morgan, St. Clair Bourne, Yvonne Welbson, Vanalyne Green, Alex Rivera, George Kuchar, Dee Dee Hayleck, Lynn Sachs, Bob Sabiston, Bruce Bickford, Eduardo Sanchez, D. A. Pennebaker, Ramona Diaz, Richard Hankin, Bruce Sinofsky, Scott Clonico, Ellen Kuras, Christine Vachon, Lodge Kerrigan, and Barry Levinson.

Graduates in video and film arts at MICA are producing motion graphics, doing feature-film production, pursuing graduate work in film, creating gallery-based projections and music videos, and have screened their work in The Sundance Film Festival, Maryland Film Festival, L.A. Freewaves, DC Asian Pacific Film Festival, Sidewalk Moving Picture Festival, and Crested Butte Reel Festival.

*See requirements on next page.*

**REQUIREMENTS FOR THE BFA WITH A MAJOR IN VIDEO AND FILM ARTS**

Course #	Credits	Course Title
	12	Studio Electives ( <i>may be selected from any discipline if prerequisites are met</i> )
<b>Freshman—fall or spring:</b>		
VID 200	3	Video I
<b>Sophomore:</b>		
VID 210	3	Film I
VID 300	3	Video II
VID 202	3	Sound I
VID 364	3	Cinematography and Lighting
	3	Video Elective*
<b>Junior:</b>		
VID 317	3	Documentary Production
VID 307	3	Video Art
L 322	3	Screenwriting ( <i>fulfills a LLC requirement</i> )
VID 337	3	Narrative Production
VID 380	3	Junior Video Seminar
	3	Video Elective*
INT 402	3	Summer Internship
<b>Senior:</b>		
VID 498	3	Senior Thesis I
	3	Video Elective*
VID 499	3	Senior Thesis II
	3	Video Elective*
	<b>63</b>	<b>Video Subtotal</b> ( <i>includes L 322, which fulfills a LLC requirement</i> )
	24	Foundation Studio Core Requirements
	39/45*	Additional Liberal Arts Core Requirements
	<b>126/132*</b>	<b>Total Credits for BFA</b>
<p><i>*Video and film arts electives for 2009–2010 include: Cinematography, Experimental Film and Video, Projected Light, Editing Strategies, Film II, Sound II: Soundtrack, Special Effect, Action Media. If a minor in art history or LLC is selected, the total will be 132 credits.</i></p>		

**STUDIO CONCENTRATION IN VIDEO AND FILM ARTS**

See page 40.

## UNDERGRADUATE STUDIO CONCENTRATIONS

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

### CERAMICS CONCENTRATION

**David East**, Coordinator

deast@mica.edu

410-225-2251

Office: Fox 007

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

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

*See requirements on next page.*

**REQUIREMENTS FOR THE CERAMICS CONCENTRATION**

Course #	Credits	Course Title
CE 200	3	Introduction to Ceramics: The Hand Built Form
CE 201	3	Introduction to Ceramics: The Wheel Thrown Form
	<b>6</b>	<b>Glaze and Firing Knowledge Subtotal</b>
<i>Choose two of the following workshops:</i>		
CE 206	1.5	Ceramics: Glaze Workshop
CE 206C	1.5	Raw Materials Workshop
CE 207	1.5	Ceramics: Kiln Workshop
<i>Or choose one of the following 3 credit courses:</i>		
CE 333		On the Surface
CE 309		Anagama Kiln Firing
	<b>3</b>	<b>Subtotal</b>
<i>Choose one of the following Advanced Forming Techniques/ Other Material Options/ Focused Firing Types:</i>		
CE 272	3	Size Matters: Modular & Sectional Construction in Clay
CE 315	3	Wheel Throwing: Altered Forms
CE 324	3	Cast Ceramics: Module, Multiple, and Mimic
CE 340	3	Glass Blowing
CE 310	3	Tile and Mural
IS 372	3	Intermediate/ Advanced Figure Sculpture
	<b>3</b>	<b>Subtotal</b>
<i>Choose one of the following Advanced Conceptual Concerns/New Technologies courses:</i>		
CE 328	3	The Ubiquitous Object
CE 347	3	Hybrid Methods
CE 330	3	Kitsch-n-Kräft
CE 350	3	Botched Taxidermy
CE360E	3	Ceramic Studio I: Cut & Paste: Collage, Mixed Media, Installation
CE 360B	3	Ceramics Studio I: Material Contexts
CE 360C	3	Ceramics Studio I: Figuring Bodies
	<b>15</b>	<b>Concentration Total</b>

**Related liberal arts courses for consideration for concentrators:**

AH 346 -F	History of Material Culture (Industrial Revolution, mid-19th century)
AH 347-S	History of Material Culture (20th century)
AH 358	History of Modern Design
AH 428	Way of Tea

## EXPERIMENTAL FASHION CONCENTRATION

**Susie Brandt**, Coordinator

sbrandt@mica.edu

410-225-2218

Office: Station 200

The experimental fashion concentration, open to fiber majors, is a structured, sequential investigation into the domain of fashion, art, and culture. The program balances practice and theory and placing fashion in its broadest cultural context, from consumption to the global market. Visual cultural research and critical thinking are integral to the course work and equal to studio work. Students obtain the knowledge, understanding, and ability to verbalize theories and ideas that relate to their own work and enhance their skills in interpreting and articulating their understanding of art and culture.

In conjunction with studio practice, students are advised to take specific language, literature, and culture and art history courses. Writing is promoted from research to interpretation, and readings will expand the limits of what one can consider and articulate about works of art.

The experimental fashion concentration is intended for fiber majors with a strong interest in an intensive study of fashion. Students must fulfill 18 studio credits in the Fiber Department and three academic credits in the Language, Literature, and Culture Department. Advising is conducted by the chair and faculty of the Fiber Department.

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

*See requirements on next page.*

## Undergraduate Studio Concentrations

**REQUIREMENTS FOR THE EXPERIMENTAL FASHION CONCENTRATION**

Course #	Credits	Course Title
<b>Required courses:</b>		
FB 206	1.5	Garment Design and Production: Part I Draping and Drafting
FB 208	1.5	Garment Design and Production: Part II Realizing Designs
FB 322	3	Costume
FB 416	3	Fashioning Culture – Readdressing Clothing
FB 438	3	Multi-Media Event I
FB 439	3	Multi-Media Event II
	<b>15</b>	<b>Subtotal</b>
<i>Complete one from the following:</i>		
FB 327		Material Construction
FB 329		Uniformity
FB 331		Silkscreening on Fabric
FB 334		Surface Resist Dyeing
FB 368		Collage and Sculptural Surfaces
	<b>15</b>	<b>Subtotal</b>
<i>Complete one from the following related liberal arts courses:</i>		
AH 346		History of Material Culture from Industrial Revolution to Mid-19th Century
HST 440		Mass Media and the Contemporary World
L 314-TH		Body Discourses
L 388-TH		Performance Studies and Cyber Theory
	<b>3</b>	<b>Subtotal</b>
	<b>21</b>	<b>Concentration Total</b>

**Related studio courses offered in other departments:**

DR 252	3	Life Drawing
GD 420	3	Advanced Graphic Design II
IL 383	3	Lifestyle: Body and Behavior
IS 272	3	Introduction: Figure Sculpture
IS 378	3	Performance/Action/Event

**GRAPHIC DESIGN CONCENTRATION**

**Brockett Horne**, Coordinator  
 bhorne@mica.edu  
 410-225-2382  
 Office: Brown 301

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

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

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

**REQUIREMENTS FOR THE GRAPHIC DESIGN CONCENTRATION**

Course #	Credits	Course Title
GD 200	3	Graphic Design I
GD 201	3	Typography I
GD 220	3	Graphic Design II
GD 221	3	Typography II
GD	6	Graphic Design Electives
	<b>18</b>	<b>Concentration Total</b>

## INTERACTION DESIGN AND ART CONCENTRATION

**Esther Sheppard**, Coordinator

esheppard@mica.edu

410-225-2252

Office: Brown 202

The interaction design and art concentration offers core course requirements that can be adapted to meet the needs of on- or off-screen artists investigating areas such as CD or Web publishing, interactive installation, multimedia, sound art, performance, and robotics. A wide range of electives are available for students to choose a direction the best meets the needs of their chosen major.

### REQUIREMENTS FOR THE INTERACTION DESIGN AND ART CONCENTRATION

Course #	Credits	Course Title
IDA 215	3	Interaction Design and Art
IDA 244	3	Media, Interactivity and Play
IDA 351	3	Projects in Interaction Design and Art
IDA 336	3	Interface Design and User Experience
	<b>12</b>	<b>Subtotal</b>
<i>Choose two electives from the following:</i>		
IDA 200		Introduction to Web Design
IDA 230		Sound Art
IDA 252		Web Design
IDA 277		Electronics for Art and Design
IDA 305		Advanced Web Design
IDA 325		Advanced Scripting for Web 2.0
IDA 348		New Media/Social Media
IDA 350		Museums, Screens and Kiosks
IDA 357		Interactive Exhibit Design
IDA 249		Introduction to Interactive Exhibit Design
IDA		Wash and Wear Electronics
IDA 340		Radar Redux
VID 200		Video I
	<b>6</b>	<b>Subtotal</b>
	<b>18</b>	<b>Concentration Total</b>

## PHOTOGRAPHY CONCENTRATION

**Laurie Snyder**, Coordinator

lsnyder@mica.edu

410-225-2206

Office: Main 011

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

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

### REQUIREMENTS FOR THE PHOTOGRAPHY CONCENTRATION

Course #	Credits	Course Title
<i>Complete 15 credits from the following offerings in consultation with the concentration coordinator and major advisor:</i>		
PH 232	3	Black and White Film Photography I
PH 262	3	Digital Photography I
PH 332	3	Black and White Film Photography II <b>OR</b>
PH 363	3	Digital Photography II
	6	Two PH electives
	<b>15</b>	<b>Concentration Total*</b>

*\*In addition to completing the required studio course credits for the concentration, students pursuing a concentration in photography are encouraged to select AH 322 History of Photography as an art history elective.*

## VIDEO AND FILM ARTS CONCENTRATION

**Patrick Wright**, Chair

pwright@mica.edu

410-225-2429

Office: Brown 401

A concentration in video and film arts 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 VIDEO AND FILM ARTS CONCENTRATION

Course #	Credits	Course Title
VID 200	3	Video I
VID 300	3	Video II
	3	Advanced Video Projects*
	9	Video Studio Electives
	<b>18</b>	<b>Concentration Total</b>

*\*Students are expected to execute a self-designed project. Work within Senior Thesis, Senior Independent, or other departmentally based advanced project studio classes may be substituted upon approval by the Video and Film Arts Department chair.*

## ANIMATION

**AN 340 Advanced Stop-motion**

3 credits. Staff. Offered fall.

This class is open to students who want to perfect their skills and/or or develop a personal project in stop-motion.

**Prerequisite:** AN 225 (*Stop Motion-Animation*) or permission of the instructor.

**AN 345 Animation Pre-Production**

3 credits. Staff. Offered fall

This class covers the preliminary steps of producing an animation film from storyboarding, to concept art, to character design to layout.

**Prerequisite:** AN 202 (*Introduction to 2D Animation*).

## ART HISTORY

**AH 309 Art Since the 1960s**

3 credits. Staff. Offered occasionally.

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

**Prerequisite:** AH 100 (*Art Matters*) and AH 201 (*Modernism and After*).

**AH 336 Baroque Art in Italy**

3 credits. Mansour, Anderson, Staff. Occasionally.

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

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 353 Topics in Russian Art**

3 credits. Staff. Offered spring.

This course will cover specific topics in Russian Art, proceeding roughly chronologically. The course will discuss Russian icons of the 12th – 16th centuries, the major changes in painting under Peter the Great, art in Imperial Russia, the Russian Avant-Garde, Socialist Realism, and Non-Conformist Art. Particular attention will be paid to the methodologies and biases of secondary sources; primary sources will be addressed in seminar discussions and group projects.

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 356 Contemporary Global Cinema**

3 credits. Johnson, Sterritt. Offered occasionally.

While films have historically been produced and exhibited as emblems of national culture, international film festivals, multinational production companies and global distribution systems have encouraged film producers to make work that focuses on global issues and reaches a global audience. This course examines the structural issues that shape both the form and content of contemporary global cinema, and will touch on several related themes: expatriation, nativism, diasporas, and the future of globalization.

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 371 The History of Western Sculpture: From Classical Ideal to Postmodern Idea**

*3 credits. Ottesen, Staff. Offered occasionally.*

The course focuses on Western sculpture, its origin and centuries-long evolution. Special attention is given to the radical break with this long tradition early in the 20th century as constructed and abstract sculpture emerged. The course explores how later in the century and up to the current time, an eclectic approach to three-dimensional art forms becomes an important venue for conceptual structures and objects.

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 381 Introduction to Object Conservation**

*3 credits. Staff. Offered spring.*

This course offers an introduction to the theory and practice of object conservation, as practiced in contemporary museums and related institutions. Featuring a range of examples in different media and drawn from different cultures, and involving several appearances by specialist guests, the course will accent a cross-disciplinary approach to the subject of conservation, and will stress connections between the fields of art conservation, ethnography, and anthropology. Topics will also include deteriorating factors, procedures for handling, storage, and display, and preventive treatment.

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 388 An Introduction to Curatorial Studies**

*3 credits. Staff. Offered spring.*

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

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 389 An Introduction to Historic Preservation**

*3 credits. Staff. Offered spring.*

Historic preservation has made an important contribution to the design and management of the built environment – by affirming the value of the past, and by challenging excesses of urban renewal. But where does our current approach to preservation come from? Why do we preserve? How do we preserve, and for whom? This course will explore these questions, looking at the theory and practice of preservation from an historical and critical perspective.

**Prerequisite:** AH 201 (*Modernism and After*).

**AH 455 Reliquaries: Embodying the Sacred**

*3 credits. Baxter. Offered fall.*

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

The prerequisite for this course is AH 100. Students must register also for IS 455.

**Prerequisite:** AH 100 (*Art Matters*).

**AH 485 Conflict and Coexistence in the Middle East: Nomadism, Urbanism, and Water**

6 credits. Basile, O'Meara. Offered fall.

The course intends to introduce students to research and studio practices surrounding the topic of settlement patterns and strategies in the Middle East, from the origins of town life to the contemporary period. Topical discussions will focus on issues like settlement patterns and life ways in the Middle East (where town life and urbanism first appear); the importance of nomadic pastoralists and other "alternatives" to patterns of sedentism; the role of natural resources, geography and land forms; behavioral and cultural reactions to stressed geographies and ideas of sustainability; social stratification, political life and long-distance trade in relation to models of urbanism; interaction of different settlement/behavioral patterns through time, the art and architecture of early city dwellers, and survivals of traditional lifeways in the contemporary era. The weekly six hour course meeting will be divided in to lecture and discussion periods, and studio-based practica involving mapping, modeling, and other environmental design techniques.

**Prerequisite:** AH 100 (*Art Matters*).

**AH 499 Art History Senior Thesis and Seminar**

3 credits. Staff. Offered fall.

The senior thesis seminar in Art History is designed to provide students with professional development in the field of art history. The course will instruct students in library- and archival-research methods, will introduce students to the work of professionals in academic, museum, and gallery settings, and will help focus their research and writing through in-class workshops and individual meetings with the professor. Field trips and guest speakers will introduce students to a variety of archival sources and provide opportunities for students to gain professional knowledge of the broader field.

**CERAMICS****CE 201 Introduction to Ceramics: The Wheel Thrown Form**

3 credits. Staff. Offered fall, spring.

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

**Prerequisite:** FF 101 (*Sculptural Forms*).

**CE 330 Kitsch-n-Kräfte**

3 credits. Staff. Offered occasionally.

This course will celebrate the underbelly of ceramics. Looking at the kitsch history of the material and its roll in framing cultural viewpoints. Thinking about commerce, the ethics of a time and place, this course will plumb the aesthetics of the cheap and forgotten, the DIY, glitter and glue. In this class, we will look at figurines, lawn ornaments, commemorative objects, and...ashtrays. We will be engaged in the study of objects that might be found in a double wide, or tossed into the rubbish heap of aesthetic cultural detritus. This is a ceramics class focused on learning to use the full potential of ceramics. As such, assignments will be structured so as to study and understand the form, but as the semester progresses, students will be expected to evolve an independent body of work. There will be some readings and research required.

**Prerequisite:** CE 200 (*Introduction to Ceramics*) or One 300-level CE course.

## DRAWING

**DR 359 Drawing Through Process**

*3 credits. Seelig. Offered fall 2009.*

The idea that drawing may occur through the materialization and fabrication of line is a phenomenon which is inherent in work seen throughout the history of contemporary fiber, sculpture and of all material-based media. This highly experimental course will engage the student in making drawing on the wall or in space, utilizing every conceivable material, working through both known and invented processes. Early "material sketches" will be developed, examining the nature of physical line, along with ways of structuring and shaping that line in space. Consideration will be given to building up densities (surface) through material accumulation and repetition, and will involve wrapping, binding, connecting, attaching, twisting, knotting, piercing, layering etc. in the development of drawing in a physical way. A final collaborative "drawing writ large" will be accomplished in consensus with the entire class and will be constructed as an installation at an agreeable site within the studio or at another location on the MICA campus. The course will include slide lectures showing work related to the problem along with regularly scheduled individual and group critiques.

**DR/PT 370 Painting and Drawing: The Portrait**

*6 credits. Karnes. Offered fall, spring.*

The class will explore some of the possibilities in painting and drawing the portrait. Half of the class will focus on drawing, and half on painting. In class we will be working from models each week, building skills that are important to understanding the portrait. The class will begin with the head, move to half portraits, then full portraits, and finally portraits in interiors. The evenings are for critiques and lectures. Critiques will be of class work and home work assignments. Slide talks will be given on painters working with the portrait past and present, as well as a number of films on portrait painters throughout the semester. Demonstrations on materials will also be given during the evening session. The class requires seven hours of homework each week. Most are due the following week, several are two weeks with a final assignment to be completed over three weeks.

## ENVIRONMENTAL DESIGN

**ENV 390 Babel: Collaborative Installations in the Public**

*3 credits. Staff. Offered occasionally.*

This class is dedicated to the collaborative design and construction of public installations. MICA has partnered with the Baltimore Development Corporation (BDC) to design and build an installation in McKeldin Square by the Inner Harbor. The installation is an evolutionary sculpture that is added to, subtracted from, or manipulated with successive classes. Each semester will be divided into design sessions and fabrication/installation sessions. The class benefits from diverse areas of expertise—sculpture, environmental design, fibers, painting, animation, graphic design, and the community arts. The class focuses on 'real-world' conditions, how to provide and adapt for them, generating documents for constructing the installation—including construction and fabrication details. We will then make provisions for material procurement, organize assembly means and methods, and construct the installation. The diversity of the team is important to the collaborative effort, and students will learn to work in a team environment, assisting with their own expertise while getting educated by the expertise of others.

**FB 290 Commemorative Textile Project**

*1.5 credits. Staff. Special offering.*

This one-time project-based course will explore the rich history of West African printed fabrics, their motifs, contexts, and systems of production. Using these traditions as a point of departure, students will design, and piece, print, and /or embroider commemorative fabrics for an anniversary celebration in a local Ghanaian community.

**Prerequisite:** *FB 200 (Introduction to Fiber).*

**FB 302 Quilting for Social Justice**

*3 credits. Gaither. One time only special project course, spring 2010.*

The course is designed as a special projects course. It involves a thematic investigation of the theme of Social Justice, quilting as a medium, community as the context, and exhibition as part of the process. Students will be introduced to Dr. Gaither's story quilts and her particular techniques and style as well as other artists who have worked with the theme of social justice. Students will begin by investigating the theme of social justice to generate ideas for the project which may ultimately include one or more group pieces, individual works, community participation, and the work of young people in schools and afterschool sites. Students will also receive training from George Ciscle, MICA's curator-in-residence, about exhibition development processes that consider audience, message, text, exhibition techniques, and other factors. Students will collaborate on the exhibition as well as the quilts in a gallery presentation at MICA during the National Art Education conference in April. The curriculum will emerge from the tasks at hand and conclude with an assessment of all products and processes.

**FB 315 The Explored Stitch**

*3 credits. Staff. Offered occasionally.*

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 versus originality will be addressed.

**Prerequisite:** *FB 200.*

*Required for experimental fashion concentration.*

## GENERAL FINE ARTS

**GFA 240/IL 240 Drawing from the Tablet**

? credits. ??? Offered ???.

This course is being run concurrently in the Illustration Department and the General Fine Arts Department as one double section class. In this class students will work in the traditional studio/life drawing manner with models and varying timed sessions (quick sketch through sustained drawing) but will work exclusively in digital form using tablets and laptops. Composition, action, dramatic lighting and many other drawing schemes will be employed. Students will be supplied with a tablet but must supply their own laptop.

**GFA 330 MINDMAP: Where Contemporary Media and Interdisciplinary Practice Intersect**

3 credits. Salazar. Offered fall, spring.

In this interdisciplinary class, a keen desire to invent, investigate, and interpret is a prerequisite. Students will be asked to define and confront the cultural moment and by marring media while disregarding traditional notions of material boundaries will endeavor to advance the aesthetic frontier. The probability that a robust discourse will accompany such open-minded and dynamic experiments, explorations, and experiences is a forgone conclusion. Students taking this class will be expected to make innovative work vigorously and to engage in a healthy dialogue energetically.

## GRAPHIC DESIGN

**GD 322 Poster Design**

3 credits. Staff. Offered occasionally.

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

**GD 370 Signs, Exhibit, & Spaces**

3 credits. Staff. Offered occasionally.

This course explores the relationship of communication design to the 3D realm. Signage, wayfinding, exhibition design, and design for spaces are considered through a series of projects and presentations. Students will gain skills in building environments for sharing information.

**GD 385 Typography for Screen**

3 credits. Staff. Offered occasionally.

This course will focus on creating effective typography for screen applications. Projects will strike a balance between effective communication, function and well-composed design. The course will consider typography in relation to CSS, navigation, and media integration within the context of the history of typography as a printed art form. Students will learn techniques for organizing, planning, and building screen-based applications of effective typography.

## ILLUSTRATION

**IL 240/GFA 240 Drawing from the Tablet**

? credits. ??? Offered ???.

This course is being run concurrently in the Illustration Department and the General Fine Arts Department as one double section class. In this class students will work in the traditional studio/life drawing manner with models and varying timed sessions (quick sketch through sustained drawing) but will work exclusively in digital form using tablets and laptops. Composition, action, dramatic lighting and many other drawing schemes will be employed. Students will be supplied with a tablet but must supply their own laptop.

## INTERACTION DESIGN AND ART

**IDA 215 Interaction Design I**

3 credits. Corace. Offered fall.

Interaction design is a creative discipline where designers use sound, motion, space, feedback, symbols, natural constraints and conventions to create easy to use interfaces. Students are introduced to concepts of interaction design: basic principles, elements, and the relationship between audience, visual design, and user experience. In this studio class students will learn Interaction design methodologies, theory, and production. This class will provide students with hands-on ideation and development related to website design, game design, interactive art and interactive exhibit design.

**Prerequisite:** FF 210 (*Electronic Media and Culture*).

**IDA 225 Game/Play**

3 credits. Staff. Offered spring.

This is an introductory course about game culture, theory, design and development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to both discuss and understand the form. Principles from traditional board games, sports games, and party games will be analyzed and this analysis will then be applied to designing two paper-based games over the course of the semester. The later half of the course will focus on digital games and the development of a small 2D game. No prior digital expertise necessary.

**IDA 340 Radar Redux**

3 credits. Staff. Offered fall.

Students will participate in the creation of a public arts and culture online publication serving the Baltimore community. The Baltimore region is home to a diverse arts community that produces work in all disciplines. Students, in conjunction with visiting professionals, will investigate the needs of the Baltimore community, define the mission of the publication, and engage in all aspects of its development as well as develop an experimental network of converging media. Students will produce creative content utilizing their individual areas of expertise while working together as a professional organization. They will write articles, contribute to site design, stream performances and events, create podcasts, and learn about physical to virtual information spaces. This class, currently cross-listed with Johns Hopkins, will establish a solid base upon which cross-institutional collaborations may expand, and a platform for participating students to continue to work in the future.

**IDA 361 Wash & Wear Electronics**

*3 credits. Rouvelle, Couwenberg. Offered occasionally.*

This research-based lab/seminar course to foster a critical and analytical viewpoint of the nature and context of smart textile design. In this lab/seminar a team of students will investigate innovative smart textile design, and create artwork integrating new textiles through process-led research. Case studies in the textile industry and in contemporary art will be investigated. Students will explore wearable forms of interactive electronics. They will learn about wearable forms of interactive electronics. Using the Lilyypad, a tiny wearable computer, students will learn about sensors, active and passive techniques as well as the introduction of textile methods. Basic electronics, fabrication, and programming techniques will be developed throughout the semester. Weekly meetings, visiting artists, historical lectures, and critical readings will augment the independent study to enhance the student's ability to analyze their work and its relevance to contemporary culture and art. The body-interface and responsive textiles concept will be contextualized by in-depth critical readings and discussions. Consultants from local industry will serve as advisors to enhance the students' work. Independent research and studio work is paramount and will be required.

**Prerequisite:** *Junior level status or higher.*

## INTERDISCIPLINARY SCULPTURE

**IS 390 The Object of Networks**

*3 credits. Hoover. Offered occasionally.*

From everyday exchanges on Facebook to ambiguous fears of Al-Qaeda, we live in an era that seems to be dominated by networks. This course examines the "object of networks" in two separate but related senses. We will consider the purpose of various networks and examine how they function. It is said that networked systems offer liberating alternatives to authoritarian power structures. In many ways this is true, and we will explore strategies whereby this approach and related technologies can be employed by artists. However, we will not settle for naïve clichés about freedom and networks, and will investigate the complex ways in which power is exercised in and via these complex systems. In the second sense of the title, this course will also examine the object as it exists and functions within networks. Post-modernity has moved us away from monolithic autonomous sculpture, and indicated that sculptural objects gain meaning from the historical, cultural, spatial, and social networks in which they exist. This proposition can also be inverted. Thinkers such as Bruno Latour suggest that objects are actually active agents within these networks and help to sculpt society, culture, space, and history. Our aim will be to employ a developed understanding of how objects function in this sense in order to create sculptural projects that attain a uniquely dynamic presence in the world. This course will be academically rigorous, and reading and discussion will play a very prominent role. However, this is most certainly a studio course, and there will be multiple projects where students will be making objects. The concept of "objects" will be interrogated and expanded throughout the course, and a wide variety of media will be encouraged and supported. It is important to note that we will be employing concepts that are both advanced and subtle. This requires that they be created with technical skills, formal sensitivity, and attention to detail that matches. Because this is an advanced class, the assignments will not be narrowly scripted. Rather, each student will be responsible for processing the concepts covered in class and successfully employing (not just illustrating) these ideas in their sculpture.

**IS 440 Reality TV: Fantasy, Fiction and Dreams**

3 credits. Staff. Offered occasionally.

This course will explore the construction and phenomena of reality, identity and desire in the 21st century specifically related to time-based mediums such as video and the internet. Through readings, lectures, films and discussion students will explore the methods of mass media as well as a critique of the media in the development of studio works. Historical and theoretical contexts will be examined including the Situationists and the "spectacle", pioneers in video work, and the advent of digital and web technologies. Emphasis will be placed on video installation, video and digital sculpture and web-based works. Introductory instruction in Final Cut Pro and Flash will be included as well as utilizing/exploring web-based media such as YouTube, blogs and so forth.

**IS 455 Rituals, Reliquaries, and Enshrined Materials**

6 credits. Rosen-Queralt. Offered occasional.

Reliquaries form a bond between heaven and earth, linking humankind to ritual and devotional practices. In this semester students will create artwork while being inspired by the Walters Art Museum's upcoming exhibition. "A Matter of Faith." They will discover how artists used earthly materials to reconstruct the heavenly power of sacred objects, and investigate medieval attitudes toward art and holiness. Additionally they will take the Art History elective, Embodying the Sacred that will introduce reliquaries as art objects fashioned in direct response to human needs, beliefs, and values bridging the gap between past and present. Students will develop ideas for their proposed artworks after researching cherished relics, both historical and contemporary, which challenge, fascinate and confound. There will be opportunities to consider working collaboratively or alone with the understanding that their artwork will be exhibited at the Walters Museum in an exhibition opening in Spring 2011. Project proposals will be presented to staff at the Walters and may take the form of two or three dimensional work, site-specific work, community collaborations, performances, tours, or other types of interventions.

**Prerequisite:** FF 101 (*Sculptural Forms*). Enrollment in both IS 455 and AH 455 is required. Permission by instructor only.

**LANGUAGE, LITERATURE, AND CULTURE****FILM****FLM 410 The Invisible-Visible Truth: From Rembrandt to Lau-Tze, The Invisible-Visible Truth of Joris Ivens (1898-1989)**

3 credits. Staff. Offered occasionally.

The 20th century was not only the most brutal century in the history of the humanity, but it was also a century during which the last great ideological utopia sank in perdition. Out of all documentarians, for good and for bad, the name of Joris Ivens has become synonymous with the documentary project of the 20th century. This course simulates a three-dimensional journey into Ivens' breathtaking 62 year filmic overture and panoramic exposition of his filmic enterprise. In 1988, at 90 years of age and literary on his death bed, Ivens created his filmic-epitaph: *A Tale of the Wind*, a declared philosophical and transcendental journey into the heart of the invisible spirit of China. Throughout the course, we will ask ourselves what this personal account and filmic odyssey can (or rather should) teach us about ourselves and about our enterprise in the 21st century.

**Prerequisite:** Earned credit or concurrent enrollment in LA 101 (*Critical Inquiry*).

**L 209 Genre Experiments: An Introduction to Creative Writing**

*3 credits. Staff. Offered fall, spring.*

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

*Required for all LLC Creative Writing minors and for all intermediate and advanced writing workshops.*

**L 268 Africana Storytellers' Workshop**

*3 credits. Thompson. Offered fall, spring.*

This course focuses on reading stories of all kinds by Africana writers. This includes an inclusive global sweep of selected writers in Africa, The Americas, The Pacific Basin, the Caribbean, and indigenous people of color wherever they might be; and genres including children stories, story poems, fiction, selected novels and plays. The course includes writing requirements that involve confirming reading competencies (a take home review) and developing students' abilities to compose and tell adapted stories (based on their reading) and original stories (based on their memories and world views), using their bodies and voices.

**L 405 Lost Generation: American Expatriate Writers**

*3 credits. Merrill. Offered occasionally.*

The phrase "lost generation" originated as a casual remark made by Gertrude Stein to Ernest Hemingway: "you are all a lost generation." This was a generation of American writers who, filled with a great sense of disillusionment in the aftermath of World War I, gathered in Paris around the art salon of Gertrude Stein and Sylvia Beach's bookstore/reading café, Shakespeare & Co. The early cubist painters Picasso, Braque and Gris were also among this group. These writers began a search for some kind of meaning in the cultural rubble left by the collapsing 19th century and World War I. What they created is now known as Modernism. Readings will include Hemingway, John Dos Passos, Sherwood Anderson, Djuna Barnes, F. Scott Fitzgerald, Ezra Pound, T. S. Eliot and others. For an introduction, students might want to rent Alan Rudolph's movie *The Moderns*, which deals with this group of writers and painters.

**Prerequisite:** *L 106, L 107 or equivalent.*

**L 451 The Dawn of Modernity in American Letters**

*3 credits. Jaskunas. Offered occasionally.*

This seminar will survey the literary and intellectual history of America's late nineteenth century. During this time, the abolitionist movement reached its apex, Lincoln emancipated the slaves, the North defeated the Confederacy, and Reconstruction came to the South. The country witnessed the rise of the women's suffragist movement, the advent of Darwinian thought and great leaps in technology and industry. In short, the United States became modern in the late nineteenth century, and the nation's writers played a vital role in advancing narratives, aesthetics and ideas that would change how Americans think. The reading list will likely include fiction by Herman Melville, Mark Twain, Kate Chopin, and Henry James. We will also sample recent works of intellectual history and writings by thinkers such as Ralph Waldo Emerson, William James, Elizabeth Cady Stanton, and W.E.B. Dubois.

**Prerequisite:** *One 300 or 400 level Academic course.*

**L 474 Byron and Shelley in Geneva**

*3 credits. Merrill. Offered occasionally.*

In April 1816 both Lord Byron and Percy Shelley were expelled from England and made their way to Geneva, Switzerland. Although they were the best known and most notorious poets and activists in the world at the time, they had never met until their summer together in Geneva. This summer of 1816 was perhaps the most important turning point in the intellectual history of the west. Western humanism that had been born in the Renaissance reached its end this summer. Byron and Shelley re-read Rousseau's work "in situ" and argued over the implications of the final failure of the French Revolution. This class will study the unique history of Geneva, Rousseau and the intellectual climate of the late 18th and early 19th centuries and the work Byron and Shelley wrote in Geneva and the few years immediately following their summer there.

**Prerequisite:** *One 300 or 400 level Academic course.*

**SOCIOLOGY****SOC 287 Poverty & Homelessness**

*3 credits. Keller. Offered occasionally.*

Students will explore four major aspects of the subject: history, current policy, artistic representation/response and community engagement. The first will introduce students to a historical survey of poverty and homelessness in the US; focus will be placed on Victorian era approaches in addition to the Great Depression. The second will segue into the recent history of poverty/homelessness and current debates and issues, such as addictions, housing, mental health, deserving and undeserving poor, and international comparisons. Discussions will be enhanced by multi-media overlays which would include music, visuals and guest speakers. The third will grow out of such presentations but will focus on the works of various artists, filmmakers, novelists, among others. The final aspect to be investigated will be structured class presentations where students will share information about their semester-long volunteering at a local non-profit/charity involved with the homeless or the disenfranchised (to be co-organized with CAP).

**Prerequisite:** *Earned credit or concurrent enrollment in LA 101 (Critical Inquiry).*

**PAINTING****PT 205 Painting and Drawing: A Dialogue**

*3 credits. Staff. Offered occasionally.*

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

**PT 295 Mastering Painting Techniques**

*3 credits. Kessler. Offered occasionally*

**Prerequisite:** *PT 200 (Painting II).*

**PT 345 Alchemy of Image-Making**

*3 credits. Staff. Offered occasionally*

"Painting is alchemy. Its materials are worked without knowledge of their properties, by blind experiment, by the feel of the paint...and by the look of colored slurries on the palette."—James Elkins, *What Painting Is*. What happens when a painting is made from observation, reproduced digitally, altered in Photoshop, printed, then used as a source image for a three-dimensional painting? In this course students will explore an alchemical approach to painting by actively integrating traditional techniques with alternative means of creating images (photography, digital imaging, three-dimensional construction, etc.) in an attempt to invigorate their individual working methods. Through a combination of controlled "blind" experiments and intensive critical analysis, students will decipher how perceptions of images can be altered through material manipulation.

**PT 360 Abstract Painting and the Elements of Process**

*6 credits. Salazar. Offered occasionally.*

**Prerequisite:** PT 200 (*Painting II*).

**PT/DR 370 Painting and Drawing: The Portrait**

*6 credits. Karnes. Offered fall, spring.*

The class will explore some of the possibilities in painting and drawing the portrait. Half of the class will focus on drawing, and half on painting. In class we will be working from models each week, building skills that are important to understanding the portrait. The class will begin with the head, move to half portraits, then full portraits, and finally portraits in interiors. The evenings are for critiques and lectures. Critiques will be of class work and home work assignments. Slide talks will be given on painters working with the portrait past and present, as well as a number of films on portrait painters throughout the semester. Demonstrations on materials will also be given during the evening session. The class requires seven hours of homework each week. Most are due the following week, several are two weeks with a final assignment to be completed over three weeks.

**PHOTOGRAPHY****PH 450 Mining the Archive: The Photographic Search for Meaning in Collections**

*3 credits. Deschler. Offered fall.*

While photographing disappearing Paris, Eugène Atget referred to himself not as a photographer, but as an archivist. The photograph holds an entangled relationship with collecting and from the 1960s onwards the artist-archivist phenomenon has accelerated. The creation and mining of institutional and personal collections of images, documents and objects has fueled the creativity of artists such as Boltanski, Calle, Richter, Warhol and Wilson. Advanced level photo students will explore local archives and museums to create work inspired by its holdings. Through their personal vision students will be encouraged to interpret, re-invent, define and examine the meaning of collecting.

**Prerequisites:** PH 232 (*Black and White Film Photography I*) and PH 262 (*Digital Photography I*).

**VID 330 Community Arts and Documentary Production**

*3 credits. Hollander. Offered occasionally.*

Today artists are living amidst the ever-growing need for community service and social justice. If you are interested in learning how to build a bridge between community arts and documentary production this three-credit course is for you. All course work will be directly connected to the Finding Our Wings Community Documentary Program and its subsequent documentary production. The Wings program focuses on video skills as a support system for girls ages 13 to 18, to graduate high school amidst their challenged neighborhood with a greater than 60% dropout rate. The documentary production focuses on how seven East Baltimore girls discover solidarity while navigating the challenges of budding womanhood amidst the pressures of pregnancy and gangs in their neighborhood. MICA students may choose to collaborate with the teen girls, which includes teaching video skills and helping the girls to produce their own narrative productions. Or, MICA students may choose to work as a cinematographer and/or editor on the documentary. Learning to create visually compelling media that bears witness and sustains community outreach is the ultimate goal of this course. Students must interview for a seat in the class.

**VID 360 Camera-less Film and the Art of Appropriation**

*3 credits. Hironaka. Offered occasionally.*

Put away your camera and explore the aesthetic possibilities of film and video as a tactile material and explore the techniques of appropriation. This course will examine the historical and artistic use of collage, montage and compositing as seen in cinema, television and fine art. Drawing from a vast array of open source films and videos, studio projects will include hands-on and digital alterations of the moving image (software including: FCP, After Effects, Motion, and Photoshop). Come together for productive discussion, lectures, screenings, exploration, and the making and showing of work.

**Prerequisite:** VID 200 (Video I).

**VID 390 Live Electronic Music & Media**

*3 credits. Spangler, Sloan. Offered occasionally.*

This course will provide students with an immersive laboratory in which they can experiment with new modes of sound manipulation in live performance. We will explore sound-manipulation skills in real time, using audio technology ranging from contact microphones to turntables to laptop software such as Ableton Live. DJing and audio improvisation will be practiced in dialogue with live video mixing and a variety of other performance media. Broad topics of study will include looping and evolving sonic space, dissonance and synchronicity, form and time. Creative projects will follow the students' individual interest, while also contributing to a common performance event, *The Vigil*, in collaboration with the video and sculpture departments. A second module, following this performance, will focus on interactive sound installations that allow an audience to perform.

**Prerequisite:** VID 202 (Sound I).

**VID 399D Comedy and Its Discontents**

*3 credits. Wright. Offered occasionally.*

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

**Prerequisite:** VID 200 (Video I).

**VID 399D Comedy and Its Discontents**

*3 credits. Wright. Offered occasionally.*

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

**Prerequisite:** VID 200 (*Video I*).

**VID 399Z Baltimore Food Ecology Documentary Project**

*3 credits. Special offering.*

*A Collaborative Project Between Maryland Institute College of Art (MICA) and Johns Hopkins, Bloomberg School of Public Health, Center For A Livable Future (CLF).*

This project will join the resources of the Center For A Livable Future and the students of MICA in a research and production driven three semester course that will result in a short documentary investigating the past, present and future of Baltimore food systems.\* The Baltimore Food Ecology Documentary Project will seek to uncover the multiple histories of the local food system, examine the current state of this system and speculate on what it may be like in the future. This course will look at the problems and solutions of food access, nutrition, jobs, the impacts of energy, climate change and local sustainability that are to be found in Baltimore and are also shared by many American cities. The purpose of this project is to investigate these unique and shared themes and through the documentary format communicate these issues to a local, national and international audience. This series of courses will encompass the total documentary process. The first course will be a research and screenwriting class where students will study the issues surrounding urban food systems. During this course students will develop a screenplay that will reflect their responses to these issues. The second will be a video production course. In this course students will learn and be responsible for all aspects of the video's production. This will include camera, lighting and sound techniques. The third will be a post production/editing course. Students are asked to commit to the first two.

*\*A food system includes all processes involved in feeding a population: growing, harvesting, processing, packaging, transporting, marketing, consumption, and disposal of food and food-related items.*

# Graduate Academic Programs



**MFA COMMUNITY ARTS**

**Ken Krafchek**, Graduate Director  
 kkrafchek@mica.edu  
 410-225-2587  
 Office: Fox Building, Room 110

**Karen Carroll**, Dean, Center for Art Education  
 kcarroll@mica.edu  
 410-????  
 Office: ?????

**Faculty**

Karen Carroll	Fletcher Mackey
George Ciscle	Jann Rosen-Queralt
Ken Krafchek	Paula Phillips
Francesca Gamber	

Building on the excelling and professionalism of the MA in Community Arts (MACA), the MFA in Community Arts (MFA/CA) program serves artists for whom community arts based or community-collaborative activities are integral to their personal studio practice. The MFA/CA combines the skills, knowledge, and competencies associated with the MACA program with the intensive studio practice artists need to realize and refine their personal artistic voice, undertake research on individual content, and develop new art forms. Students who wish to pursue the MFA/CA must have completed the MACA program.

The 72-credit MFA/CA (which includes the MACA requirements completed in the first year of study) will be completed by a yearlong full-time residency, where students will devote themselves to independent community-based art practice with the goal of developing a thesis project. Electives at the 200-level and above can be taken for graduate credit should students want to expand their repertoire of artistic expertise.

Additionally, as more colleges and universities pursue the development of their own community arts programs, highly trained faculty is required; therefore, graduate students in both community arts programs are eligible to earn MICA's certificate in the College Teaching of Art. The second year accommodates a course in the college teaching of art along with opportunities for Teaching Internships. The certificate in the College Teaching of Art requires the course in Philosophy and Pedagogy plus three successful Teaching Internships (TIs). One TI may be waived in light of the MACA community-based residencies. MFA candidates can apply for Teaching Internships and at least one should be in a community arts class.

MFA/CA students will place special emphasis upon the incorporation of community-based initiatives into their own studio practice. A thesis committee comprised of MFA/CA faculty will critically assess the development of each student's thesis on an ongoing basis. Assuming appropriate completion of all required curriculum, MFA/CA students will have a preliminary review of their thesis at the end of the fall semester and a final review of their thesis at the end of the spring semester. The review committee will be comprised of the graduate faculty and at least one external reviewer of acknowledged professional stature. In order for the candidate to be awarded the MFA/CA, all of the review committee's members must agree that the thesis meets high professional standards of excellence commensurate with the MFA in both form and content, and constitutes a significant, original body of research.

Awarding the MFA/CA degree displaces the MACA degree on student's official transcripts at the time of completion. Graduates earn one degree, the MFA in Community Arts.

If application is made during the spring semester of the MACA program, students must have successfully completed all the requirements for the preceding summer and fall semesters. While the requirements for the MACA are completed in the summer, the MFA/CA begins with the fall semester of a second year. It is not necessary that continuation into the second year immediately follows the first year; hence students who have already completed the MACA program may apply and return for the second year. It is recommended that graduates of MACA consider returning for the MFA within five years.

## REQUIREMENTS FOR THE MFA IN COMMUNITY ARTS

<b>Year One: MACA</b>		
Course #	Credits	Course Title
<b>First Summer:</b>		
MACA 5500	4	Introduction to Community Arts
MACA 5525	5	Working with Children and Youth in Community
<b>Fall/Spring:</b>		
MACA 5540 and MACA 5640	6	Community Arts Residency I-II
MACA 5571 and MACA 5581	6	Professionalism in Community Arts Practice I-II
MACA 5600 and MACA 5610	6	Making Art in Community I-II
MACA 5628 and MACA 5648	3	Social Justice, Arts-Based Curriculum Development I and II
<b>Second Summer:</b>		
MACA 5655	3	Culmination: Artist Residency
MACA 5680	3	Preparation for Entering the Field
MACA 5688	3	Community-Based Art Forms
	<b>39</b>	<b>MACA Credits Total</b>
<b>Year Two: MFA</b>		
Course #	Credits	Course Title
<b>Fall:</b>		
	9-15	Studio I
	0-6	Studio Electives
	3	Philosophy and Pedagogy Teaching Internship
	<b>18</b>	<b>Subtotal</b>
<b>Spring:</b>		
	9-12	Studio II
	6	Studio Electives
	0-3	Thesis Teaching Internship
	<b>15</b>	<b>Subtotal</b>
	<b>33</b>	<b>MFA Studio Credits Total</b>
	<b>72</b>	<b>MFA in Community Arts Total</b>

## Course Descriptions

### **MACA 5500 Introduction to Community Arts**

*4 credits. Berdan, Krafcheck, Mackey. Offered summer.*

This collection of seminars and workshops investigates the evolving dynamics of community and the social, cultural, and political factors that define the Baltimore's 14th City Council District. This study investigates the role the arts have in articulating the identity of a particular cultural or communal setting. This course focuses on collaborative strategies for generating ideas, selecting a focus, experimenting with media, and creating an exhibition of artwork produced by members of the community. Faculty and guest presenters introduce key ideas and concepts and orchestrate the application of classroom theory and principles (social justice, cultural democracy, and critical pedagogy) to grassroots studies, interviews, and assignments in the community.

### **MACA 5525 Working with Children and Youth in Community**

*5 credits. Hypki, Krafchek, Phillips. Offered summer.*

MACA students design and implement real community arts projects for children and youth in Baltimore's 14th City Council District. Working in teams under the auspices of a host community organization and mentored by professional community artists, students apply classroom lessons to the needs and interests of the community. Students develop theme-based projects and lesson plans that help to lift up the voice of the children and youth, manage an ongoing series of learning experiences that reflect the will of the community, and produce a culminating event that promotes the long-term viability of the arts in the community.

### **MACA 5540 and MACA 5640 Community Arts Residency I-II**

*6 credits. Hypki, McDonagh, Yenawine. Offered fall, spring.*

Students fulfill a 1,700-hour residency as a full-time resident artist working for one or more of community organizations including: arts/cultural organizations (education and community outreach arms of museums, libraries, theaters); faith-based and youth-service organizations (community and youth centers, after-school programs, national membership groups); community associations; and educational institutions. During this residency, students design, implement, or expand arts-based educational programming for children, 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 and nonprofit management. 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 MACA faculty, guest artists, and critics.

### **MACA 5571 and MACA 5581 Professionalism in Community Arts Practice I and II**

*6 credits. Hypki, Krafchek. Offered fall, spring.*

Builds on the students' summer work and cover a wide range of issues and topics connecting a diverse set of interrelated disciplines. Using experiential learning models, case studies, seminars, and hands-on workshops, MACA students develop an advanced set of skills, knowledge, and competencies that support their work in community. Students investigate the principles and practices of community-centered arts projects and programming, including asset-based teaching models for children and youth, curriculum design and implementation, youth leadership training, program evaluation and assessment, community organizing, arts management, participant and volunteer recruitment, fundraising and grant writing, partnership and coalition

building, special events and exhibitions, arts advocacy, and sustainability. Students continue to advance their knowledge of and apply the ideals of social justice, cultural democracy, and critical pedagogy to their course studies and ongoing service to community.

### **MACA 5600 and MACA 5610 Making Art in Community I and II**

*6 credits. Mackey, Rosen-Queralt. Offered fall, spring.*

Addresses the development of community artists as creators and visionaries whose artmaking both informs and enriches their work in community. Students conduct an investigation into community-based art forms, build a portfolio of advanced work that documents their activities and experiences during the full-time residency, participate in group discussions and reviews of their work, and interact with guest artists. Students may pursue any number of traditional or community-based art forms including murals; site-specific, public, or performance pieces; videos; oral histories; special events; and other collaborative ventures.

### **MACA 5628 and MACA 5648 Social Justice, Arts-Based Curriculum Development I and II**

*3 credits. Yenawine. Offered fall, spring.*

Introduces MACA students to the liberatory classroom and social justice grounded community-based arts programming. Through discussions, readings, and theory related to on-site residency experiences and teaching responsibilities, students develop the skills, knowledge, and attitudes required of an out-of-school arts programming expert in underserved communities. Students investigate and craft eloquent problems and lesson plans that embody the needs, interests, and ideas of a host community; apply them to their on-site residency work; and evaluate their effectiveness.

### **MACA 5655 Culmination: Artist Residency**

*3 credits. Staff. Offered summer.*

Students fulfill their final obligations by providing part-time service to the host organization and community; transitioning duties and responsibilities to others in a manner that supports continuity and effectiveness of service; and preparing a final programming, advocacy, and sustainability report that outlines a strategy for expanding arts-related services at the site in the future. Supported by faculty and coursework, students continue to collect information; assess programming results; explore new community building partnerships; and convene meetings, conduct discussions, and design and implement a culminating event that supports new initiatives.

### **MACA 5680 Preparation for Entering the Field**

*3 credits. Staff. Offered summer.*

Faculty and guest experts present seminars and workshops that help students prepare for a career in the field. The preparation of a final report allows students to analyze and document their work in community and assess its effectiveness in meeting community goals and needs. This programming, advocacy, and sustainability report provides the community with a blueprint for ongoing arts projects and initiatives. Students prepare of a professional portfolio that includes elements of their work as artists, teachers, and community builders in a form conducive to a successful job search.

### **MACA 5688 Community-Based Art Forms**

*3 credits. Mackey, Rosen-Queralt. Offered summer.*

Supports students' independent investigations into community-based arts forms and the development of a final portfolio documenting their interaction with one or more Baltimore communities during the previous year. A culminating thesis showcasing artwork of MACA students is held at each host site or one central locale. These events fulfill the needs and expectations of the community and serve as a key component of each MACA student's professional portfolio.

**Ellen Lupton**, Director

elupton@mica.edu  
410-225-2382  
Office: Brown 305

## Anita Klein, Administrative Assistant

aklein@mica.edu  
410-225-2382 410-669-1141 fax  
Office: Brown 319

**Jennifer Cole Phillips**, Associate Director

jphillips@mica.edu  
410-225-2382  
Office: Brown 319

**Faculty**

Ellen Lupton  
Jennifer Cole Philips  
Visiting Artists

Graphic design is an interdisciplinary, cross-media field that is rooted in the fine arts. Design is a public form of art that engages commercial, political, social, technological, and cultural systems. MFA students are encouraged to view themselves as cultural producers who actively initiate projects. The program provides advanced students and qualified designers with skills and knowledge to successfully compete nationally and internationally and to contribute to the public discourse of design.

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

As graphic design extends its reach into new media and new environments, designers are confronted with exciting intellectual and technological challenges. MICA's MFA in graphic design offers an invaluable opportunity for advanced students and working designers to extend and refresh their work—technically, critically, and creatively. The two-year program provides a setting in which to develop critical ideas about the history, future, and social uses of visual communication.

Each semester, students work together in a six-hour studio with the program's lead faculty. The studio addresses real-world issues and projects in a practical and direct yet critical and open-minded way. Designers are encouraged to be "practical visionaries" and "utopian entrepreneurs." In the second year, the core studio provides a setting for developing a major thesis project. In addition to the core studio, each semester, students take a special seminar in graphic design, one humanities course, and an advanced studio elective drawn from across the college's graduate and under-graduate offerings.

Full-time faculty, artists-in-residence, and visiting faculty provide challenging perspectives. Students are expected to create work that is professional both in its execution and its real-world application. Whether the work at hand involves publications, websites, products, or exhibitions, students focus on advancing a personal vision and public message.

Such interdisciplinary work is reinforced by the program's location in MICA's Brown Center. The presence of other media-oriented programs in the Brown Center—including video, animation, and interaction design and art—encourage collaborative, cross-disciplinary exploration, as well as mastery of the emerging media that are at the core of professional practice in graphic design.

Students in the graphic design MFA program seek to contribute substantial new projects and ideas to the field of visual communication. They are engaging in the cultural, social, technological, and aesthetic issues that are transforming today's media and information industries.

The 60-credit MFA program is designated to be completed during two years of full-time study, 15 credits per semester. Professional internships can be used for studio elective credit.

## REQUIREMENTS FOR THE MFA IN GRAPHIC DESIGN

Course #	Credits	Course Title
<b>First semester:</b>		
AH 5582	3	Graduate Survey of Contemporary Art, Design and Theory
GD 5500	6	Graphic Design Studio I
	6	Studio Electives
<b>Second semester:</b>		
GD 5550	6	Graphic Design Studio II
	6	Studio Electives
	3	Graduate Liberal Arts Seminar
<b>Third semester:</b>		
GGD 6500	6	Graphic Design Studio III
	6	Studio electives
	3	Graduate Liberal Arts Seminar
<b>Fourth semester:</b>		
GD 6550	6	Graphic Design Studio IV
	6	Studio electives
	3	Graduate Liberal Arts Seminar
	<b>60</b>	<b>MFA in Graphic Design Total</b>

## HOFFBERGER SCHOOL OF PAINTING (MFA)

**Timothy App**, Interim Director  
tapp@mica.edu  
410-230-9478  
Office: Studio Center, 4th Floor

### Faculty

Timothy App  
Dominique Nahas  
Visiting Artists

Hoffberger School of Painting aims to assist students in finding their uniqueness and manifesting their discoveries in art. Hoffberger is primarily a graduate school of painting, the art of creating a world on a two-dimensional surface. Through frequent critiques, discussions, and dialogues with the director, the artist-in-residence, and visiting artists, as well as trips to major art centers, students find their way toward more individual forms of expression.

A high level of competence and commitment is expected of Hoffberger students. Students are provided with individual studios. The emphasis of the program is on intensive independent work. A total of 60 credits is required for the MFA; of these, 48 must be in studio coursework and 12 in liberal arts seminars. A selection of liberal arts seminars especially designed for graduate students are offered each semester, but graduate students may take undergraduate liberal arts class with the permission of the instructor.

In addition to weekly visits from the director, students benefit from working with visiting artists and critics. Twice each semester, students meet with a visiting artist who gives a slide talk and makes individual studio visits for discussion and critique. Students also have access two days a month to an artist-in-residence.

### REQUIREMENTS FOR THE MFA IN PAINTING

Course #	Credits	Course Title
AH 5582	3	Graduate Survey of Contemporary Art, Design and Theory
PT 5550A	9-12	Hoffberger Painting I
PT 5551A	9-12	Hoffberger Painting II
PT 6550A	9-15	Hoffberger Painting III
PT 6551A	9-15	Hoffberger Painting IV
	9	Graduate Liberal Arts Seminars
	<b>60</b>	<b>MFA in Painting Total</b>

## MOUNT ROYAL SCHOOL OF ART (MFA)

**Frances Barth**, Director

fbarth@mica.edu

410-230-9479

Office: Studio Center, Fifth Floor

### Artists-in-Residence

Marek Bartelik

David Brody

Hermine Ford

### Selected Visiting Critics

Terry Adkins

Dore Ashton

Alice Ayccock

Bill Brandt

Abigail Child

Rebecca Cleman

Lisa Davis

Chie Fueki

Jane Hammond

Vera Iliatova

Joan Jonas

Sara Oppenheimer

Douglas Pancoast

Raphael Rubenstein

Sigrid Sandstrom

Michael Smith

Andrew Spence

Denyse Thomasos

Jay van Buren

Toon Verhoef

Marjorie Welish

Karen Wilkin

Karen Yasinsky

Hongtu Zhang

The Mount Royal School of Art was created in 1974 as a multidisciplinary program for graduate study. The program of study seeks to broaden definitions of art making, illuminate and discuss current and historical ideas in the different disciplines, help students toward their own profession, and assist them in finding their own voices. Because Mount Royal is not a media-specific program, students are encouraged to work in the ways most appropriate to their individual research. That study can be focused within a specific media or cross over and into other disciplines and media.

The MFA is a 60-unit degree accomplished in four semesters with 48 credits in studio work and 12 credits in liberal arts. All work—practical and theoretical—is at the graduate level, and every effort is made to direct it toward an individual's particular needs. Mount Royal students are expected to locate themselves at the center of their education, participate in both the MICA and local communities, and take advantage of the many opportunities available in the major metropolitan centers of the northeast.

Although degree requirements are at the core of the program, the 27 students in Mount Royal, along with the 100+ students who comprise MICA's four other resident graduate programs, are vital components of one another's education and formation as artists. Faculty and students alike share an intense interest in holding their art to the highest standards of contemporary practice.

Balancing this rigorous atmosphere is Mount Royal's unique and supportive community of fellow students, faculty, and visiting artists. Group critiques are student-run, while Mount Royal's student-managed gallery provides invaluable experience in organizing, curating, and mounting exhibitions of graduate student work. As a community within the larger graduate community and the College, Mount Royal students are expected to be active participants in the creation of an exciting, dynamic context in which to conduct research. Students

contribute to the program on many levels and have a voice in creating and redefining what Mount Royal is and can be.

Mount Royal occupies the fifth floor of the Studio Center, a converted industrial space, in which each student is provided an individual studio. There is also a small woodshop, computer lab, student lounge, and seminar and exhibition space, all of which are safe and secure. In addition, students have access to MICA classes and facilities, a graduate technology center, foundry, Decker Library, and Media Resource Center.

## REQUIREMENTS FOR THE MFA IN FINE ARTS

Course #	Credits	Course Title
AH 5582	3	Graduate Survey of Contemporary Art, Design and Theory
PT 5550B	9-12	Mount Royal School of Art I
PT 5551B	9-12	Mount Royal School of Art II
PT 6550B	9-15	Mount Royal School of Art III
PT 6551B	9-15	Mount Royal School of Art IV
	9	Graduate Liberal Arts Seminars
	<b>60</b>	<b>MFA in Fine Arts Total</b>

## MFA IN PHOTOGRAPHIC AND ELECTRONIC MEDIA

**Timothy Druckrey**, Director

druckery@mica.edu

410-230-2650

Office: Studio Center, 4th Floor

### Faculty

Timothy Druckrey

Craig Kalpakjian

Visiting Artists and Critics

MICA's MFA in Photographic and Electronic Media is a platform to explore the reverberating social and artistic uses of optical and electronic media technologies. Its curriculum and intent is to ground artistic practices in a rigorous investigation of historical and critical contexts; it prepares students to realize artistic projects involving complex techniques, and provides intellectual and technical skill sets demanded for professional practice and teaching.

Crucial in the photographic and electronic media program idea is to probe and extend the continuing efficacy of the photographic (in all its forms) while simultaneously recognizing that optical media have been challenged by computer graphics, animation, data-visualization, virtualization, mixing media, or by the incorporation of scientific, medical, or experimental technologies. In this it is essential to join creative practices with cultural, scientific, critical, and historical discourses and to encourage and evolve a wide array of theoretical and reflective practices.

The program is organized to sustain continuity with longstanding and diverse approaches to the media, while simultaneously widening the circumference to encompass surging developments and implementations. Through coursework, studio practice, and regular group and individual critiques with faculty and visiting artists, students trace the effects of digitization on the traditional practices of photography, examine the implications of images integrated into immersive or interactive systems, survey the role of systems (cultural and technical), rethink the merely utilitarian role of networks, re-imagine the use of hardware, reformulate the idea of software, reinvent "dead" media, revive experimentation, resist the normative. MICA works to sustain a community of artists rethinking the way technologies can digest and extend the diverse practices of photography, digital cinema, interactive environments, sound installations, web-based practices, social networking, and, more and more, wireless media.

The curriculum for the MFA combines liberal arts coursework, regular critiques, and individual studio explorations, and is grounded by a dynamic series of intensive technical and critical workshops that provide essential skills and are adapted to meet the specific concerns and expertise required by students in the program to realize their creative vision. In developing their own work, students follow two tracks: practical research directed on production and implementation of a body of artwork, and conceptual research which builds a solid critical and historical foundation for artistic practice.

Students in Photographic and Electronic Media have access to MICA's dedicated graduate facilities for digital image creation and output. The program is housed within Studio Center, MICA's graduate hub, which offers close access to artists working in a wide array of mediums and approaches, with dedicated studio and workspace. MFA students take full advantage of MICA's campus-wide wireless access, outstanding technological resources and support staff, liberal arts and studio coursework, studio facilities, library, and other resources of one of the nation's top college's of art and design.

**REQUIREMENTS FOR THE MFA IN PHOTOGRAPHIC AND ELECTRONIC MEDIA**

Course #	Credits	Course Title
<b>Studio core:</b>		
PH 5590	9	Seminar I
PH 5591	9	Seminar II
PH 6500	9	Thesis I
PH 6501	9	Thesis II
	<b>36</b>	<b>Total Studio</b>
<b>Other studies in art/design:</b>		
PH 5575	3	Core Practicum I
PH 5576	3	Core Practicum II
PH 6525	3	Core Practicum III
PH 6526	3	Core Practicum IV
	<b>12</b>	<b>Total Art/Design</b>
<b>Elective courses:</b>		
AH 5582	3	Graduate Survey of Contemporary Art, Design and Theory
	9	Graduate Liberal Arts Seminars or undergraduate courses with permission of the director
	<b>12</b>	<b>Total Electives</b>
	<b>60</b>	<b>MFA in Photography and Digital Imaging Total</b>

## RINEHART SCHOOL OF SCULPTURE (MFA)

**Maren Hassinger**, Director  
 mhassing@mica.edu  
 410-462-1193  
 Office: Mt. Royal Station, Rinehart Studios

### Artists-in-Residence

Chakaia Booker  
 Ming Fay

### Critic-in-Residence

John Peacock

Rinehart School of Sculpture's goal is to train artists for the 21st century, including the art of the moment, and to make sure that each student understands the implications of his or her work. Rinehart's 10 students work in many media, from performance and video to traditional metals and stone.

Students are assigned to individual studios surrounding a common work area, which includes a complete wood and metal shop. The studios open into the shared space so that ideas are exchanged and peer interaction and discourse occur naturally and frequently. In this secure environment, the creative process flourishes, and ideas take shape and become substance.

Weekly seminars include guests who reinforce our varied practices. There are reading seminars and writing workshops. Guests assist in career development, and equal attention is given to history and theory. Rinehart students learn to proceed independently and with authority as they approach professional status.

In order to complete the MFA, students are required to take 48 credits in studio and 12 credits in liberal arts seminars. A selection of seminars specifically designed for graduate students is offered each semester, but graduate students may also take undergraduate liberal arts courses for graduate credit with the instructor's permission. Undergraduate studio classes may also be taken for graduate credit, but permission of the director is required.

### REQUIREMENTS FOR THE MFA IN SCULPTURE

Course #	Credits	Course Title
AH 5582	3	Graduate Survey of Contemporary Art, Design and Theory
SC 5570	9-12	Rinehart Sculpture I
SC 5571	9-12	Rinehart Sculpture II
SC 6570	9-15	Rinehart Sculpture III
SC 6571	9-15	Rinehart Sculpture IV
	9	Graduate Liberal Arts Seminars
	<b>60</b>	<b>MFA in Sculpture Total</b>



