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 student 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.

Graduate students who matriculated Fall 2014 and earlier may enroll in PD 5570 Professional Practices to fulfill graduate liberal arts credits. No other professional development coursework is eligible for liberal arts credit.

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 graduate-level 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 November 2014

FALL

LIBERAL ARTS

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<th>Class ID</th>
<th>Course Num.</th>
<th>Instructor</th>
<th>Credit</th>
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<tbody>
<tr>
<td>17702 (Fall)</td>
<td>AH 5412.01</td>
<td>Joan Watson</td>
<td>3 Credits</td>
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Metaphorical Aspects of Contemporary Art
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.

**Trauma**  
17704 (Fall)  
AH 5479.01  
William Bourland  
3 Credits  
This seminar investigates the connections between artmaking and trauma in the twentieth century. Our particular emphasis will be on the cataclysmic effects of armed conflict, from WWI to Vietnam, 9/11, and Afghanistan. Other modes of disruption and dislocation will also be considered, such as forced migration, slavery and diaspora, economic crisis, and psychic or domestic violence. As such, we will investigate a wide spectrum of artists and practices, from Weimar-era painting and Marcel Duchamp’s portable objects to Cindy Sherman’s photographs and Mike Kelly’s installations. Readings will blend primary sources with passages of military and social history, and will be supplemented by germane film and literature. Key art historical touchstones will be Rosalyn Deutsche, TJ Demos, Susan Emily Apter, Susan Buck-Morss, and Hal Foster.

**Graduate Survey of Contemporary Art, Design and Theory**  
17101 (Fall)  
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**  
17335 (Fall)  
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**  
17367 (Fall)  
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**  
17163 (Fall)  
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**  
17366 (Fall)  
CRST 5525.01  
Monica Amor  
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: “First Person”**  
17055 (Fall)  
CRST 5600.01  
Mikita Brottman  
3 Credits  
Our response to art is intimate and personal; sometimes, it calls for unconventional responses. In this colloquium, we will consider the work of writers who interrupt the customary protocol, ethics, and decorum of the critic’s self-presentation. Geoff Dyer, Sheila Heti, Wayne Koestenbaum and other critics openly acknowledge that their feelings about art can’t be separated from the rest of their day-
to-day lives—the domestic sphere, relationships, money, dreams, friendship, and personal memories. The kind of writing these critics produce is unquestionably “about art,” but it includes everything else as well: the unimportant, the mundane, the embarrassing. In this course, we will read art writing that is provisional and improvisatory, makeshift and meandering, angry and judgmental. Initially, this kind of writing may seem too loose and banal to have any influence; however, close readings of a series of texts will help us to think about what we mean by such concepts as “looseness,” “banality,” and “influence.”

**Thesis Methods Workshop**
17106 (Fall) CRST 5700.01 D. Alan Orr 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**
17359 (Fall) CRT 5402.01 Elen 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**
17358 (Fall) 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.

**Graduate Readings Seminar**
17779 (Fall) CRT 5635.01 Soheila Ghaussy 3 Credits
Art-making, as a deeply humanist endeavor and value, has always been connected to ideas in politics, spirituality, ethics and language, to story-telling and being in the world that narrates what we as humans are and do. In order to reflect meaningfully on art making, artists need critical and reflective reading and writing skills in addition to the artistic skills of their chosen discipline. This Reading Seminar hones the above from three vantage points: Internationalism, current concerns of identity and the body, and a pedagogy that is empathetic, creative, and critically self-aware of the environmental and socio-political questions that surround art-making practices. This course is structured as a hybrid, with an open reading schedule modeled on graduate independent work, a set monthly film screening and a module to discuss in seminar format the readings and films we will study. This course also incorporates regular individual studio visits throughout the semester in which we discuss in one-on-one fashion your work in the context of your overall goals as well as in the context of the readings you encounter in this course.

**Advanced Creative Writing**
17705 (Fall) CWRT 5403.01 Paul Jaskunas 3 Credits
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.
**Philosophy and Pedagogy**

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<th>Class ID</th>
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<tr>
<td>18497 (Fall)</td>
<td>ED 5533.01</td>
<td>Stacey Salazar</td>
<td>3 Credits</td>
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<tr>
<td>17498 (Spring)</td>
<td>ED 5533.01</td>
<td>Stacey Salazar</td>
<td>3 Credits</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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<th>Class ID</th>
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<tr>
<td>17353 (Fall)</td>
<td>ILP 5500.01</td>
<td>Stephanie Plunckett</td>
<td>3 Credits</td>
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</table>

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.

**PROFESSIONAL DEVELOPMENT**

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<tr>
<td>14689 (Fall)</td>
<td>PD 5570.01</td>
<td>TBD</td>
<td>3 Credits</td>
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<tr>
<td>15608 (Spring)</td>
<td>PD 5570.01</td>
<td>TBD</td>
<td>3 Credits</td>
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This course focuses on career preparation and development for visual artists with a graduate degree. It presents a wide variety of professional tools and skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, artist statements, and project proposals; exhibiting in galleries, museums, and alternative spaces; self-initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships and jobs; working in the community; and locating necessary resources. The course includes weekly lectures and discussions, guest speakers, field trips, and one short written assignment or professionally oriented project per week. Recommended for MFA Fine Art students entering their 2nd semester of study or later. This course also fulfills graduate liberal arts requirements.

Note: Graduate students who matriculated Fall 2014 and earlier may enroll in Professional Practices PD 5570.01 to fulfill graduate liberal arts credit. No other professional development coursework is eligible for liberal arts credit.

**STUDIO ELECTIVES**

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<th>Class ID</th>
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<tbody>
<tr>
<td>17657 (Fall)</td>
<td>FB 5425.01</td>
<td>Annet Couwenberg</td>
<td>3 Credits</td>
</tr>
<tr>
<td>17669 (Fall)</td>
<td>FB 5425.02</td>
<td>Annet Couwenberg</td>
<td>3 Credits</td>
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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 approx. $1700. Student must first enroll in 17657.01 before eligible for travel option.

**Design Language Studio**
17348 (Fall) GD 5562.01 Kiel Mutschelknaus 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 Screenprint Studio**
18437 (Fall) GD 5360.01 Kimberly Bentley 3 Credits

Graduate students will learn the techniques of screenprinting and how to apply the methods, materials, and aesthetic character of this medium to their own creative work. Students from all disciplines are encouraged to apply screenprinting techniques to work they are doing in their graduate program and/or to develop a new body of work specific to this course. Class time will be used for hands-on demonstrations, discussions of techniques, printing in the lab, and troubleshooting, as well as discussion of student work-in-progress where appropriate.

**Interactive Media**
17345 (Fall) GD 5350.01 Andres Zapata 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.

**Letterpress Books and Printing**
17346 (Fall) 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.

**Making Good Ideas**
17372 (Fall) ILP 5710.01 Edward Briant 3 Credits

How are good ideas made better in when they are brought off the? What is involved in making this happen? This course shows illustrators, designers, and artists how to take their ideas into the physical world, and investigates the processes involved with a goal of improving idea-building skills. This course explores how to give dimension to your ideas for uses such as window displays, exhibitions, and stage sets to name a few. The course meets in seminar format and by field trips to creators and fabricators. Students should anticipate several Bolt bus trips to NYC at their own expense. Class meetings, sketches and finals may be as in-class critiques or as group online experiences via Adobe Connect or via email replicating established professional project environments.

Spring electives begin on page 6
ENGLISH LANGUAGE LEARNERS

**Graduate Academic Writing Workshop**

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<th>Class ID</th>
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<th>Instructor</th>
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<tbody>
<tr>
<td>18619 (Spring)</td>
<td>CWRT 5015.01</td>
<td>Michele Glenn</td>
<td>1.5 Credits</td>
</tr>
<tr>
<td>18620 (Spring)</td>
<td>CWRT 5015.02</td>
<td>Michele Glenn</td>
<td>1.5 Credits</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, including oral fluency, composition, listening, and reading, to prepare themselves for the challenges of graduate-level coursework. 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.

LIBERAL ARTS

**Problems in Contemporary Art**

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<tr>
<td>18781 (Spring)</td>
<td>AH 5370.01</td>
<td>Matthew Noble-Olson</td>
<td>3 Credits</td>
</tr>
<tr>
<td>18782 (Spring)</td>
<td>AH 5370.02</td>
<td>Virginia Anderson</td>
<td>3 Credits</td>
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AH 5370.01: This class looks at the changing institutions and practices in contemporary art since the 1980s. We will examine topics such as collecting and the art market; the effect of the internet on art making and criticism; collaborations in art and fashion; changing strategies in political art; biennial culture; and relational aesthetics. Through readings in theoretical and historical analysis, class discussions, and field trips to private collections and the BMA, we will delve into the eclectic and complex issues confronting contemporary art over the last 25 years.

**Gods, Graves and Scholars**

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<tr>
<td>18774 (Spring)</td>
<td>AH 5458.01</td>
<td>Multiple Instructors</td>
<td>3 Credits</td>
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This course introduces students to field methods in art history and archaeology, using the ancient Mediterranean as a “laboratory,” from the origins of agriculture and town life to traditions in the modern period. The course title is from C.W. Ceram’s classic book, which introduced generations of readers to a romantic view of archaeology.

The class consists of two 3 credit experiences: For the first half of the semester, weekly six-hour course meetings will be divided into lecture and discussion periods, with studio-based practica involving object drawing, mapping, and modeling. For the second half of the semester, instructors will also be actively working to involve students in a research project involving the ancient site of Lucus Augusti (modern Lugo) in Spain—including an opportunity to travel to that site. (Estimated travel cost is $2,200.00–$2,900.00)
Contemporary Asia through Postcolonialism, Tourism, Museum, & the Cultural Object
18783 (Spring) AH 5464.01 Min-Jung Cheon 3 Credits

Focuses on post-colonialism and cultural theory as the theoretical framework for understanding contemporary culture and art of Asia. The readings of Asia extend beyond the scope of traditional, Eastern, and Oriental perspectives of study. Students look at the difference between the Asian experience, as embodied by personal politics, to the disembodied/dislocated Internet advertisement of Asia-exotica in order to gain a broader understanding of what determines “Asian-ness” and its difference within a cultural situation, and how Asian cultural objects are manifested in a global context.

Women in the History of Art
18784 (Spring) AH 5472.01 Kimberly Anderson 3 Credits

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

Graduate Seminar: Visual Culture and The Holocaust
18778 (Spring) AH 5622.01 Jennifer Hirsh 3 Credits

This graduate seminar will focus on a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. The central questions guiding our inquiry will revolve around notions of history, memory, and the ethics of representation. This course will examine diverse media ranging from painting, sculpture, film, and television to graphic novels/autobiographies, monuments/memorials, museums, individual curatorial projects/exhibitions, and performance. We will consider works by artists and architects, including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih & Frieder Schnock, Daniel Liebeskind, Peter Eisenman, Charlotte Salomon, Anselm Kiefer; and Gerhard Richter as well as writings by Primo Levi, Sigmund Freud, Theodor Adorno, and Alexander and Margarete Mitscherlich. Discussions focus on questions related to genocide, cultural memory, mourning, and commemoration.

Interdisciplinary approaches to Curatorial Practice
18618 (Spring) CP 5800.01 Marcus Civin 3 Credits

Students will be introduced to the history and theory of curatorial practice through a variety of disciplines. Relevant issues to be discussed include the mission and goals of exhibitions, politics and ethics of the art world, and the role of critical analysis in an exhibition's development and assessment process.

Aesthetics & Critical Theory II
18030 (Spring) CRST 5550.01 Saul Myers 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.

Graduate Colloquium II: Myth and Mythology
18002 (Spring) CRST 5650.01 Jennifer Hirsh 3 Credits

This course investigates the intersection of contemporary art and classical myth. Through a series of case studies, we will explore how contemporary artists and filmmakers across the globe have addressed, represented and modified classical narratives. In addition to considering the persistence of classical myth as a subject matter for artists working today, we will survey how myths have provided fertile, analytical tools for theorists in a range of disciplines (e.g., philosophy, psychoanalysis, and literary criticism) that have proven significant for art history. Artists and filmmakers studied will include, amongst others, Francis Alÿs, Ghada Amer, Marcel Camus, Patty Chang, Jean Cocteau, Wim Delvoye, Luciano Fabro, Gregory Crewdson, Jean-Luc Godard, Felix Gonzalez-Torres, Duane Hanson, Jannis Kounellis, Yayoi Kusama, Roy Lichtenstein, Roberto Rossellini, Fiona Tan, Cy Twombly, Bill Viola, Kara Walker, Andy Warhol and Fred Wilson. We will read critical thinkers including Theodor Adorno, Maurice Blanchot, Hélène Cixous, Sigmund Freud, Herbert Marcuse, Jacques Lacan, Paul de Man and Louis Marin. Key narratives are the myths of Narcissus/Echo, Orpheus/Eurydice, Sisyphus, Medusa, and Diana and Actaeon as well as other tales drawn from ancient theater and history. We will also look at the history of contemporary art exhibitions focused on this topic.
Thesis Methods Workshop II
18031 (Spring) CRST 5800.01 Kerr Houston 3 Credits

The second half of a two-semester sequence, this course provides a supportive structure and workshop environment for the ongoing research and writing of the MA in Critical Studies thesis. Students will revise and edit their own as well as their peers’ drafts under the supervision of a faculty member. By the end of this course, each student will have completed a thesis of 8,000-10,000 words. Students will also work toward extracting an abbreviated version of their text (approximately 2000 words) for presentation at the annual MA thesis symposium.

Crisis Century II
18622 (Spring) CRT5525.01 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.

Design/Writing/Research
18611 (Spring) CRT 5574.01 Elizabeth Dickinson 3 Credits

In this graduate seminar, students will read and discuss key texts from such areas as critical theory, communications, and semiotics as well as from design’s ongoing internal discourse. The course places strong emphasis on writing. Students will consciously study writing as a form, engaging in a variety of short-form and long-form exercises to gain control of voice, style, structure, and narrative as well as appropriate uses of research and documentation. Using a workshop approach, time will be dedicated throughout the semester to evaluating student writing up close. Thesis students will apply the writing exercises to their thesis work.

Forensic Aesthetics
18733 (Spring) CRT 5580.01 Mikita Brottman 3 Credits

The principle of forensics assumes that events are registered within the material properties of objects/bodies/places. Forensics (from the Latin: of the forum) has an aesthetic dimension, which includes its means of presentation, the theatrics of its delivery, and the forms of image and gesture. In this course, we will consider the aesthetic dimensions of such forensic evidence as police mug shots, crime scene photographs, Rorschach tests, courtroom sketches, maps, plans and diagrams, representational models, accident scenes, and courtroom testimony.

Advanced Creative Writing: Writing History
18789 (Spring) CWRT 5468.01 Amy Eisner 3 Credits

Histories are great stories, and there’s no better way to learn about the past (and the difficulty of interpreting it) than to try to tell one of its stories fully, accurately, and with narrative drive. Students will read and discuss a broad range of narrative histories, each with its own way of framing problems, presenting evidence, building credibility, structuring narrative, and delivering a good read. In the first half of the course students will experiment with a variety of writing techniques, and in the second half they will pursue an in-depth independent research and writing project with an optional visual component.

Finding Words: Artist’s Statement and the Creative Process
18621 (Spring) CWRT 5559.01 Amy Eisner 3 Credits

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
18497 (Fall) ED 5533.01 Stacey Salazar 3 Credits
17498 (Spring) ED 5533.01 Stacey Salazar 3 Credits

What are the artistic behaviors of contemporary artists? How do today’s young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This sem-
A 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.

**Propaganda: Thought Control in Democratic Societies**

18780 (Spring)  
HIST 5410.01  
Robert Merrill  
3 Credits

It is often said that totalitarian societies are characterized by propaganda and control of symbolic productions, while democratic societies maximize freedom of belief and expression. This class begins with the opposite assertion -- propaganda and thought control are, in fact, the cornerstone of democratic societies. In societies where governments and moneied elites cannot easily use brute force to control people, they must adopt more subtle means of control, and in the 20th and 21st centuries this has been the control of thought through carefully designed spectacles and constructed meanings of contemporary events. This is not to say that force isn’t used in democratic societies, but an important part of the constructed meaning of “democracy” is that it is not used. While totalitarian societies control bodies, democratic societies control people’s minds. This is the lesson of George Orwell’s 1984. The contest over symbols and meanings in so-called “free or open societies” is therefore more crucial than it is in “closed societies.” Thus, as we will see in this class, public relations and propaganda have merged in the 20th century with news reporting and journalism so that now they are completely indistinguishable, or, to say it another way, most major journalism is in reality public relations. One of the founders of public relations, Edward Bernays, wrote that, “The engineering of consent is the very essence of the democratic process.”

**Critical Seminar II**

18627 (Spring)  
ILP 5550.01  
Stephanie Plunkett  
3 Credits

The Critical Seminars will gather first-year MFA students together each week to 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.

**PROFESSIONAL DEVELOPMENT**

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<tbody>
<tr>
<td>18815</td>
<td>CSPD 203</td>
<td>Sarah Jennings</td>
<td>1.5</td>
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The visual and functional future of mobile advertising, and the impact savvy designers can make, is wide open. This class will explore the interactive capabilities of different devices and how to best communicate interactive ideas for specific devices. Business aspects of new technologies, and possibilities for monetizing mobile ideas with advertising, will also be covered. Plus students will make some killer pieces for their interactive design portfolios. Students should bring a portable zip drive to class. Note: No class on March 17.

**Concept Driven Typeface Design**

18817 (Spring)  
CSPD 204  
Iris Sprague,  
Shiva Nallaperumal  
1.5 Credits

Students will gain a basic working knowledge of the vocabulary, techniques, and history of modern and post-modern type design; cover historical influences on the design of type; and develop a working display face in response to a specific design problem. Students should bring a portable zip drive to class. Prerequisite: Basic skills in Illustrator. Note: No class on March 18.

**Brand Identity Design**

18818 (Spring)  
CSPD 205  
Heather Border  
1.5 Credits

By examining the basic steps in defining a brand identity, students will design logos and create unique visual brand identities for print, web, and packaging. Each participant will leave with a portfolio-quality piece. All design levels welcome. Students should bring a portable zip drive to class. Prerequisite: Basic skills in InDesign/Photoshop/Illustrator. Note: No class on March 16.
### Introduction to Information Architecture

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<tr>
<td>18819</td>
<td>CSPD 206</td>
<td>Stephanie Stamm</td>
<td>1 Credit</td>
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This class will help designers navigate the best practices in communicating large amounts of often complex material in ways that are intuitive, easy to access, and beautiful. Topics include visual hierarchies, page layouts, prototypes, and user research (for both print and eb). Students should bring a portable zip drive to class. Prerequisite: Basic skills in InDesign/Photoshop. Note: No class on April 4.

### Creative Boot-Camp: The Big Idea

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<tr>
<td>18820</td>
<td>CSPD 207</td>
<td>Julie Zerevitz</td>
<td>1.5 Credits</td>
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A big idea in today's marketing world goes a long way, but there is a real dearth of big thinkers out there. Creative professionals need ideas big enough to cover web, mobile, social, ambient, viral, guerrilla, print, and outdoor media executions. Participants will learn how to approach thinking and brainstorming in a new way. Copywriters, art directors, and designers of all levels are welcome. Bring a layout pad, a black marker, and a desire to think bigger. Note: No class on March 18.

### Design Master Class

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<tr>
<td>18821</td>
<td>CSPD 210</td>
<td>Jane Rubini</td>
<td>1.5 Credits</td>
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This class will offer students the opportunity to learn and interact with leading professionals in the world of Art and Design from Baltimore and beyond. Each week, a prominent designer or creative director will make a presentation and offer a critique of student assignments. Guests include Ed Brodsky, SVA; Heather Border, Havas Discovery; Dave Wassell, MGH; and Jame Prioimus, children’s book author. Do not miss this opportunity to learn from and network with some of today’s leading creative minds! Note: No class on March 19.

### Introduction to the Business of Art and Design

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<tr>
<td>14913</td>
<td>CSPD 250</td>
<td>Stephanie Reimers</td>
<td>3 Credits</td>
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Artists and designers often make a living through the marketing and sale of their own creative work or as creative managers working within a business. This online course provides students with an introduction to the fundamentals of running a small business. Topics include: marketplace for art and design, business entities and operations, marketing, taxes and finance, and legal considerations (contracts, intellectual property, licensing). Note: No classes on March 16 and March 19.

### Professional Practice in Art: Strategies for Independent Working Artists

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<tr>
<td>18829</td>
<td>CSPD 253</td>
<td>E. Brady Robinson</td>
<td>3 Credits</td>
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Seminar class on professional practices in the art world today. Overview of the business of art, strategic planning, goal setting, social media/branding online, creating publishing and exhibition opportunities, grant proposals, and the marketing of art. Students will gain professional practice skills and learn tools necessary to survive in the real art world. Note: No class on March 17. This course also fulfills graduate liberal arts requirements.

### Photoshop III

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<tr>
<td>17828</td>
<td>CSGD 331</td>
<td>Randy Morgan</td>
<td>1.5 Credits</td>
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Learn more about layers and masks, blending modes, Smart Objects and Smart Filters, and other features that will dramatically improve your images. Master non-destructive retouching and color correction, animation, image optimization for web and email, and other techniques to take your creative work flow to the next level. Prerequisite: Photoshop I or equivalent experience. Note: No class on March 18.

### Illustrator III

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<tr>
<td>18828</td>
<td>CSGD 358</td>
<td>Randy Morgan</td>
<td>1.5 Credits</td>
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Balancing classical art skills with technical training in new media, students develop a portfolio that demonstrates a high level of professional skill. Areas of focus include editorial and promotional expression, feature film animation, the book format, the graphic novel, and informational and children's book illustration. Prerequisite: Illustrator I or equivalent experience. Note: No class on March 17.

### Professional Practices

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<tr>
<td>14689</td>
<td>PD 5570.01</td>
<td>TBD</td>
<td>3 Credits</td>
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<tr>
<td>15608</td>
<td>PD 5570.01</td>
<td>TBD</td>
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This course focuses on career preparation and development for visual artists with a graduate degree. It presents a wide variety of professional tools and skills including subjects such as goal setting; professional ethics; portfolio basics and imaging strategies; writing cover letters, artist statements, and project proposals; exhibiting in galleries, museums, and alternative spaces; self-initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships and jobs; working in the
community; and locating necessary resources. The course includes weekly lectures and discussions, guest speakers, field trips, and one short written assignment or professionally oriented project per week. Recommended for MFA Fine Art students entering their 2nd semester of study or later. This course also fulfills graduate liberal arts requirements.

### STUDIO ELECTIVES

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<tr>
<td>18439 (Spring)</td>
<td>GD 5450.01</td>
<td>Nick Rigby</td>
<td>3 Credits</td>
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**Interactive Media II**

Interactive designs have multiple dimensions, such as culture, interaction, motion, and time, all of which can be pushed to create memorable and useful user experiences. This graduate-level studio course is a continuation of Interactive Media I. The course continues to explore best-practice modern online and on-screen design, production, and publishing practices including HTML, CSS, CMS, blogging and other personal media. Students will have the flexibility to connect the technology and coursework to their graduate theses, core studio, and/or personal work as appropriate. The class will meet in smaller groups to accommodate the different levels of experience among students.

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<tr>
<td>18462 (Spring)</td>
<td>GD 5569.01</td>
<td>Kristian Bjornard</td>
<td>3 Credits</td>
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**Motion and Interaction**

This course focuses on time-based design elements of space, pacing, motion, and interaction as they relate to graphic communication. Students are encouraged to focus projects around their thesis work or other self-determined endeavors. The course engages motion graphics and web technologies as strategic mediums for experimentation and communication, while introducing some of the software and techniques for creating motion and interactive work, including a basic introduction to After Effects. Students will apply these tools to their work as artists and designers. The second half of the course focuses on interactivity for web and mobile devices. We will look at new interactive and video embedding capabilities in HTML5, animation using CSS3 transitions, and some jQuery/Javascript Magic. Taking a variety of (mostly) pre-written code, students will focus on tweaking it to their needs as a way of laying a foundation for more complex coding in the future.

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<tr>
<td>18734 (Spring)</td>
<td>GD 5570.01</td>
<td>Andres Zapata</td>
<td>3 Credits</td>
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**User Experience and Interface I**

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

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<tr>
<td>18735 (Spring)</td>
<td>ILP 5725.01</td>
<td>Kaoru Kuwahata</td>
<td>3 Credits</td>
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**Animation for Illustrators**

Using the visual language of animation, students will learn to use movement and depth to express their illustration concepts and diversify their market potentials. This course is will cover a wide range of approaches to animating one’s own illustrations. Using the native idea-making skills of illustration practice feed into the visual language of animation, students will create work ranging from editorial GIFs to sequential narratives employing professional animation techniques including work flow from pencil drawing to fully composed digital scenes, focus on weight, key poses, acting, and other elements to add depth to their work. Adobe Photoshop will be the primary application used in this course because of its potential that keeps all visual content looking and moving with consistent beauty. Assignments will vary based on specific illustration and animation markets. Students will also use ToonBoom Animate, which is a highly useful tool in animating with illustrated objects. A laptop and tablet, or Cintiq are required.