Log in to your Student Service Center through the mica.edu portal for the full schedule of classes.

**GRADUATE ELECTIVES GUIDE**

Please 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 300 to 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 graduate-level elective courses at our partner institutions (Krieger School of Arts and Sciences at 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 2015*

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**SPRING 2016**

**ENGLISH LANGUAGE LEARNERS**

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<thead>
<tr>
<th>Course Num.</th>
<th>Instructor</th>
<th>Credit</th>
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<tbody>
<tr>
<td>CWRT 5015.01</td>
<td>Michele Glenn</td>
<td>1.5</td>
</tr>
<tr>
<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.

*Continued on Page 2*
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<thead>
<tr>
<th>Course Num.</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>AH 5458.01</td>
<td>Joseph Basile</td>
<td>3</td>
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<tr>
<td></td>
<td>Kathleen O’meara</td>
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**Gods, Graves and Scholars**

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 including an opportunity to travel to that site.

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<td>Kathleen O’meara</td>
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**Travel: Gods, Graves and Scholars**

Travel component of the course AH 5458 - Gods, Graves & Scholars. Registration for AH 5458 required.

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<tr>
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<tbody>
<tr>
<td>AH 5462.01</td>
<td>Raël Salley</td>
<td>3</td>
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</tbody>
</table>

**Seeing After Freedom**

This course focuses on a single question: What is the relationship between Africana experience, seeing, art and freedom? The course addresses artworks, history, aesthetics, and ideas that have pushed beyond the boundaries of “seeing” and “art” as reflections of our political and social worlds. Instead, we address significant work and ideas by image-makers who embody a new art that visualizes in relation to ideals of freedom and democracy now.

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<tr>
<td>AH 5582.01</td>
<td>Jennifer Hirsh</td>
<td>3</td>
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</table>

**Grad Survey Cont. Art/Des/Theory**

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.

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<tr>
<td>AH 5582.01A</td>
<td>Jennifer Hirsh</td>
<td>3</td>
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<tr>
<td>AH 5582.01B</td>
<td>Jennifer Hirsh</td>
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</table>

**Co-Lab: A Ceramics Think Tank**

Co-Lab: A Ceramics Think Tank, proposes a project based graduate/undergraduate studio elective that asks students to reimagine contemporary product design from a critical, interrogative approach. Students will address themes of commodity, the aesthetics and craft of the factory, the mass-produced image and object. To this end, students will also address new problems and opportunities in ceramic material science and explore the material’s integration with digital fabrication...

Continued on Page 3
**Interdisciplinary approaches to Curatorial Practice**
CP 5800.01 Christopher Stackhouse 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**
CRST 5550.01 Mikita Brottman 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**
CRST 5650.01 Monica Amor 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. Please check the official schedule of classes for details.

**Thesis Methods Workshop II**
CRST 5800.01 Jenny Carson 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.

**Using Critical Theory**
CRT 5500.01 John Peacock 3 Credits

This course considers unique and influential voices from diverse cultures to ask fundamental questions about the relationship of critical readings and critical theory to contemporary art and design. The course will involve group discussions of readings, student writing, and studio visits with the students enrolled or student presentations of their own work fresh from the studio. Questions considered may include: Why does some art seem theory-driven? Why does there seem to be no central theoretical paradigm in the arts today? What is the relation between multiculturalism and critical theory? Will theory ever be eclipsed? Or, is it here to stay?

**We+ Social Justice:**

**Right to the City**
CRT 5545.01 John Duda 1 Credit
Kate Khatib

**Culture and Community**
CRT 5545.02 David Mitchel 1 Credit

**Theories of Empowerment**
CRT 5545.03 Myra Margolin 1 Credit

Independent modules of We+ Social Justice with different instructors are designed to provide students with critical and analytical tools that will support productive engagement with contemporary thinking related to topics such as: urban development, economic justice, inequality, housing, and structural racism. Modules will rely on discussion and creative response to case studies and current events, especially as they relate to art practice, Baltimore, and the region.
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.

Students will approach writing as both a design tool and as a complementary practice for design projects and look at writing from the point of view of several different genres, from the analytical paper to the lyric essay to the murder mystery, with a particular focus on how each genre offers a different approach to design problems. Writing is thinking, as is design. By the end of the semester, students will apply both thought processes together as a single investigation.

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.

Those who work in the genre of creative nonfiction recognize that writing can be creative while using factual materials. This course focuses on learning and refining the craft of creative nonfiction through the development of personal narratives. Students work on refining the traditional techniques of journalism and reportage, while maintaining a strong and special individuality, and a singularly distinctive voice. They read a series of essays that which all possess this unique subjectivity of focus, concept, context, and point of view, and analyze the way in which information is presented and defined. The final project includes the completion of a longer narrative or a series of shorter narratives.

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.

This course offers an examination of art and human development viewed through the development of drawing and visual symbolic language. Topics include the roots of the visual arts in infancy, the study of children’s drawings, the role of multiple drawing strategies in the development of visual symbolic language, and the influence of factors such as culture, psychology, mental growth, and overall development. A research project takes the class into a local school to conduct drawing research with learners from pre-kindergarten through grade 8. Findings are reported in oral reports, displays, and a class document. The course includes visits to see how drawing is taught in both comprehensive and specialized high schools. Students develop a researcher’s journal, recording and synthesizing the content of the course. The class is conducted seminar style and includes the opportunity to teach drawing lessons in collaboration with one or more peers.
Critical Response Art K-12  
ED 5305.01  Shyla Rao  3 Credits  
This course deals with classroom applications of critical response to promote art appreciation for K-12 children. Critical processes and concepts from the fields of contemporary art, history, art criticism, and aesthetics are studied for their potential relationship to studio practice and the needs of the child. Students explore diverse strategies to develop visual literacy and critical thinking through multiple modes of learning about works of art and visual culture. Course methods include readings, writing papers, seminar discussions, museum work, navigating the Internet, classroom research, and studio approaches.  
Non MAT Graduate student by permission of instructor only.

Strategies Teaching Art K-12  
ED 5306.01  Adriane Pereira  3 Credits  
A methods course focused on strategies used in teaching art K-12, this seminar involves the search of one's own studio investigations for metaphors and themes, which then become the focus of a semester-long construction of a unit of study. Students develop unit materials including reproductions of artworks, research on artists, formation of an elegant problem, experimentation with materials, creation of a prototype, design of teaching visuals, assessment process and criteria, and a written unit plan with ideas for adapting the unit to different grade levels. As a result, students select and apply a variety of strategies for exploring form and materials, developing symbolic language, and different ways of knowing and thinking in art.  
Non MAT Graduate student by permission of instructor only.

Intro to Special Education  
ED 5306.01  Sara Egorin-Hooper  3 Credits  
This course is an introduction to the nature and behavioral characteristics of all types of exceptional learners. The historical background of special education, as well as current developments and issues, are examined. Strategies for adapting art concepts and materials to the special needs of the learner are explored. The class is part seminar and part laboratory for experimenting with materials and processes.  
Non MAT Graduate student by permission of instructor only.

Philosophy and Pedagogy  
ED 5533.01  Lu Zhang  3 Credits  
ED 5533.02  
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.

North Ave. Forum  
GFA 345.01  Hugh Pocock  3 Credits  
This course is being offered in order to create a forum for students to be engaged with the historical and contemporary conditions that are present in the neighborhoods adjacent to North Avenue. This conversation will be taking place in the immediate conditions surrounding the death of Freddie Gray and the ongoing trials of the six Baltimore City Police officers. There are many participants in this deeply complex situation. This course will be a living social practice forum where we will invite as many participants as possible to speak about their particular viewpoint. ...
Propaganda: Thought Control in Democratic Societies
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 moneyed elites cannot easily use brute force to control people, they must adopt more subtle means of control, and in the 20th and 21st centuries this has been the control of thought through carefully designed spectacles and constructed meanings of contemporary events. This is not to say that force isn’t used in democratic societies, but an important part of the constructed meaning of “democracy” is that it is not used. While totalitarian societies control bodies, democratic societies control people’s minds. This is the lesson of George Orwell’s 1984. The contest over symbols and meanings in so-called “free or open societies” is therefore more crucial than it is in “closed societies.” 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.”

Romanticism II: Decadence, Nihilism, Aestheticism
LIT 5445.01 Robert Merrill 3 Credits

In the preface to Justine, the Marquis de Sade poses a question that seems to have preoccupied the culture of the late 19th century: Is it “possible to find in oneself physical sensations of a sufficiently voluptuous piquancy to extinguish all moral affections?” This class examines the second generation of Romantics, or negative Romanticism, in order to understand the retreat of the arts from the long-held commitment to political and moral ideals. Students examine the rise of aestheticism, symbolism, and art for art’s sake. The class reads literary works and also philosophy and history, including authors such as Byron, Baudelaire, Rimbaud, Nietzsche, Huysmans, Wilde, Keats, and Dostoyevsky. In them, students see the collapse of European culture begun in the Renaissance and the beginnings of the dystopia of the 20th century.

Advanced Animation and Science
NSCI 315.01 Robin Corbet 3 Credits

This is a collaborative 6 credits course exploring Astrophysics through Animation. Over ten weeks, students will meet scientists from NASA Goddard Space Flight Center. They will explore a concept of their choice associated with the Fermi Space Telescope to turn it into animation. Topics include dark matter, cosmic rays, black holes and more.

The class will start with very basic fundamentals of astrophysics and an overview of the phenomena chosen by the students. Those concepts will then be developed and translated into animation. The last 5 weeks will be spent on animation and different ways of projections.

Students will be challenged to use their creative vision within a scientific constraint. Trip to NASA and to the Maryland science center will be part of the class.

Corequisite: AN 315.01

Advanced 2D Animation and Science
AN 315.01 Laurence Arcadias 3 Credits

In this class students will collaborate on the production of a short animation film and thus get a chance to go through the different steps of producing an animated film up to the final copy. The project will be selected from the AN345 pre-production class. This class is open to 2D and 3D animators but 2D techniques will be favored as the instructor is a 2D practitioner.

Corequisite: NSCI 315.01.

Raja Yoga, Spirituality and Art
RELG 5465.01 Edward Fotheringill 3 Credits

This course will investigate the nature of human consciousness and the creative imagination from the viewpoint of Raja Yoga (the practice of meditation and self knowledge), the spiritual vision of Wassily Kandinsky and the place of the artist in that vision, and the Japanese aesthetic sensibility of Wabi Sabi. Readings will include The Yoga Sutras of Patanjali (Swami Satchidananda commentary), Concerning the Spiritual in Art (Wassily Kandinsky), and Wabi Sabi: The Japanese Art of Impermanence (Andrew Juniper).

Continued on Page 7
### Professional Development

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<tr>
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<tr>
<td>PD 5570.01</td>
<td>Kenya Robinson</td>
<td>1</td>
</tr>
<tr>
<td>PD 5570.02</td>
<td>Marsha Hammond</td>
<td>1</td>
</tr>
<tr>
<td>PD 5570.03</td>
<td>Christopher Stackhouse</td>
<td>1</td>
</tr>
<tr>
<td>PD 5570.04</td>
<td>Kirk Snow</td>
<td>1</td>
</tr>
<tr>
<td>PD 5570.05</td>
<td>Georgia Creson</td>
<td>1</td>
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</table>

The Professional Practice 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.

### Studio Electives

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<tr>
<td>GD 5360.01</td>
<td>Kyle Van Horn</td>
<td>3</td>
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<tr>
<td>GD 5450.01</td>
<td>Nick Rigby</td>
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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 designs have multiple dimensions, such as culture, interaction, motion, and time, all of which can be pushed to create memorable and useful user experiences. This graduate-level studio course is a continuation of Interactive Media I. The course continues to explore best-practice modern online and on-screen design, production, and publishing practices including HTML, CSS, CMS, blogging and other social media. Students will have the flexibility to connect the technology and coursework to their graduate theses, core studio, and/or personal work as appropriate. The class will meet in smaller groups to accommodate the different levels of experience among students.
Motion and Interaction
GD 5569.01 Jason Gottlieb 3 Credits

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.

User Experience and Interface II
GD 5571.01 Andres Zapata 3 Credits

Building on the UX/ID principles acquired in UX & Interface Design I, students will be challenged with advanced and real-world UX and Interface Design conundrums. And since students will learn how to design, administer and analyze user research studies, students will design solutions informed by user behavior, motivation and affinity. Finally, this studio class will cover a number of UX models, design tools, and documentation techniques for mobile, tablet and desktop UX/ID design.

Peabody/MICA Collab. Studio
IA 330.01 James Rouvelle 3 Credits

Musicians and Composers from Peabody will collaborate with MICA Students interested in incorporating live, classically trained musicians and contemporary classical music into their work. Peabody composers will be paired with MICA artists to develop collaborative, semester long pieces in any combination of media that will be performed by Peabody musicians at the end of the semester.

Processing and Arduino
IA 5540.01 James Rouvelle 3 Credits

This course will introduce graduate students to the principles and programming environments used with Processing and Arduino. Students will be introduced to the relevant technologies, histories, and materials of integrated digital art making. Students will create several projects over the semester, and develop a context for their work via lectures, presentations, and critiques.

Toy Design
ILP 5705.01 Esther Sheppard 3 Credits

This course will focus on the process of toy design. Students will research, experiment and develop toys with a variety of media, exploring the relationship between story-telling, play patterns and forms designed to inspire imagination, creativity, and behavior. Ethnographic documentation will be developed to inform interaction, ergonomics, and form factors. Prototyping methods and user testing will be introduced to assist refinement of ideas, implementation, and material exploration. Students will be encouraged to extend the form language of their current practice to develop personal iconography, vision and voice as they relate to toy design.

Practice-Based Studio: Oliver Youth Counter Ad Workshop
SD 5350.01 Rebecca Slogeris 3 Credits

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

Continued on Page 9
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<tr>
<td>CSCE 250</td>
<td>Sarah Barnes</td>
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**Personal Directions in Clay**
For beginner or advanced students, this course will focus on individual goals including, but not limited to, creating a cohesive body of work, learning new techniques or expanding familiar ones, photographing your artwork, entering national exhibitions, and building a portfolio for graduate school. Beginners will be introduced to basic hand building and wheel skills, and later encouraged to create a series of works based on their aesthetic research.

**Design Fundamentals**
Students learn the basic principles of effective visual communication in two dimensions, preparing them for further work in a variety of media, including drawing, painting, printmaking, graphic design, digital imaging, photography, collage, fabric design, weaving, and jewelry. Using both wet and dry media, students will investigate how to employ the formal elements of line, shape, value, color, texture, pattern, and space to achieve visual impact and communicate ideas. Working first in black and white, students subsequently learn to discern and coordinate a range of tonal grays, and begin to grasp the rudiments of three-dimensional illusion on a flat surface. Students will explore multiple ways of composing images using the principles of design: balance, proportion, emphasis, movement, pattern, repetition, rhythm, unity and variety. Note: No class on March 14.

**Art, Identity and Activism**
Throughout American history, artists and designers have used their visual communication skills to explore complex and contested issues of identity within the larger sociopolitical context, and to ignite and inspire social change. Through slide lectures and discussions, students in this course will examine the history of race in America and learn about artists who have integrated ideas of racial and ethnic identity into their practice. Using the cultural lenses of the historic Black Power movement and the current Black Lives Matter movement, students will examine how contemporary visual artists and designers are redefining the concept of “blackness.” This course is suitable for beginner to advanced painting, drawing, and mixed-media artists. Those working in other media are encouraged to apply with the instructor’s permission. Note: No class March 17.

Continued on Page 10
Illustrator II
CSGD 316 Kenneth Morgan 1.5 Credits

This class will build skills to advance abilities in creation of industry standard vector images. Students already proficient in Illustrator basics will cover advanced topics such as advanced masking, custom graphic styles, brushes, patterns, special effects, and advanced color and blending techniques. Prerequisite: Photoshop I, II, or equivalent experience. Note: No class on March 17.

Photoshop II
CSGD 322 Kenneth Morgan 1.5 Credits

Take your Photoshop skills to the next level and learn more about layers and masks, blending modes, Smart Objects and Smart Filters, and other features that will dramatically improve your images. Non-destructive retouching and color correction, animation, image optimization for web and email, and other techniques will be covered to maximize your creative workflow. Prerequisite: Photoshop I or equivalent experience. Note: No class on March 15.

Painting II: Acrylics and Mixed Media
CSPT 250 Dorothy Valakos 2 Credits

Students will extend the traditional materials of painting to incorporate aspects of collage and assemblage in a hybrid approach. Acrylic paint is a versatile medium that combines well with paper, cloth, wood, and other found materials. This course begins with an overview of the materials and techniques used in acrylic painting, then students discover how acrylic mediums may be sculpted, poured, or otherwise manipulated to achieve a variety of surface effects. Students experiment with adding found materials and objects of choice to their paintings to achieve an integrated whole. Prerequisite: CSPT 102 Learning to Paint or equivalent. Note: No class March 16.

Documentary Photography
CSPH 211 Phyllis Berger 1.5–2 Credits

Students explore different genres of documentary photography, including the fine art document, photojournalism, social documentary photography, the photo essay, and photography of propaganda. Students will work on a semester-long photo-documentary project on a subject of their choice. Note: No class on March 19.

Typography for Photographers
CSPH 217 Jane Rubini 1.5 Credits

This class helps photographers understand how typography best integrates with photographic imagery in the real world. Students learn best practices when combining words and pictures with class assignments to promote their work on the web and in print. Discussions include how to interact in the marketplace with art directors and art buyers, how to create a photo library, how to plan ahead for type before the shot is taken, and how to tackle other issues of readability and balance. Note: Students need to bring a zip drive to class. No class on March 17.

The Digital Darkroom
CSPH 221 Marian Ochoa 1.5 Credits

Students learn to use their digital cameras through a variety of projects that help develop technical and creative skills. Students work one-on-one with the instructor on field trips to picturesque locations around Baltimore. Critiques and slide lectures of historic photographs help students expand their personal vision and address elements of composition and technique. Note: No class on March 19.

Stone Lithography
CSPR 201 Ursula Minervini 1.5–2 Credits

Among printmaking techniques, lithography offers perhaps the most direct translation from traditional drawing and painting techniques to the creation of limited edition prints. Working on limestone, students first learn to prepare the printing matrix, then draw or paint onto the stone, and finally process and print their images. Students create a small series of prints guided by their own interests and drawing inspiration from artists including Toulouse Lautrec, Kathe Kollwitz, and Jasper Johns. This course is suitable for both beginning and advanced students. Note: No class on March 14.
### Branding Identity Design II
CSPD 215  
Heather Boarder  
1.5 Credits

Intended for students with current or past branding experience to take a deeper dive into more intricate elements of branding. Students will design logos and create unique visual brand identities for print, web, and packaging. We will cover the importance of designing with brand in mind, how to develop a brand identity from scratch and continue to create design elements that can be used to build your portfolio. Prerequisite: Basic skills in InDesign/Photoshop/Illustrator. Note: No class on March 14.

### Intro to Art Therapy
CSPD 220  
Mary Bergland  
1.5 Credits

In times of trauma, visual art can provide a sanctuary from which to express, view, and help understand where we are in time and space. This art therapy course will examine its historical roots and theoretical underpinnings through readings, writings, art making experiences, and visual journaling. Topics include what art therapy is and isn't; how art therapists conduct sessions; and how artwork can be used to effect behavioral, emotional, and personality changes. Students will understand how the creative process can reveal inner needs, conflicts, and enhance one's quality of life. Note: No class March 14.

### Introduction to the Business of Art and Design
CSPD 250  
Samuel Hopkins  
3 Credits

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 17. Course content derived from MICA's online graduate MPS program in the Business of Art and Design. Students can choose to take this course online or onsite at MICA.

### Design Thinking
CSPD 260  
Ali Ahmed  
1.5 Credits

Today’s workforce values professionals who can think innovatively, like designers, to reinvent how business is done, how products and services are delivered, and how to engage audiences. Students learn how to apply creativity, collaboration, interactive processes, and tolerance for new ideas, research, intuition, and synthesis to traditional business practices. This class explores how to solve significant business problems with a designer’s creative approach. Note: No class on March 14. Course content partially derived from MICA’s graduate MBA/MA program in Design Leadership.

### Introduction to Information Visualization
CSPD 265  
Bryan Connor  
1.5 Credits

Students will explore the types of powerful, data-driven visual narratives that are becoming more in demand across industries and examine the elements of a good visualization. Students will also learn art and design theories, methods, and applications, and how they are used to design a compelling visual story. This class is intended for non-designers. Note: No class on March 17. Course content derived from MICA’s online graduate MPS program in Information Visualization.

### Strategic Management for Artists and Designers
CSPD 270  
Jennifer Dodson  
1.5 Credits

This course helps students gain the business skills and organizational knowledge necessary to build and grow a design business in today’s marketplace. Students will learn how to combine their creative skills and practices with business knowledge and applications to manage projects, finances, marketing and resources. Note: No class on March 17.