GRADUATE ELECTIVES GUIDE

The Graduate Electives Guide is a complete listing of elective coursework at MICA designed for graduate students. Electives are organized into four categories; Liberal Arts, English Language Learning, Professional Development and Studio courses. All courses listed in this guide are open to all MFA, MA or Post-Baccalaureate students across all programs. Students should review this document in combination with the official schedule of courses for specific class details and faculty updates per-semester.

Liberal Arts courses fulfill graduate liberal arts requirements. Undergraduate courses offered through the art history and humanistic studies departments (at the 400 level only) may be substituted to fulfill liberal arts requirements. English Language Learning (ELL) students may earn up to 3 graduate liberal art credits for CWRT 5015 Graduate Academic Writing Workshop.

Courses Offered through the School of Professional and Continuing Studies (SPCS)
Graduate students may take one credit-bearing course (up to 3 credits) through the School of Professional and Continuing Studies in Fall or Spring semesters only. Tuition is not charged if a student is enrolled in at least 12 credits in a degree program. Registration for SPCS courses should be done in person or by calling the School for Professional and Continuing Studies Registrar directly (410) 225.2219.

Expanding your Educational Experience
You are also encouraged to explore elective courses at our partner institutions (Johns Hopkins University and University of Baltimore) through the Baltimore Student Exchange Program. Graduate students can take two courses per academic year. Forms for the Baltimore Student Exchange program are available online and through Enrollment Services. Professional internships may also be substituted for elective credit with permission from your program director.

Updated May 2015

FALL 2015

LIBERAL ARTS

Course Num. Instructor Credit

Metaphorical Aspects of Contemporary Art
AH 5412.01 Joan Watson 3 Credits

An introduction to the contemporary art phenomenon using a digital collection of resource materials constructed as a series of weekly multimedia presentations (“art historical combines”) disseminated in- and out- of class using our AH412-5412 wiki website. Each of the “art historical combines” are seminar-specific, created to function as multi–dimensional and –generational entities with a focus on particular artists and artworks I’ve documented since the mid 1960’s although intentionally limited to those artists whose writings, artworks, and working methods demonstrate universal principles appropriate for the aesthetic development of all as well as being important historically. The cumulative effect of the weekly in-class presentations emphasize the dynamic – realistic interactivity and co-operative creative collaborations required to compile a personal collection of resource materials to use in the creation of an end of the semester “curatorial exposition” re-presenting significant contemporary issues determined by each of the seminar participants. This seminar presents contemporary art as an investigation into the nature of the art phenomenon and the metaphoric process with emphasis on our crucial involvement. Conceptually and practically, this seminar aligns with essential radical thinking encompassed in the work of Walter Benjamin, André Michaux, Harold Bloom, Dave Hickey, Susan Sontag, Azar Nafisi, Gilles Deleuze, Roland Barthes, and so many other cultural critics – artists who have encouraged the individualization of our history of art to enhance the future of art.

Continued on Page 2
Modern/Contemporary Chinese Art
AH 5429.01 Sonja Kelley 3 Credits

This course explores artistic development in China from the late nineteenth century to the present. This has been a period of extensive political upheaval including the fall of imperial rule, the growth of warlordism, the war with Japan, a civil war, and the Communist rise to power. In addition, China has been transformed by rapid economic changes since the 1980s. In this course, we will examine the effect these changes have had on the visual arts in China, focusing on painting, sculpture, and printmaking. This period provides an opportunity to examine how a country with long-standing artistic traditions can alter its visual language in response to great political, economic, and social change.

The World on Show: Cultural Display and Exchange at International Expositions
AH 5475.01 Jenny Carson 3 Credits

Examines the world's fair phenomenon from 1851, when the first major international exposition was held in London, to the International Decorative Arts and Modern Industry fair held in Paris in 1925. These large-scale exhibitions were encyclopedic in their scope and were designed to demonstrate western progress in industry, trade, transportation, arts, sciences and culture. This course will closely examine approximately 12 international fairs held in Europe and the United States from 1851 to 1925. Pays special attention to the design of each fair, including its architecture and layout, and importantly, the classification and display of nations, peoples, and objects.

Graduate Survey of Contemporary Art, Design and Theory
AH 5582.01 & .02 Monica Amor 3 Credits

This graduate-level survey provides an overview of fundamental themes in art, design, and critical theory from the postwar period to the present. It aims to introduce students to artistic and design movements across the globe as well as critical readings drawn from a range of disciplines. As such, the course generates a rich set of methodological strategies and interpretive practices that equip students with the historical and theoretical tools necessary to advance in subsequent elective courses in art and design history and theory.

Writing for Artists, Critics and Curators
CP 5500.01 John Lewis 3 Credits

This course offers an introduction to writing skills for a variety of exhibition situations. The areas of study will cover four diverse styles: the exhibition catalogue essay; interpretative material for the gallery (wall texts, brochures, labels); the press release and marketing texts; grants and exhibition proposals. Hosted by the MFA Curatorial Practice program - Open to Graduate and Post-Bacc students (all programs) John Lewis is arts and culture editor at Baltimore magazine. He is currently working on a documentary film about the history of Globe Poster in Baltimore.

Connecting Audiences
CP 5810.01 Lindsey Anderson 3 Credits

This course will consider the principles and methodologies pivotal to providing diverse audiences with meaningful experiences with art and design. Students will develop relevant tools for community engagement, public programming and outreach initiatives. Topics include the artist’s and designer’s relationship to society, learning theory, audience research and evaluation techniques. Hosted by the MFA Curatorial Practice program - Open to Graduate and Post-Bacc students (all programs) Lindsey Anderson is a Family and Community Engagement Specialist for the Baltimore City Public Schools. Before working for the Baltimore City Public Schools, Lindsey was the Senior Coordinator for Community Outreach at the Walters Art Museum in Baltimore.

Aesthetics & Critical Theory I
CRST 5500.01 Firmin DeBrabander 3 Credits

Aesthetics and Critical Theory 1 & 2, taught in the fall and spring respectively, provide a survey of the significant philosophical and critical theories that have influenced aesthetic debates in visual art and culture. Knowledge and understanding of the various methodologies used to create and interpret works of art is emphasized. Aesthetics and Critical Theory 1 covers the early history of philosophy and aesthetic discourse since the Enlightenment, and Aesthetics and Critical Theory 2 covers applied aesthetic theory, with an emphasis on contemporary texts.
Critical Voices
CRST 5525.01 Jennie Hirsh 3 Credits

This course is an opportunity for students to develop their command of critical language. In addition to participating in studio visits with graduate students in various media, students in this course will also lead and participate in a number of in situ discussions of artwork on campus and at local museums, galleries, and public spaces. Aimed at developing both oral and written critical expression, this course includes assignments ranging from written exhibition and film reviews to oral critiques and gaining a familiarity with various arts periodical publications.

Graduate Colloquium I
CRST 5600.01 Jennie Hirsh 3 Credits

Under the guidance of MICA faculty and visiting critics, students will consider different criteria that come into play when evaluating a work of culture. The course will focus on students gaining an understanding of the connection of their own work to various currents of critical discourse in contemporary art and culture. They will consider the interconnections between various art and cultural forms, examine judgments made by others, and articulate informed analyses of their own. By deepening their scholarship and broadening their audience, students will learn to master different forms of verbal communication. The colloquium will be devoted to a special topic of contemporary significance each semester. Topics include “First Person,” “Myth and Mythology,” and “Documentary in Film Video Installation.”

Thesis Methods Workshop
CRST 5700.01 Mikita Brottman 3 Credits

This workshop will cover topic identification; steps in the thesis process; library research (including a brief overview of style requirements); the use of secondary texts; formulating a research problem; defining concepts; situating an argument in the literature; locating, using, and presenting data; and the writing process itself. Students will gain skills in the design of conceptually cogent and methodologically rigorous thesis proposals.

Design Theory & Practice Seminar
CRT 5402.01 Ellen Lupton 3 Credits

Students build their knowledge of design discourse and professional design methodologies through a mix of readings, writings, lectures, and discussions. Students deepen their vocabulary for discussing, evaluating, and observing a broad range of design practices, including typography, branding, experience design, service design, information design, social design, and design for sustainability. Students are required to respond each week to intensive writings by contemporary and historic designers, critics, and theorists. This course prepares students for framing and producing an independent thesis project. Graduate students take this course with senior-level undergraduate students; graduate students are expected to take a leadership role in the course.

Crisis Century I
CRT 5524.01 Timothy Druckrey 3 Credits

As the millennium turned, the frenzy to re-evaluate the 20th century reached fever pitch. Apocalyptic, celebratory, sobering – the descriptions covered the gamut. From the point of view of the arts, the 20th century has been one of crisis aesthetics beginning with the explosive works of Cubism, Fauvism, Futurism, and ending with post-deconstruction, post-post-modernism and even celebrations of “bad art” (as hailed recently in the New York Times). Yet, a serious look at the various cultures of the century demonstrates that creativity, science, and technology are linked in an ongoing battle over representation and expression. This course focuses on the “permanent revolution” in the arts of the century in a multidisciplinary way, attempting to provide a framework for understanding both the destructive framework and the imaginative potential that emerged from some of the most rapacious and revealing works ever produced. As such it looks at the intertwined links between art, music, photography, and cinema in the light of literature, philosophy, and critical theory.

NEW!
Visualizing Baltimore: Exploring Community-Grounded Social Change
CRT 5610.01 Myra Margolin 3 Credits

In order to effect social change, it is essential that one understands and is grounded in a local community. This crucial element of social change is often overlooked, resulting in social interventions that miss the mark and misuse valuable resources. In order to effect social change, it is essential that one understands and is grounded in a local community. This crucial element of social change is often overlooked, resulting in social interventions that miss the mark and misuse valuable resources. Visualizing Baltimore designed for students who are interested in doing community-engaged work and provides skills for engaging in and understanding local communities. This course is premised on the idea that social problems are often perpetuated by structural forces that remain hidden to everyday citizens.
The goal of this course will be to uncover these structural forces and to present them in visualizations that make the root causes of social issues easier to understand. While the course takes Baltimore City as its subject, these skills can be transferred to any local setting.

**Thesis Writing and Research**

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<td>CRT 5618.01</td>
<td>David Barringer</td>
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In this three-credit Critical Studies course a prominent design writer or critic will work with students on shaping the content, message, and written component of their thesis work. This will be achieved through a combination of on-campus visits and online feedback to written work. Class meetings will combine group critiques, individual meetings, and discussion of readings.

**Advanced Creative Writing**

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<td>CWRT 5403.01</td>
<td>Courtney Sender</td>
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This course offers students opportunities to go deeply into a particular genre, and invites a commitment to a specific body of work: a collection of poems; personal or critical essays; a novella or collection of short stories.

**Finding Words: Artist’s Statement and the Creative Process**

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<td>CWRT 5559.01</td>
<td>Amy Eisner</td>
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Rediscover creative writing and find its connection to your work as a visual artist. This course will get you writing regularly, provide opportunities for reflection, inspiration, and interaction, help you develop an artist’s statement, and build the confidence, awareness, and skills you need to write from a place of truth and strength. We will look to poetry for its extreme compression and variety, to the manifesto for daring, and to fiction and reportage for characterization and more. We will read artists, musicians, scientists, and others who have written memorably about their work.

**Philosophy and Pedagogy**

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<td>ED 5533.01</td>
<td>Stacey Salazar</td>
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What are the artistic behaviors of contemporary artists? How do today's young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This seminar course is designed to provide graduate students who wish to become teachers and leaders in the field of post-secondary visual arts education a better understanding of the open questions that exist within contemporary studio art education. It is highly recommended that seminar participants engage in a Graduate Teaching Internship in the Foundation program simultaneously with taking this course so that the intersections of theory and practice might be more richly explored. This course is highly recommended for those undertaking Graduate Teaching Internships. The course satisfies one requirement of the Certificate Program in the College Teaching of Art.

**Critical Seminar I**

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<tr>
<td>ILP 5500.01</td>
<td>Stephanie Plunkett</td>
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The Critical Seminars discuss theoretical and historical readings on and related to illustration within social, political, technological and cultural contexts, and the dearth critical theory concerning illustration practice. Course requirements include but are not limited to writing on critical, historic or theoretical issues, extensive research, analysis, curation, with occasional field trips and presentations by each student. Open to M.F.A. in Illustration Practice students only.

**Romanticism I**

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<td>LIT 5444.01</td>
<td>Robert Merrill</td>
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It is impossible to understand the 20th century without understanding the momentous events of the 19th century. This course surveys the turbulent Euro-American culture from the French Revolution (1789 to 1850). Students read literary and philosophical works that deal with subjects such as the rise of socialist utopian ideas, the emergence of feminism, and Romanticism. Some authors discussed are Percy and Mary Shelley, Jean-Paul Marat, Victor Hugo, Stendhal, Karl Marx, Tennyson, Mary Wollstonecraft, Madame de Stael, Rousseau, Chateaubriand, and Goethe.
NEW!

Registration Begins July 2015: (You+) Professional Development Series

This intensive, workshop based series provides hands-on professional development preparation for graduate-level artists, designers and creative professionals. Each module offers an in-depth exploration of a core professional topic and provides opportunities for applied work in the topic. Students who complete two or more modules are eligible to apply for Meyerhoff Continuum funding to advance real-world professional goals and projects inspired and developed within the series coursework.

Writing Effective Grants and Finding Funding

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<td>PD 5570.01</td>
<td>TBA</td>
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<td>10/7–11/4</td>
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Exhibiting/Residencies (Sustaining Your Practice for Fine Artists)

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<td>PD 5570.02</td>
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<td>11/11–12/16</td>
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Professional Online Presence & Documenting Your Work

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<td>PD 5570.03</td>
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<td>8/31–9/30</td>
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ENGLISH LANGUAGE LEARNERS

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<tr>
<td>CWRT 5015.01</td>
<td>Michele Glenn</td>
<td>1.5 Credits</td>
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<td>CWRT 5015.02</td>
<td>Michele Glenn</td>
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This workshop is designed especially for graduate-level non-English speakers (ESL) who feel they need additional support and practice with English to succeed in their graduate liberal arts and studio courses. Students will focus on all aspects of language development: oral fluency, composition, listening and reading - in an effort to prepare themselves for the challenges of graduate-level coursework and the skills necessary to write clearly and dynamically. Specific emphasis in the fall term will be placed on academic reading and writing; in the spring term emphasis will be placed on vocabulary development, student presentations and critiques. All students are expected to engage in classroom discussions. The workshop will place special emphasis on the academic reading and writing assignments provided to students in their graduate liberal arts and studio courses. Enrollment by instructor permission only.
Course Num. | Instructor | Credit
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**International Collaboration**
FB 5425.01 | Annet Couwenberg | 3 Credits
FB 5425TR *

This course develops a collaborative theme to share cross-culturally with international partners involving new textile technologies and their implementation. Technology is likely to play a more influential role in shaping human values in the future. Technological developments in textiles have catalyzed social upheavals, improved the quality of life, and ignited controversy over labor and environmental practices. Adding intelligence to preexisting materials and production through research, students will apply technology to the design and production of “fabrics” that would serve to enhance specific realms of human society. Through research and project based work, students will explore unique material properties and applications addressing specific needs and challenges for wearable or smart fabric techniques in design applications. Technical workshops, contextualizing content, readings, discussions and independent research are aspects of this course.

* Extra Credit Option: Travel component to Rotterdam over the fall break in October. Travel costs are approximately $1,700.00. Student must first enroll in FB 5425.01 to become eligible for travel option.

**Moving Image**
FILM 5500.01 | Allen Moore | 3 Credits

Through in-class workshops, students will learn each stage of the filmmaking process, from concept development to exhibition. Students will develop basic skills in digital video production and editing. Screenings and readings will demonstrate the diverse ways moving images are used in fine arts and the cinema. Assignments explore the various ways moving images are used for individual expression, entertainment and social & intellectual inquiry.

**Interactive Media and Publishing I**
GD 5350.01 | Nick Rigby | 3 Credits

The ink on interactive publications never dries. Interactive designs have multiple dimensions, such as interaction, motion, and time, that can be used to enhance user experience. This graduate-level studio course explores modern online and on-screen design, production, and publishing practices. Students will learn the basics how to design and build websites using HTML, CSS and JavaScript. Students will also be exposed to the electronic publishing process, standards, and techniques. This class will cover the essential materials needed to either create or direct web (and other on-screen) experiences. This beginner level class is ideal for students that haven’t had a lot of web design and production experience.

**Advanced Publication Design**
GD 5512.01 | Kimberly Walker | 3 Credits

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

**Graduate Typeface Design**
GD 5535.01 | Thomas Leming | 3 Credits

This course focuses on type design through a series of workshops, assignments and lectures. The course will expose students to professional working methods, lettering techniques, typeface design principles, and typography. GD MFA and GD PBac only. Undergrads may enroll with permission. Post-Baccalaureate Graphic Design and Graphic Design M.F.A. students only.

**Design Language Studio**
GD 5562.01 | Jason Gottlieb | 3 Credits

This course is a laboratory to explore how processes and materials can both form and inform design. The synthesis of old and new, analog and digital, and hand- and computer-based methods provides students with an opportunity to work beyond the constraints of the computer and take advantage of the aesthetic effects that actual materials bring to visual communication. Students will complete a series of experiments investigating different approaches to synthesizing analog and digital methods into graphic design artifacts.
Graduate Typography
GD 5568.01 Jennifer Phillips 3 Credits
This course serves as a deep immersion into advanced typographic practice. Typographic syntax and refinement will underscore more complex investigations of information hierarchy, grid systems, typographic voice, compositional strategy, and typography across media. Through a structured series of short exercises and sustained projects, students will increase their facility and confidence as typographers. Graphic Design M.F.A. students only.

User Experience & Interface I
GD 5570.01 Andres Zapata 3 Credits
This class will prepare students to design interfaces that work and generate positive experiences. UX & Interface Design I examines the space where computers, people and design intersect, with an emphasis on supporting effective communication between designers and their audience. Fundamental principles and practices of human-computer interaction, including human capabilities, interface technology, design methods, and evaluation techniques will be covered. Students will complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation.

Letterpress Books and Printing
GD 5677.01 Robert Cicero 3 Credits
Students will work with letterpress printing, from both digital plates and movable type. They will produce multi-page and editioned works. This course is for graduate graphic design students only.

Dimensional Storytelling
ILP 5730.01 Megan Jones 3 Credits
This course is designed to introduce students to working in three dimensions and with dimensional materials to construct imagery as illustration. Students will learn a variety of technical processes involved in each medium. The mediums introduced will include, but are not limited to fabric, polymer clay, paper, and other materials. Material techniques will be explored in the context of narrative art history and illustration's contemporary practices. Students will be challenged to experiment and research new material applications and avenues for their own artistic pursuits, and learn to create imagery that employs dimensional, sculptural qualities, and invites lighting schemes to convey emotional aspects of the story being told.

Practice-Based Studio
SD 5350.01 Becky Slogeris 3 Credits
Mike Weikert
The Center for Social Design engages students in the process of problem solving and collaboration using the power of design to make a positive impact on society. Each semester, students work with a specific organization or initiative and focus on a specific objective or issue. Projects and partners change each semester. Past partners have included the Baltimore City Health Department, Baltimore City Public Schools, JHU Bloomberg School of Public Health, and Maryland Energy Administration. Past projects have focused on energy efficiency, food access, lead poisoning, HIV/AIDS, injury prevention, and health care to name a few. CSD students work alongside educators, design professionals, nonprofit and corporate organizations to research and experiment on the ways design can support project goals. Enrollment by permission of instructor.

NEW!
The State of Making
SD 5560.01 Jonathan Erwin 3 Credits
Vincent Purcell
This course engages with Baltimore's maker community to generate a framework of what the future of making means in the city. Students will have the opportunity to take courses at local makerspaces in a variety of disciplines and engage in critical discourse about the historical and contemporary impact of making in Baltimore. Students will explore how cities evolve throughout history in response to new technologies, systems and services.

This course is housed within the MICA Center for Social Design, which prepares the next generation of creative leaders through collaborative practice-based learning opportunities, exploring social issues, testing processes and defining the future of design.