Mission Statement

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Liberal Arts Core Requirements—Language, Literature, and Culture
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  Drawing
  Environmental Design
  Fiber
  General Fine Arts
  Graphic Design
  Illustration
  Interaction Design and Art
  Interdisciplinary Sculpture
  Painting
  Photography
  Printmaking
  Video and Film Arts
Undergraduate Liberal Arts Minors
  Art History
  Language, Literature, and Culture
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  Book Arts
  Curatorial Studies
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  Experimental Fashion
  Graphic Design
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  Interaction Design and Art
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Mission of the College
Mission of the College

Because we believe in the vital role of art in society, we at Maryland Institute College of Art are dedicated to the education of professional artists and designers and to the development of a collegiate environment conducive to the evolution of art and design. The College’s primary focus is on the delivery of degree programs—bachelor of fine arts (BFA), master of arts (MA), master of fine arts (MFA), master of arts in teaching (MAT), and the post-baccalaureate certificate. MICA also offers programs in continuing education—from individual courses for adults and youth to certificate programs offering a coherent course of study. The programs of the Division of Continuing Studies are designed both for working artists and designers, and for others who would benefit from professional-level instruction in art and design.

All of the College’s programs reflect our philosophy that students learn best when developing thinking, questioning, and practical skills simultaneously. Our curriculum is well structured, based on a strong foundation program that provides the vocabulary and technical skills necessary for further and more specialized study. The MICA curriculum integrates writing, liberal arts coursework, and intensive studio practice, so that students become literate and knowledgeable of our cultural background and their place as artists and designers in creating and shaping culture. By the end of their studies at MICA, students are expected to be able to work independently in their chosen medium, to collaborate with others, to communicate with others, and to have a global perspective.

The College’s faculty is made up of scholars in the liberal arts and professional artists, all of whom are committed to teaching. It is important to the College that the faculty continue active careers creating, exhibiting, or publishing their own work and that most faculty teach students at all levels—freshmen as well as advanced students. The College is dedicated to having a faculty that is diverse racially, culturally, and in terms of aesthetic direction. While our permanent faculty provide the essence of the learning experience at the College, the education of MICA students is further enriched by a program that regularly brings other nationally recognized artists, scholars, and critics to campus for residencies, critiques, and lectures. Among the faculty are individuals who are employed full-time in their profession and teach one or two courses at the College, bringing an important real-world perspective to the classroom.

Our students come from diverse cultural and economic backgrounds. Intellectual curiosity, creativity, motivation, and self-discipline are among the attributes we look for in prospective students. Through a course of study at the College, students develop a body of work that reflects their potential for professional achievement. The experience at Maryland Institute College of Art, by including internship programs as well as other co-curricular and professional development opportunities, offers students a firm base upon which to launch and build a career.
The co-curricular programs of the College—including programming in residence life, student affairs, student activities, community-based art and design, and career development—support the College's primary goal, which is to nurture the professional, intellectual, and personal growth of emerging artists and designers. We recognize and understand the needs of our students so that we can offer them the resources they need for success in the intense studio and academic environment of one of the nation's top colleges of art and design.

(Updated in 2005 from Maryland Institute College of Art’s Self-Study Report 1997-1998.)

MICA'S ACADEMIC PROGRAMS AND ACCREDITATION

Maryland Institute College of Art is accredited by the National Association of Schools of Art and Design and by the Middle States Association of Colleges and Schools to offer the following degrees:

- Diploma in Fine Arts
- Bachelor of Fine Arts
- Master of Arts
- Master of Arts in Teaching
- Master of Fine Arts
- Post-Baccalaureate Certificate in Fine Arts

The courses and other requirements for these degrees are described in this book under each academic department or program. The College awards the BFA degree in the following majors: art history, theory, and criticism, ceramics, drawing, environmental design, experimental animation, fiber, general fine arts, graphic design, illustration, interactive media, interdisciplinary sculpture, painting, photography, print-making, and video. In addition to these degrees, the College also offers liberal arts minors in art history and, through the department of language, literature, and culture, creative writing, critical theory, culture and politics, gender studies, and literary studies. Studio concentrations in animation, book arts, environmental design, graphic design, illustration, interactive media, photography, and printmaking may also be completed using the open elective credits in any major; an experimental fashion concentration is open to fiber majors only. It is possible to select a double major by fulfilling the core degree requirements in two departments. Typically a double major will require an additional year of study.
Undergraduate Academic Programs
DIVISION OF ACADEMIC AFFAIRS

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

UNDERGRADUATE CURRICULUM OVERVIEW

REQUIREMENTS FOR THE BACHELOR OF FINE ARTS (BFA)

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

REQUIREMENTS FOR THE BFA—ALL MAJORS

<table>
<thead>
<tr>
<th>Total Credits</th>
<th>Foundation Studio Requirements</th>
<th>Liberal Arts Core Requirements—Art History</th>
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<tbody>
<tr>
<td>24</td>
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<tr>
<td>15</td>
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<tr>
<td>27</td>
<td></td>
<td></td>
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<tr>
<td>60</td>
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</tbody>
</table>

126/132* Total Credits Required for the BFA

*If a liberal arts minor is selected, the total will be 132 credits.

See the sections that follow for course requirements for individual programs, including foundation, liberal arts, majors, minors, and concentrations.
MAJORS
Animation
Art History, Theory, and Criticism
Ceramics
Drawing
Environmental Design
Fiber
General Fine Arts
Graphic Design
Illustration
Interactive Design and Art
Interdisciplinary Sculpture
Painting
Photography
Printmaking
Video and Film Arts

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

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

HOW TO USE THE SECTIONS THAT FOLLOW
This overview of the MICA undergraduate curriculum is divided into sections that outline first the core requirements shared by all students (foundation core requirements and liberal arts core requirements), and then the specific requirements for undergraduate majors, liberal arts minors, and studio concentrations. Because courses offered by any undergraduate department may be used to fulfill a number of different requirements depending upon a student’s degree plan (for that department’s major, for example, or for majors, concentrations, or minors administered by other departments), all course descriptions are grouped together at the end of this chapter. The course list is organized alphabetically by department.
All MICA freshmen take the same core courses, offered by the Foundation Department. This rigorous program provides the foundation for all subsequent coursework at the College. Elements of Visual Thinking I and II and Electronic Media and Culture (EMAC) focus on the principles of design, aesthetics, media, color, and critical and creative thinking.

Every freshman student chooses one elective. Students who receive advanced placement credit may have space in their schedules for an additional elective. All freshman-year schedule changes must be approved by the foundation academic advisor.

Because the foundation year at the College is so crucial, each freshman is assigned to a year-long instructor for Elements of Visual Thinking I and II. This faculty member also serves as the student’s first point of contact relating to his or her academic career.

Throughout the fall semester, freshman students are asked to participate in events sponsored by the Office of Academic Advising, the Foundation Department, the Joseph Meyerhoff Center for Career Development, and each major department. This program is designed to help students with the process of declaring a major. Freshmen normally declare their majors in the spring semester before registering for classes for the fall of the sophomore year. Registration takes place in April. See page 226 for detail on declaring a major.
**FOUNDATION STUDIO CURRICULUM**

Freshmen typically complete 15–16.5 credits each semester. Taking more than 16.5 credits requires the approval of foundation co-chairs or the foundation academic advisor.

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
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<tr>
<td>FF 100</td>
<td>3</td>
<td>Elements of Visual Thinking I</td>
</tr>
<tr>
<td>FF 101</td>
<td>3</td>
<td>Sculptural Forms</td>
</tr>
<tr>
<td>FF 102</td>
<td>3</td>
<td>Elements of Visual Thinking II</td>
</tr>
<tr>
<td>FF 150</td>
<td>3</td>
<td>Painting I</td>
</tr>
<tr>
<td>FF 198</td>
<td>3</td>
<td>Drawing I</td>
</tr>
<tr>
<td>FF 199</td>
<td>3</td>
<td>Drawing II</td>
</tr>
<tr>
<td>FF 210</td>
<td>3</td>
<td>Electronic Media and Culture</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Foundation Studio Elective</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Total Foundation Studio Core Require</td>
</tr>
</tbody>
</table>

Requirements
The mission of the Art History Department is to educate all MICA student artists in the history and theory of art, to prepare BFA graduates who are familiar with a variety of approaches to the study of art, and to train and engage students in critical thinking. Through the study of art history, MICA students gain the tools with which to interpret contemporary and historical art intelligently, with attention to cultural context outside the classroom and beyond the college campus.

It is also the mission of the department to represent the discipline to the community. By encouraging art history faculty to participate in critiques, present lectures, and serve on panels and advisory committees, the department hopes not only to generate a broad-based understanding of and interest in the art history discipline, but also to provide its faculty with a collegial, supportive environment in which they are encouraged to be creative and active as professionals. The department motto, “unity in diversity,” reflects the desire for collegial harmony within heterogeneity and support for each individual’s unique voice and style.

All BFA students are required to take 15 credits (five courses) in art history. In the freshman year, students take the innovative course, Art Matters, followed by Modernism and After in their sophomore year, and three art history electives of their own choosing. The art history core curriculum enables students to develop critical thinking, research, and writing skills while creating their own in-depth art history curriculum. Art Matters sections are also linked to the foundation studio classes, Elements of Visual Thinking I and II, fostering an interdisciplinary environment beginning in the freshman year.

The department also offers programs of study for a major in art history, theory, and criticism, and for a minor in art history. MICA has long held the position that the quality
of our liberal arts program should equal that of our nationally recognized studio program, and while we have well-established academic exchange programs with nearby liberal arts colleges and comprehensive universities, MICA’s own expansive selection of courses and nationally renowned full-time faculty in the liberal arts mean that academically talented students never have to leave the MICA campus to pursue a rigorous and diverse program of academic coursework. In the Decker Library and Media Resources Collections. MICA has also invested in a range of resources to support research and study in art history.

The Decker Library has more than 82,000 volumes and 300 periodical subscriptions. Approximately 3,000 new titles are added each year. Access to more than 5,000 full-text journals is provided by databases such as Art Full Text, JSTOR, and Academic Search Premier. In addition, 17 other databases, including Grove Art Online, Credo Reference, and ARTstor, provide access to a wide variety of research material and images. The Decker Library catalog, databases, and other research materials can be accessed online through the MICA website.

The Media Resources Collection provides access to image-based resources supporting the MICA curriculum. The MRC has a collection of more than 215,000 slides, more than 35,000 digital images and 5,300 videos, DVDs, and CD-ROMs. Students are welcome to borrow material for classroom and individual study. Videos and DVDs may be checked out for two days.

THE MRC is developing a growing digital image collection and provides instruction and support for the ARTstor digital library, a subscription digital collection of more than 900,000 images and other digital image resources. Requests for curriculum-based materials, including digital images, are welcome. Our facilities include screening stations for students to view videos and DVDs, computer workstations for using digital images resources, and a slide-viewing station. More information and access to our catalogs can be found on the Library/MRC website at www.mica.edu/library/.

### ART HISTORY LIBERAL ARTS CORE REQUIREMENTS FOR THE BFA

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AH 100</td>
<td>3</td>
<td>Art Matters</td>
</tr>
<tr>
<td>AH 201</td>
<td>3</td>
<td>Modernism and After</td>
</tr>
<tr>
<td>AH</td>
<td>9</td>
<td>Art History Electives</td>
</tr>
</tbody>
</table>

**15 Total Art History Requirements**

### ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

See page 16 for a description of the major in art history, theory, and criticism, and page 49 for a description of the minor in art history.
The goal of the Language, Literature, and Culture (LLC) Department is to provide students with a serious, substantive, rigorous, and integrated program of study in the liberal arts. Coursework in the department has been carefully crafted to complement, deepen, and enrich the studio practice of each MICA student. The unique network of departmental requirements and electives affords students the opportunity to tailor their program of LLC study to meet their particular needs and interests. At the same time, this program of study guarantees all MICA students a firm and functional understanding of the important critical and intellectual traditions and practices necessary to the thoughtful and productive artist.

LLC LIBERAL ARTS CORE REQUIREMENTS FOR THE BFA

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA 101</td>
<td>3</td>
<td>Critical Inquiry</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Intellectual History Electives 1 and 2</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Math/Science Elective</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Theory Elective</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Literature Electives (3 credits at 300 or 400 level)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>General Academic Electives</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Total LLC Core Requirements</td>
</tr>
</tbody>
</table>
Critical Inquiry (LA 101)
This required foundation-year course, which is linked to foundation studio classes, introduces the process of critical inquiry and the vocabularies and practices of diverse analytical methodologies—psychoanalytic, Marxist, feminist, structuralist, deconstructive, post-colonial, reader-response, new historical, African American, cultural, and gay and lesbian criticism, among others. The course emphasizes critical thinking and writing skills and provides an opportunity for students to understand and refine their own critical identities and practices as these are employed to respond to and inform their own work and the work of others.

Intellectual History 1 and 2
A six-credit, two-course sequence taken in the sophomore year, this requirement may be fulfilled by selecting from a menu of designated, IH-suffixed courses representing a variety of humanities disciplines—literature, art history, history, philosophy, and sociology, among others. In order to satisfy this requirement, courses must bear the IH suffix (for example, HST 201-IH1 Ancient Cultures or L 260-IH2 History of Existentialism). No more than one art history (AH prefix) or literature (L prefix) IH-suffixed course may be taken to fulfill intellectual history requirements.

Intellectual history courses embrace the premise that primary texts in philosophy, literature, the arts, and science present a discourse that orients social and political actors, and thus a careful and systematic study of visual artifacts, literary, philosophical, and scientific texts will lead to an understanding of social history. The central perspective of these courses is that ideas do not exist in isolation from the people who create and use them in particular social and political contexts: ideas are the engines of history. IH-designated courses may be broad, general surveys, or more theme-focused investigations.

Math/Science
The three-credit math/science requirement, taken in the sophomore or junior year, may be met by any SCI-prefixed course. These courses include topical offerings, historical surveys, and practical classes involving field and lab work.

Theory
Building on the work students accomplish in Critical Inquiry and the courses fulfilling the intellectual history requirement, this three-credit, junior-level requirement adds depth and weight to the study of the theoretical concepts and assumptions embedded in contemporary views of visual and textual artifacts. Theory courses bear a TH suffix and are offered in a variety of disciplines including art history (AH) and literature (L). Theory courses explore such issues as the different ways philosophers and critics understand and describe aesthetic, cultural, and social products and phenomena, and the contexts of their production and consumption; the terms and stakes of the ongoing debate about the role of theory in the study of art and texts and the relationship of theory to meaning and significance in artistic productions; and the problem of reconciling the subjective response to objective theoretical analysis.
Literature and General Academic Electives

The 12 credits of electives (four courses) in the LLC core requirement fall into two categories: literature electives (two courses, six credits) and general academic electives (two courses, six credits). Literature elective I may be fulfilled by any L-prefixed course. Literature elective II may only be met by any literature course at the 300 or 400 level. General academic electives may be fulfilled by any academic course, drawn from any academic discipline and prefix, including art history (AH) and literature (L).

NOTE: Intellectual history (IH-suffixed courses) and theory (TH-suffixed courses) may be taken for elective credit, subject to the elective restrictions above. All LLC courses in all disciplines may be used only once on MICA degree plans. No single course may be applied to meet more than a single degree requirement.

ADDITIONAL PROGRAMS OF STUDY IN LLC

See page 50 for a description of LLC minors.
The essence of animation is to give life to images and objects. These moving images then "live" to communicate a culture's stories or to convey the fundamental rhythms and patterns of being. Animation draws from rich global and historical sources—from the masks and trappings of prehistoric ritual to the kinetic mechanisms and illustrations of the 19th century to the narrative formulas and pictorial techniques of 20th century filmmaking. Animation's sources retain their vitality even as the field expands to integrate new forms and concepts and adapts to new cultural conditions.

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

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

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

In addition, students are strongly encouraged to integrate diverse creative strategies and visual traditions, freely mixing emerging and well-established tools and exploring multiple distribution opportunities for their work.
## REQUIREMENTS FOR THE BFA WITH A MAJOR IN ANIMATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Core Electives</strong> (must be selected from the list of approved core electives—see department for current list)</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td><strong>Studio Electives</strong> (may be selected from any discipline if prerequisites are met)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>AH 366 3</strong> History of Animation</td>
</tr>
<tr>
<td><strong>Sophomore level:</strong></td>
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<td></td>
</tr>
<tr>
<td>AN 202</td>
<td>3</td>
<td>Introduction to 2D Animation</td>
</tr>
<tr>
<td>AN 203</td>
<td>3</td>
<td>Introduction to 3D Computer Animation</td>
</tr>
<tr>
<td>AN 280</td>
<td>3</td>
<td>Sophomore Seminar</td>
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<tr>
<td><strong>Junior level—complete one of the following:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AN 302</td>
<td>3</td>
<td>Animation II: 2D</td>
</tr>
<tr>
<td>AN 303</td>
<td>3</td>
<td>Computer Animation II: 3D</td>
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<tr>
<td></td>
<td><strong>3</strong></td>
<td><strong>Subtotal</strong></td>
</tr>
<tr>
<td>AN 320</td>
<td>1</td>
<td>Computer Animation Workshop I</td>
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<tr>
<td>AN 321</td>
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<td>Computer Animation Workshop II</td>
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<td>AN 322</td>
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<td>Computer Animation Workshop III</td>
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<td>AN 363</td>
<td>3</td>
<td>2D Character Animation</td>
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<tr>
<td>AN 380</td>
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<td>Junior Seminar</td>
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<td><strong>Senior level:</strong></td>
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<td>AN 450</td>
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<td>Animation Post-Production</td>
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<td>AN 498</td>
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<td>Senior Thesis I</td>
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<tr>
<td>AN 499</td>
<td>6</td>
<td>Senior Thesis II</td>
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<td></td>
<td><strong>60</strong></td>
<td><strong>Experimental Animation</strong> Subtotal</td>
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<td><strong>24</strong></td>
<td><strong>Foundation Studio Core Requirements</strong></td>
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<tr>
<td></td>
<td><strong>39/45</strong></td>
<td><strong>Liberal Arts Core Requirements</strong></td>
</tr>
<tr>
<td></td>
<td><strong>126/132</strong></td>
<td><strong>Total Credits for BFA</strong></td>
</tr>
</tbody>
</table>

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

## STUDIO CONCENTRATION IN ANIMATION

See page 52.
MICA offers both an undergraduate major in art history, theory, and criticism and a minor in art history. The major offers a unique opportunity to pursue a bachelor of fine arts (BFA) degree in art history within the context of one of the nation’s top colleges of art and design. Central to the work of the art historian is the study of the history of creativity. At MICA, a student majoring in art history is immersed in studio practice and is a member of a dynamic community of artists and designers. MICA’s offerings in art history are of a quality and expansiveness unmatched even by many top liberal arts colleges. MICA graduates with a particular interest in the field have gone on to graduate study and to successful careers in art history, museum studies, curatorial practice, and other related fields.

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

The breadth of art history course offerings at MICA, combined with the opportunity to study at other area institutions such as the Johns Hopkins University, allows art history students to pursue more in-depth areas of art history. In addition, MICA’s faculty has an unusual diversity of research specialties—publishing in such areas as Medieval art, photography, Japanese art and music, Greek and Roman art, Islamic art, folk art and folklore,
modern and contemporary art, and African American art. MICA has had a long commitment to developing a full-time art history faculty of distinguished scholar and teachers.

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

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

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

See requirements on next page
## REQUIREMENTS FOR THE BFA WITH A MAJOR IN ART HISTORY, THEORY, AND CRITICISM

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>AH 100</td>
<td>3</td>
<td>Art Matters (foundation requirement)</td>
</tr>
<tr>
<td>AH 201</td>
<td>3</td>
<td>Modernism and After (core requirement)</td>
</tr>
<tr>
<td>AH 202</td>
<td>3</td>
<td>Ancient through Gothic</td>
</tr>
<tr>
<td>AH 200</td>
<td>3</td>
<td>Renaissance through 1855</td>
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<tr>
<td>AH</td>
<td>3</td>
<td>Method or Criticism Course</td>
</tr>
<tr>
<td>AH</td>
<td>6</td>
<td>World Arts Electives (Asian, African, New World, Oceanic)</td>
</tr>
<tr>
<td>AH 18*</td>
<td></td>
<td>Art History Electives (at least 6 credits must be at the 400-level; recommended courses: Exhibition Development, internship, advanced independent study)</td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>Art History Subtotal for the Major</td>
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</tbody>
</table>

**Studio requirements beyond foundation:**

<table>
<thead>
<tr>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Level II Drawing (life or studio)</td>
</tr>
<tr>
<td>3</td>
<td>Photography Elective</td>
</tr>
<tr>
<td>3</td>
<td>3D Elective</td>
</tr>
<tr>
<td>3</td>
<td>Electronic Arts Elective</td>
</tr>
<tr>
<td>24</td>
<td>Open Electives (a studio concentration is recommended)</td>
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<tr>
<td>36</td>
<td>Studio Subtotal for the Major</td>
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<tr>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td>27/33*</td>
<td>LLC Core Requirements</td>
</tr>
<tr>
<td>126/132*</td>
<td>Total Credits for BFA</td>
</tr>
</tbody>
</table>

*If a minor in LLC is selected, the total will be 132 credits. Please note that the 9-credit core art history elective requirement is included in the 18 credits of art history electives for the major on this chart.

## ADDITIONAL PROGRAMS OF STUDY IN ART HISTORY

See page 9 for a description of liberal arts core requirements in art history and page 49 for a description of the minor in art history.
MICA’s Ceramics Department provides a highly individualized course of study within an atmosphere of strong community. It strives to foster the development of a student’s personal voice through engagement with the media as a point of departure towards experimentation and exploration. The ceramics curriculum supports the development of technical skills within a framework of innovation and interdisciplinary thinking. Students are involved with the traditions and contemporary trends in the ceramic medium and actively engaged in critical inquiry. Immersed in this rich intellectual environment, students understand themselves within the landscape of contemporary art and culture, and through the study and research of ceramics, they learn and explore its incredibly varied role in fine and applied arts, industry, and design. The development of confidence in one’s own ideas is stressed as the critical motive that drives the means and methods of making meaningful work. Students bring their strong personal convictions to class to learn from each other and the College’s resident and visiting artists.

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

In the junior year, ceramics majors join with the majors of the other departments in the sculptural studies area—fiber and interdisciplinary sculpture—to take Junior Seminar. The curriculum culminates with a capstone experience that combines a critically written senior thesis and artist’s statement, professional development, and the creation of a thesis body of work. The year-long Senior Independent (ranging from 6 to 12 credits for the year) grows out of a student’s own research and direction and culminates with their participation with seniors from the sculptural studies area to participate in the College-wide Commencement Exhibition.

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

REQUIREMENTS FOR THE BFA WITH A MAJOR IN CERAMICS

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR 3</td>
<td></td>
<td>Drawing Elective</td>
</tr>
<tr>
<td>6-12</td>
<td></td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
</tr>
<tr>
<td>IS 200</td>
<td>3</td>
<td>Introduction to Sculpture</td>
</tr>
<tr>
<td>FB 200</td>
<td>3</td>
<td>Introduction to Fiber</td>
</tr>
<tr>
<td>IS 202</td>
<td>3</td>
<td>Introduction to Wood</td>
</tr>
<tr>
<td>CE 200</td>
<td>3</td>
<td>Introduction to Ceramics</td>
</tr>
<tr>
<td>CE 360</td>
<td>3</td>
<td>Ceramic Studio</td>
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<tr>
<td>CE 460</td>
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<td>CE 461</td>
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<td>CE 9</td>
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<td>12</td>
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<td>3D Electives</td>
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<tr>
<td>IS 300</td>
<td>3</td>
<td>Junior Seminar</td>
</tr>
<tr>
<td>CE 400</td>
<td>3-6</td>
<td>Senior Ceramics Independent I</td>
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<tr>
<td>CE 401</td>
<td>3-6</td>
<td>Senior Ceramics Independent II</td>
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<td>60</td>
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<tr>
<td>42/48*</td>
<td></td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td>126/132*</td>
<td></td>
<td>Total Credits for BFA</td>
</tr>
</tbody>
</table>

*If a minor in art history or LLC is selected, the total will be 132 credits.
MICA is committed to achieving the highest level of drawing proficiency among its students. In this respect, the Drawing Department serves as both a foundation for all other departments and a resource for upper-level electives. It also offers a vigorous, in-depth program of study for those choosing a major in drawing. Learning to draw means learning to discern the qualities of visual forms and the spaces they occupy. To articulate these judgments, good eye/hand coordination must be carefully developed. The department believes that these skills and the creative possibilities explored through drawing are as important for those pursuing a career in the applied arts as they are for the fine artist.

The underlying strength of the drawing program is in the mid-level studio courses. All students, except for those majoring in photography, environmental design, and graphic design, are required to take a life drawing and a studio drawing course. It is strongly recommended that these courses be taken in the sophomore year, because the intellectual capacities in judgments about formal relationships that these courses develop are, in every sense of the word, a prerequisite to higher level work in one’s own major. In keeping with the department’s philosophy, these courses are woven around subjects that have played central roles in the traditions of western art: the nude, still life, interiors, landscapes, nature study, the portrait, composition, and others. In the upper-level studios, drawing courses are more varied and esoteric, encouraging personal expression and inviting visual experimentation and imaginative solutions.

The course of study for drawing majors is intentionally broad and open. In all, students have 14 electives, some of which are open to any studio department and others that are restricted to painting, printmaking, or drawing. Students are encouraged to develop and pursue their own vision. Drawing majors participate in the senior independent program shared by the painting, drawing, printmaking, and general fine arts departments.

See requirements on next page
### REQUIREMENTS FOR THE BFA WITH A MAJOR IN DRAWING

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR 220</td>
<td>3</td>
<td>Introduction to Drawing</td>
</tr>
<tr>
<td>DR 252</td>
<td>6</td>
<td>Life Drawing</td>
</tr>
<tr>
<td>DR 298</td>
<td>6</td>
<td>Studio Drawing</td>
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<tr>
<td>DR</td>
<td>6</td>
<td>Drawing Electives</td>
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<tr>
<td>PT</td>
<td>6</td>
<td>Painting Electives</td>
</tr>
<tr>
<td>PR</td>
<td>3</td>
<td>Printmaking Elective</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
</tr>
<tr>
<td>DR 320</td>
<td>3</td>
<td>Junior Independent Drawing</td>
</tr>
<tr>
<td>PD 455</td>
<td>3</td>
<td>Professional Practices for the Visual Artist</td>
</tr>
<tr>
<td>FA 498</td>
<td>6</td>
<td>Senior Thesis I</td>
</tr>
<tr>
<td>FA 499</td>
<td>6</td>
<td>Senior Thesis II</td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>Drawing Subtotal</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td></td>
<td>126/132*</td>
<td>Total Credits for BFA</td>
</tr>
</tbody>
</table>

*If a minor in art history or LLC is selected, the total will be 132 credits.
Can redesigning a water bottle help save our planet? How about a building that breathes, dinnerware for the blind, or a neighborhood rescued from urban blight? These are just a few of the questions our students and their projects have asked.

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

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

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

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

The curriculum begins with a series of introductory courses that provide students with core competencies and knowledge in the field. Students then select either an object design or spatial design track in order to focus their study on their primary area of interest. An expansive number of electives in either track allows each student to design a unique program of study in close consultation with the major advisor, choosing from MICA’s offerings in a wide variety of disciplines. Students may also deepen their study in a particular area of the field with coursework offered in engineering, ancient history, business, and other disciplines at The Johns Hopkins University and other area colleges and universities. Numerous hands-on, real-world, and professional development opportunities are available for environmental design majors.
Equipped with the technical and conceptual tools demanded by today’s professional design firms, MICA environmental design majors are well prepared to utilize their talents on a broad range of project types and sizes, and in a variety of settings. Many alumni pursue graduate study and practice in architecture, interior design, industrial design, and related fields.

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

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENV 200</td>
<td>3</td>
<td>Integrated 3D Design: Form, Order, and Concept</td>
</tr>
<tr>
<td>ENV 202</td>
<td>3</td>
<td>Systems of Projection</td>
</tr>
<tr>
<td>ENV 321</td>
<td>3</td>
<td>Architectural Visualization</td>
</tr>
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<td>ENV 410</td>
<td>6</td>
<td>Environmental Design Thesis</td>
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**Object design track:**

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<thead>
<tr>
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<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENV 266</td>
<td>3</td>
<td>Object Design II</td>
</tr>
<tr>
<td>ENV 366</td>
<td>3</td>
<td>Object Design III</td>
</tr>
<tr>
<td>ENV 386</td>
<td>3</td>
<td>Object Design IV</td>
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<tr>
<td></td>
<td>36</td>
<td>Studio Electives*</td>
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</table>

**OR**

**Spatial design track:**

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<thead>
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<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENV 267</td>
<td>3</td>
<td>Interior/Exterior: Space/Body/City</td>
</tr>
<tr>
<td>ENV 350</td>
<td>6</td>
<td>Architecture Design and Strategies</td>
</tr>
<tr>
<td>ENV 360</td>
<td>6</td>
<td>Architecture Design and Strategies II</td>
</tr>
<tr>
<td>ENV 428 or 477</td>
<td>3</td>
<td>Lighting Design Studio</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Studio Electives*</td>
</tr>
<tr>
<td></td>
<td>60</td>
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<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
</tbody>
</table>

**126/132* Total Credits for BFA**

*Studio electives may be selected from either ENV track, or from the offerings of any department if prerequisites are met.

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

**STUDIO CONCENTRATION IN ENVIRONMENTAL DESIGN**

See page 57.
The Fiber Department emphasizes appreciation and examination of textile structure, the expressive and physical characteristics of a pliable, flexible plane, and its uses. The inherent properties of fiber, its long and rich history as a medium for both fine and applied arts, and the technical developments in the medium serve as points of departure for experimentation and exploration by fiber majors.

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

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

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

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

The Fiber Arts Center is located on the second floor of Mount Royal Station. The facilities include studios, a large dyeing facility, and a seminar room. Some of the equipment available for students’ use includes industrial and household sewing machines, sergers, computerized embroidery machines, looms (seven eight-harness floor looms, 13 four-harness floor looms,
one AVL 16-harness production computer loom, and one tapestry loom), digital textile printers, knitting machines, pleating machines, a steam cabinet, a commercial open-burner stove with four units, stainless steel wash-out sinks, a darkroom with a 60-inch-wide light table for photoscreen work, washer and dryers, and carding machines for felting. Research is supported by a comprehensive departmental library.

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

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR</td>
<td>3</td>
<td>Drawing Elective</td>
</tr>
<tr>
<td></td>
<td>9-15</td>
<td>Studio Electives <em>(may be selected from any discipline if prerequisites are met)</em></td>
</tr>
<tr>
<td>CE 200</td>
<td>3</td>
<td>Introduction to Ceramics</td>
</tr>
<tr>
<td>IS 200</td>
<td>3</td>
<td>Introduction to Sculpture</td>
</tr>
<tr>
<td>IS 202</td>
<td>3</td>
<td>Introduction to Wood</td>
</tr>
<tr>
<td>FB 200</td>
<td>3</td>
<td>Introduction to Fiber</td>
</tr>
<tr>
<td>FB</td>
<td>3</td>
<td>Loom/Off-Loom</td>
</tr>
<tr>
<td>FB</td>
<td>9</td>
<td>Fiber Studio Electives</td>
</tr>
<tr>
<td>IS 300</td>
<td>3</td>
<td>Junior Seminar</td>
</tr>
<tr>
<td>FB 400</td>
<td>3-6</td>
<td>Senior Fiber Independent I</td>
</tr>
<tr>
<td>FB 401</td>
<td>3-6</td>
<td>Senior Fiber Independent II</td>
</tr>
<tr>
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<td>30</td>
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<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
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<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td></td>
<td>126/132*</td>
<td>Total Credits for BFA</td>
</tr>
</tbody>
</table>

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

**STUDIO CONCENTRATION IN EXPERIMENTAL FASHION**

See page 58.
GENERAL FINE ARTS

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Kevin Labadie
Barry Nemett
Jyung Mee Park
Phyllis Plattner

Nancy Roeder
Albert Sangiamo
Johlyne Smail Davis
Rex Stevens
Jose Villarrubia
Susan Waters-Eller
Howie Weiss

For the student artist who wishes to shape a personal major from courses offered by the whole range of MICA’s fine arts departments, the General Fine Arts (GFA) Department may be the ideal place to be. In this department, students develop their artistic talents and abilities by exploring various fine art disciplines, thereby making the fullest use of what the College has to offer. Because the prescribed degree plan is very open, students are expected to plan their courses very carefully so that they fulfill a personal direction that is interdisciplinary, theme centered, or of some other cross-media or multimedia construction. The special nature of this program is its flexibility and its interdisciplinary emphasis, in keeping with the most current ideas about the artificiality of the traditional boundaries between and among disciplines and media. Access to shared resources—facilities, faculty, and course offerings—is another benefit of the GFA major.

The requirements for the general fine arts major include core courses at the sophomore, junior, and senior levels, and open electives grouped into two categories. The first category includes seven courses (21 credits) taken in fine arts. The second category of electives is more open, permitting four electives (12 credits) from any studio department.

Many, and perhaps most, students in general fine arts choose to concentrate in certain areas or media that allow them best to fulfill a personal vision. Because the department supports the idea of personal vision and personal direction, no predetermined concentrations exist.

In the GFA major, students have the opportunity to combine knowledge and skills developed in a variety of courses to discover their own personal potential. It allows for collaboration between disciplines such as drawing and painting, or the combination of video, performance, and text. However, underlying these interdisciplinary opportunities is solid training in traditional skills.

See requirements on next page.
<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>GFA 220</td>
<td>3</td>
<td>Introduction to GFA</td>
<td></td>
</tr>
<tr>
<td>DR 252</td>
<td>3</td>
<td>Life Drawing</td>
<td></td>
</tr>
<tr>
<td>DR 298</td>
<td>3</td>
<td>Studio Drawing</td>
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</tr>
<tr>
<td>12</td>
<td></td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>Fine Art Electives (courses must be chosen from the following areas: drawing, painting, photography, printmaking, sculpture, ceramics, fiber, video, wood; up to 6 credits of graphic design may be selected with the chair's approval)</td>
<td></td>
</tr>
<tr>
<td>GFA 320</td>
<td>3</td>
<td>Junior Independent</td>
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<tr>
<td>PD 455</td>
<td>3</td>
<td>Professional Practices for the Visual Artist</td>
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<td>FA 498</td>
<td>6</td>
<td>Senior Thesis I</td>
<td></td>
</tr>
<tr>
<td>FA 499</td>
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<tr>
<td>24</td>
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</tr>
<tr>
<td>42/48*</td>
<td></td>
<td>Liberal Arts Core Requirements</td>
<td></td>
</tr>
<tr>
<td>126/132*</td>
<td></td>
<td>Total Credits for BFA</td>
<td></td>
</tr>
</tbody>
</table>

*If a minor in art history or LLC is selected, the total will be 132 credits.*
Graphic design is one of the most powerful art forms of our time. Design is commercial, social, public, and political. It shapes the meaning and impact of books, magazines, websites, CD covers, posters, advertisements, logos, film titles, and countless other media. Everywhere you look, designers are using words and images to penetrate people’s hearts and minds.

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

Graphic design is a stimulating career, and the discipline also offers skills that are relevant to fine artists. Contemporary art forms such as installations, photo/text work, and digital media often incorporate the written word, and the skills learned in our typography and basic graphic design courses often prove relevant for fine artists. Graphic design is an appropriate major for people who like to think conceptually on issues in popular culture.

In their courses, students work with images, objects, and materials to create flyers, ‘zines, t-shirts, websites, and other subcultural products, as well as design for books, cultural and product identity, and public education. Students who are drawn to graphic design enjoy keeping up with the beat of contemporary style, fashion, magazines, and creating functional objects and images rather than “pure” art.

The graphic design curriculum at MICA is built around a three-year sequence of core design courses. Students should declare a major in graphic design during the spring of the foundation year. The core courses begin in the sophomore year, when students are required to take two sets of paired courses in typography and graphic design. Juniors and seniors continue the core sequences and also have the opportunity to take advanced electives in graphic design and other studio subjects. The department encourages majors to take electives in the fine arts departments. Students who declare a graphic design major after the sophomore
year or change their major from another department may need an additional semester or two in order to complete the core requirements, especially since certain elements of the core sequence are offered in either the fall or spring semesters only. Consult with department chairs or advisers about transferring into the graphic design department after the sophomore year.

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

REQUIREMENTS FOR THE BFA WITH A MAJOR IN GRAPHIC DESIGN

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
</tr>
</tbody>
</table>

Sophomore year:
- GD 200 3 Graphic Design I
- GD 201 3 Typography I
- GD 220 3 Graphic Design II
- GD 221 3 Typography II
- GD 330 3 PhotoImaging

Junior year:
- GD 300 3 Graphic Design III
- GD 301 3 Flexible Design Studio
- GD 320 3 Graphic Design IV
- GD 321 3 Typography III

Senior year:
- GD 400 3 Advanced Design I
- GD 402 3 Senior Seminar
- GD 420 3 Advanced Design II
- 60 Graphic Design Subtotal
- 24 Foundation Studio Core Requirements
- 42/48* Liberal Arts Core Requirements
- 126/132* Total Credits for BFA

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

STUDIO CONCENTRATION IN GRAPHIC DESIGN

See page 60.
Illustration is a major not defined by a specific medium. Today, it encompasses traditional media and digital technology, often combining both. In all its forms, illustration is a powerful and influential medium. Through the use of narratives, symbols, patterns, metaphors, and personal vision, illustration expands the impact of objects in contemporary culture.

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

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

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

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

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

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

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

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

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

See requirements on next page.
## REQUIREMENTS FOR THE BFA WITH A MAJOR IN ILLUSTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR 252/298</td>
<td>3</td>
<td>Life Drawing or Studio Drawing</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Sophomore year:**

| IL 200 | 3 | Illustration I |
| IL 201 | 3 | Illustration II |
| IL 202/230 | 3 | Visual Journalism or Narrative Illustration |
| IL 200 level | 6 | Illustration Electives* |

**Junior year:**

| IL 340 | 3 | Illustration Concepts I |
| IL 341/390 | 3 | Illustration Concepts II |
| IL 300 level | 6 | Illustration Electives** |

**Senior year:**

| IL 400 | 6 | Senior Thesis and Seminar I |
| IL 401 | 6 | Senior Thesis and Seminar II |

**60 Illustration Subtotal**

| 24 | Foundation Studio Core Requirements |
| 42/48** | Liberal Arts Core Requirements |

**126/132*** Total Credits for BFA

*200-level illustration electives for 2009–2010 include: Advanced Photoshop Techniques; Collage; Digital Illustration; Hand Letters; Media Kitchen: Wet; Media Kitchen: Dry; Narrative Illustration; Studio Remix and Visual Journalism.

**300-level illustration electives for 2009–2010 include: Character Development; Conversations on Illustration; Eros; Fantasy Art; Lifestyle: Body and Behavior; Propaganda; Sequential Art; Illustrated Book; Illustrating the Edible; and The Lab. Any illustration elective may also be taken as a general studio elective. Students from other majors are encouraged to take illustration electives, but should check with their advisors to determine how these classes will fit in their degree plan.

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

## STUDIO CONCENTRATION IN ILLUSTRATION

See page 61.
The major in interaction design and art (IxDA) prepares students for careers in the field of interaction design or as fine artists who use interactive media to create unique expressive experiences and objects. Interactive media integrates art, technology, and design into a creative practice with cultural immediacy and relevance in a global environment. Interaction designers create opportunities, situations, and contexts that allow us to communicate better and live our lives meaningfully in a world of man-made artifacts. We engage in mobile computing and social networking daily. We use the products of interaction design for communication, travel, and entertainment. We encounter human/computer interactions at the bank, in the kitchen, and in the car. Interaction design facilitates human experience to reveal our best qualities and enrich our lives. MICA’s Interaction Design and Art Department fosters skill sets essential for the practice of interaction design: the ability to listen empathically, and the mastery of and responsiveness to new technologies.

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

In the sophomore year, students are introduced to a broad array of tools, concepts, ideas, and technologies that form the fundamentals of interaction design, applicable to both artist and designer. IxDA majors explore their interests through avenues for creative expression including: web design, two-dimensional screen-based design, mobile technologies, social networking, and physical computing—working with microcontrollers and sensors your work can be integrated with an installation or embedded in a three dimensional form. The sophomore year offers the opportunity to follow your curiosity and create compelling work with these technologies and spaces, learning the basic principles and design methodologies of interaction design.
In the junior year, students begin to shape a career path, utilizing many electives to augment the core curriculum. They learn advanced concepts about interaction design; interface design and user experience design; begin to explore the relationship between cultures, ethnography, and psychology to design research; and learn the importance of understanding audience, information architecture, and content management. The junior year is a time to refine vision, goals, and career objectives. Department faculty work closely with students in the department and facilitate collaborations with students at other schools. Internships are encouraged, to explore career interests in a real-world setting.

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

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

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

See requirements on next page.
### REQUIREMENTS FOR THE BFA WITH A MAJOR IN INTERACTION DESIGN AND ART

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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<tr>
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<tr>
<td><strong>Sophomore level:</strong></td>
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<tr>
<td>IDA 200</td>
<td>3</td>
<td>Interaction Design and Art I</td>
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<tr>
<td>VID 202</td>
<td>3</td>
<td>Sound I</td>
</tr>
<tr>
<td>IDA 244</td>
<td>3</td>
<td>Interactive Scripting</td>
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<tr>
<td>IDA 252 or 258</td>
<td>3</td>
<td>Interaction Design and Art II</td>
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<td>IDA 277</td>
<td>3</td>
<td>Electronics for Art and Design</td>
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<td>IDA 280</td>
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<td>Sophomore Seminar</td>
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<td><strong>Junior level:</strong></td>
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<td>IDA 336</td>
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<td>Interface Design and User Experience</td>
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<td>IDA 348</td>
<td>3</td>
<td>Interactive Spaces</td>
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<td>IDA 351</td>
<td>3</td>
<td>Interaction Design and Art III</td>
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<td>IDA 380</td>
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<td>Junior Seminar</td>
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<td><strong>Senior level:</strong></td>
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<tr>
<td>IDA 498 and 499</td>
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<tr>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
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<tr>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
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<tr>
<td>126/132*</td>
<td>Total Credits for BFA</td>
<td></td>
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</tbody>
</table>

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

### STUDIO CONCENTRATION IN INTERACTION DESIGN AND ART

See page 62.
INTERDISCIPLINARY SCULPTURE

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Sarah Doherty
Nicole Fall
Neil Feather
Ryan Hoover
Eve Andrée Laramée
Ben Lock
Benjamin Luzzatto
Kenneth Martin

Ledelle Moe
Ivy Parsons
Jann Rosen-Queralt
Molly Ross
Jeffrey Spaulding
Tylden Streett
Genna Watson
Christopher Whittley

Sculpture is contemporary art’s meta-medium, where artists cross boundaries, invent hybrid processes, and explore innovative content in the areas of object-making, installation, performance, site-work, time-based art, and digital forms. Students of interdisciplinary sculpture develop the conceptual content of their work concurrently with practical, hands-on knowledge of materials and fabrication techniques, enabling them to produce work relevant to their personal vision.

Classes offered within the department combine theory and practice and encourage students to develop transdisciplinary, multimedia approaches to their work and invent collaborations with new audiences and communities. Through this innovative curriculum, students are exposed to a broad range of creative possibilities within the material, spatial, and non-static arts and develop a range of conceptual skills and strategies that allow them to realize content in inventive ways. Students explore both experimental and established approaches to art making.

Courses within the department allow students to build a solid base of constructive and technical skills by working in such areas as wood, metal fabrication, mold-making, casting, assembling, laser cutting, 3D printing, rapid-prototyping, welding, carving, and construction. Students are encouraged to further explore content in video installation, performance, time-based art, photo-sculpture hybrids, 3D computing, and other newer genres, and are challenged to use these skills to make work that is relevant in our complex, diverse, and ever-changing global culture.

Our accomplished faculty provides the theoretical and historical framework to assist majors in developing a sophisticated critical/self-analytical awareness of their practice, and its place within the larger culture. Interdisciplinary sculpture students are encouraged to develop technical mastery, conceptual sophistication, and an understanding of newer and emerging genres; to explore contemporary issues, ideas, and technologies; and to create a practice that recognizes the past while envisioning the future.

The expansive studio facilities for sculpture at MICA are housed in the recently renovated Mount Royal Station, a converted B&O Railroad passenger station that also houses the College’s graduate sculpture program, the Rinehart School of Sculpture. New classrooms, a renovated metal shop with upgraded ventilation, and a new glass kiln add to the already well-equipped facilities, which include up-to-date computers and software and dedicated areas for work in plaster, wood, and a metal foundry.
REQUIREMENTS FOR THE BFA WITH A MAJOR IN INTERDISCIPLINARY SCULPTURE

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>DR 3</td>
<td>3</td>
<td>Drawing Elective</td>
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<td>15</td>
<td>Studio Electives (may be selected from any discipline if prerequisites are met)</td>
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<tr>
<td>IS 200</td>
<td>3</td>
<td>Introduction to Sculpture</td>
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Complete three of the following:

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<tr>
<th>Course #</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AN 203</td>
<td>3</td>
<td>Introduction to 3D Computer Animation</td>
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<tr>
<td>CE 200</td>
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<td>Introduction to Ceramics</td>
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<td>FB 200</td>
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<td>Introduction to Fiber</td>
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<td>IS 202</td>
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<td>Introduction to Wood</td>
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<td>IS 266</td>
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<td>Introduction to Newer Genres</td>
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<td>IS 272</td>
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<td>Introduction to Figure Sculpture</td>
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<tr>
<td>VID 200</td>
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<td>Video I</td>
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9 Subtotal

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<tr>
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<td>Junior Seminar</td>
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<td>IS 400</td>
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<td>Senior Independent I</td>
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60 Interdisciplinary Sculpture Subtotal

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<tr>
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<th>Course Title</th>
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<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
</tbody>
</table>

126/132 Total Credits for BFA

*If a minor in art history or LLC is selected, the total will be 132 credits.
The Painting Department is distinguished by both tradition and rebellion. The program celebrates the development of strong painting and drawing skills, an exploration of old and new forms (representational and abstract, 2D, and 3D), and an appreciation of independent, personal expression and risk taking. The student is introduced to a wide range of both traditional painting conventions and more contemporary methods and forms.

The department's curriculum is generous, varied, and attuned to the individual needs of its majors. Painting electives represent a wide array of artistic experiences ranging from figure and landscape painting options to courses that address subjects such as the poetics of materials, personal narrative, visual music, collaboration, performance, and installation art. Additionally, the department encourages students to explore other disciplines through an expansive number of studio electives. The number of painting and studio electives built into the degree plan exceeds the number of electives offered by any other department, thereby allowing painting majors great freedom in their course offerings. Non-painting majors also will find a variety of courses that aid in their pursuit of personal expression.

Interaction with our many accomplished faculty and visiting artists and critics through individual and group critiques is an important aspect of our program and creates a sense of community, high energy, and professionalism. Poets, writers, and filmmakers visit critiques and give their special perspectives.

The sophomore painting program (not a required program) provides the first planned opportunity for independently determined painting explorations. It also offers a "home base" for the sophomore painting major. One junior independent painting class is required for painting majors, although many students opt to take this course both semesters of their junior year. This program establishes the tone of personal research and experimentation that leads directly to the year-long senior thesis. Painting majors participate in the senior
independent with majors in drawing, printmaking, and general fine arts. During their junior and senior years some qualified students work in loft-style independent studio spaces assigned by the department on a competitive basis.

### REQUIREMENTS FOR THE BFA WITH A MAJOR IN PAINTING

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>DR 252</td>
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<td>Life Drawing</td>
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<td>DR 298</td>
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<td>Studio Drawing</td>
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<td></td>
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<td>Printmaking or Digital Elective</td>
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<td>PT 200</td>
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<td>Painting II</td>
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<tr>
<td>PT</td>
<td>3</td>
<td>Abstract Painting</td>
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<td>PT 350</td>
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<td>Junior Independent Painting</td>
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<td>PD 455</td>
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<td>Professional Practices for the Visual Artist</td>
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<td>FA 498</td>
<td>6</td>
<td>Senior Thesis</td>
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<td>FA 499</td>
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<td>Senior Thesis II</td>
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<td></td>
<td>60</td>
<td><strong>Painting Subtotal</strong></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
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<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td></td>
<td><em><em>126/132</em> Total Credits for BFA</em>*</td>
<td></td>
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</tbody>
</table>

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

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George Maris, Administrative Assistant
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Photography Manager: Jonathan Trundle
Assistant: John Morris

Faculty

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

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

Emeritus:
Jack Wilgus

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

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

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

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

In Junior Seminar, students research and pursue a personal body of photographic work. This course prepares the student for Senior Thesis. For the thesis, students write a thesis proposal that forms the basis for a sustained body of work. The culmination of the senior year is a college-wide exhibition of work by the graduating students.
Each spring, seniors also compete for the Meyer Photography Traveling Scholarship. This award gives a senior photography major the opportunity to travel in the United States or abroad for a photographic project. A new scholarship award for a rising junior is now available through a generous gift from the Leonard Greif family. Another special scholarship, from Greg Lhotsky ’86, supports a returning photography major.

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

### REQUIREMENTS FOR THE BFA WITH A MAJOR IN PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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<tr>
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<tr>
<td>AH 332</td>
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<td>History of Photography</td>
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<td>PH 232</td>
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<td>Basic Photography</td>
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<td>Digital Photography I</td>
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<td>Contemporary Issues and Practices in Photography</td>
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<td>Photography Internship</td>
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</tr>
<tr>
<td></td>
<td>63</td>
<td>Photography Subtotal</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td></td>
<td>42/48*</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td></td>
<td>126/132*</td>
<td>Total Credits for BFA</td>
</tr>
</tbody>
</table>

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

### STUDIO CONCENTRATION IN PHOTOGRAPHY

See page 63.

### STUDIO CONCENTRATION IN BOOK ARTS

See page 53.
The Printmaking Department offers a broad range of studio experiences in the four major printmaking disciplines: relief, intaglio, lithography, and screenprinting. The department’s approach to these disciplines is fine arts-based and allows each student to realize a personal vision. Printmaking courses are particularly suited for students who are interested in fusing imagery into their work that reflects concepts of their own cultural and personal identity. The department provides a wide exposure to traditional and contemporary techniques, offers courses in computer-assisted printmaking and book arts, and encourages other interdisciplinary combinations of printmaking with other media or installations. After a thorough exploration of the various print media through sophomore coursework, printmaking majors further develop personal content through independent experimentation with advanced printmaking processes and explore alternate media and disciplines through elective options. While two courses must be in photography, painting, or drawing, a generous number of printmaking electives and open studio electives permits adapting the major to fit individual interests and talents. Print media can be combined with other forms or follow interdisciplinary directions such as book concepts, photo or computer printmaking, collagraph, and monoprinting. The printmaking major’s curriculum culminates with a special, year-long, 6- to 12-credit senior thesis that allows students to develop a personal direction through both a written thesis statement and a sustained body of work.

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

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

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR 252 or</td>
<td>3</td>
<td>Life Drawing</td>
</tr>
<tr>
<td>DR 298</td>
<td>3</td>
<td>Studio Drawing</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Studio Electives <em>(may be selected from any discipline if prerequisites are met)</em></td>
</tr>
</tbody>
</table>

Complete one of the following:
- PR 232 or Basic Photography
- PT Painting elective
- DR Drawing elective

| 3 | Subtotal |

### Freshman and Sophomore Years—**complete courses in this sequence:**
- PR 100 3 Foundation: Print Media
- PR 213 3 Studio Survey of Printmaking: Intaglio/Relief

### Sophomore and Junior Years—**complete courses in this sequence:**
- PR 214 3 Intaglio Printmaking
- PR 217 3 Lithography/ Monoprinting: Studio Survey
- PR 216 3 Lithography
- PR 226 3 Studio Survey of Color Printing with Collograph
- PR 218 3 Screenprinting
- PR 376 3 Junior Printmaking Seminar
- PR 371 3 Post Studio: Print in the Public Realm

### Senior Year:
- FA 498 6 Senior Thesis I
- FA 499 6 Senior Thesis II

| 60 | Printmaking Subtotal |
| 24 | Foundation Studio Core Requirements |
| 42/48* | Liberal Arts Core Requirements |
| 126/132* | Total Credits for BFA |

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

## STUDIO CONCENTRATION IN BOOK ARTS

See page 53.

## STUDIO CONCENTRATION IN PRINTMAKING

See page 64.
MICA’s video and film arts majors flourish by living in a vibrant art-school community where they have the opportunity to explore installation, documentary, narrative, or experimental genres.

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

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

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

In the spring semester of their third year, students take Junior Seminar, which emphasizes professional development and artistic voice. In this course students create a professional résumé, develop a website, and assemble a DVD sample reel. Students also apply for grants, exhibitions, festivals, scholarships, and summer internships. The department hosts a number of working professionals to meet with the class and discuss possible professional and artistic applications. This allows the students insight into a range of career possibilities. Guest speakers have included: gallery artists, TV professionals, and feature film directors. This course also provides a lead-up to the senior year, where students are expected to execute a two-semester-long thesis project. During the senior year, students clearly...
articulate their project ideas and concepts through a series of written assignments. While in a research-and-development phase, seniors give presentations on an artist they find important and moving. We push them to contribute something fresh, unique, and inventive.

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

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

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

See requirements on next page.
REQUIREMENTS FOR THE BFA WITH A MAJOR IN VIDEO AND FILM ARTS

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Studio Electives</strong> <em>(may be selected from any discipline if prerequisites are met)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

**Freshman—fall or spring:**
- VID 200 3 Video I

**Sophomore—fall:**
- VID 210 3 Film I
- VID 300 3 Video II

**Sophomore—spring:**
- VID 202 3 Sound I
- VID 285 3 Lighting
- 3 Video Elective*

**Junior—fall:**
- VID 317 3 Documentary Production
- VID 307 3 Video Art
- L 322 3 Screenwriting *(fulfills a LLC requirement)*

**Junior—spring:**
- VID 337 3 Narrative Production
- VID 380 3 Junior Video Seminar
- 3 Video Elective*

**Junior—summer:**
- INT 402 3 Summer Internship

**Senior—fall:**
- VID 498 3 Senior Thesis I
- 3 Video Elective*

**Senior—spring:**
- VID 499 3 Senior Thesis II
- 3 Video Elective*
- 63 Video Subtotal *(includes L 322, which fulfills a LLC requirement)*
- 24 Foundation Studio Core Requirements
- 39/45* Additional Liberal Arts Core Requirements
- 126/132* Total Credits for BFA

*Video and film arts electives for 2009–2010 include: Cinematography, Experimental Film and Video, Projected Light, Editing Strategies, Film II, Sound II: Soundtrack, Special Effect, Action Media. If a minor in art history or LLC is selected, the total will be 132 credits.

**STUDIO CONCENTRATION IN VIDEO AND FILM ARTS**

See page 65.
A liberal arts minor may be added to any major. To declare a minor, students should contact the minor coordinator of the appropriate department, who will meet with them to discuss their interests and assign them an advisor. All liberal arts minors require a total of 48 credits in liberal arts courses.

Minors are intended to give interested students the opportunity to study an area of the liberal arts in more depth than is possible within BFA degree plans. The minor requires two courses more than the liberal arts core requirements (LLC minors also require a thesis). The minor advisor helps students plan a course of study that concentrates their elective selections in the area of their interest and in that way gain additional depth of learning. Sometimes this means taking courses through the Baltimore Academic Exchange Program (for example, at Johns Hopkins, the University of Baltimore, or elsewhere). The Office of Enrollment Services keeps information on participating colleges and universities. Transfer credits for the minor are, however, restricted, so students should see their minor advisor before taking courses at other colleges. Often students pursuing a liberal arts minor work independently with an instructor in the area of their interest.

### OVERVIEW OF REQUIREMENTS FOR A BFA WITH A MINOR IN LIBERAL ARTS

<table>
<thead>
<tr>
<th>Total Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Foundation Studio Core Requirements</td>
</tr>
<tr>
<td>42</td>
<td>Liberal Arts Core Requirements</td>
</tr>
<tr>
<td>60</td>
<td>Major Degree Requirements</td>
</tr>
<tr>
<td>6</td>
<td>Additional Liberal Arts Courses Required for Minor</td>
</tr>
<tr>
<td><strong>132</strong></td>
<td>Total Credits Required for a BFA Degree and a Minor in Liberal Arts</td>
</tr>
</tbody>
</table>
Students who major in a studio discipline and minor in art history complete 9 credits in the department beyond the 15-credit core requirement in art history (two required courses—Art Matters and Modernism and After—and three art history electives). Students minoring in art history use one of the academic electives required for the LLC core requirement and 6 additional credits in art history. The 18 credits of art history electives for the minor are selected in close consultation with the minor advisor to provide a course of study that concentrates coursework in the student’s area of interest in order to provide additional depth of learning. A minor in art history can be designed to address a specific area of interest—from Asian art to contemporary critical theory—or to complement work in the studio major or concentration.

**REQUIREMENTS FOR THE BFA WITH A MINOR IN ART HISTORY**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AH 100</td>
<td>3</td>
<td>Art Matters <em>(foundation requirement)</em></td>
</tr>
<tr>
<td>AH 201</td>
<td>3</td>
<td>Modernism and After <em>(art history core requirement)</em></td>
</tr>
<tr>
<td>AH</td>
<td>18</td>
<td>Art History Electives <em>(includes the 9-credit art history elective core requirement, 3 of the 6 credits to fulfill the LLC academic elective requirement, and 6 additional credits in art history beyond those required for the BFA)</em></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Total Art History Credits for the Minor and Core Requirements</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Requirements</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Additional LLC Core Requirements</td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>Required Credits in the Major</td>
</tr>
<tr>
<td></td>
<td>132</td>
<td>Total Credits for the BFA with a Minor in Art History</td>
</tr>
</tbody>
</table>
There are five fields of study in the minors program of the Language, Literature, and Culture Department: literary studies, creative writing, gender studies, culture and politics, and critical theory. Students minoring in language, literature, and culture must elect one of these fields and then meet the following requirements:

1. Secure an appropriate LLC departmental faculty member as a minor advisor.

2. In consultation with the minor advisor, successfully complete 18 credits of study in the minor field. Minor field courses are those courses identified by the LLC department as satisfying the minor requirements for each of the five minor fields listed above. Each field has specific courses approved for minor study in that field.

3. Successfully complete an approved thesis in the minor field under the direction of the minor advisor.

### REQUIREMENTS FOR THE BFA WITH A MINOR IN AN LLC FIELD

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA 101</td>
<td>3</td>
<td>Critical Inquiry <em>(foundation requirement)</em></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Minor Field Courses <em>(selected from courses which also fulfill the Literature Elective I and II and General Academic Elective I LLC core requirements)</em></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Additional Minor Field Courses</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Total LLC Minor Field Courses</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Foundation Studio Requirements</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Additional LLC Core Requirements</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Art History Core Requirements</td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>Required Credits in the Major</td>
</tr>
<tr>
<td></td>
<td>132</td>
<td>Total Credits for the BFA with a Minor in an LLC Field</td>
</tr>
</tbody>
</table>
ADDITIONAL PROVISIONS OF THE LANGUAGE, LITERATURE, AND CULTURE MINOR

1. Students must register for an LLC minor with LLC minors coordinator Jennifer Wallace, Bunting 439 (jwallace@mica.edu) no later than the end of the registration period of the spring semester of the foundation year.

2. Transfer students must declare their intention to pursue an LLC minor (contact Jennifer Wallace) within the first four weeks of their first semester in attendance at MICA. Admission to the LLC minors program for transfers is granted on a case-by-case basis.

3. Courses eligible for the satisfaction of minor field requirements must bear the designation as such, assigned by the department. No substitutions permitted.

4. Registration for any course to be used to fulfill minor requirements must have the prior approval of the minor advisor.

5. The minor advisor must approve the satisfaction of all minor requirements before the minor is awarded. This includes successful completion of the minor thesis.

6. Every student pursuing an LLC minor must meet with her/his minor advisor at least once a semester.

Coursework for the minor must be completed no later than the end of the penultimate semester in attendance at MICA. Normally this would be the first semester of the senior year. The minor thesis requirement must be completed by the end of the final semester in attendance, normally the second semester of the senior year.
ANIMATION CONCENTRATION

Laurence Arcadias, Coordinator
larcadias@mica.edu
410-225-2495
Office: Brown 203

This concentration has two paths: traditional narrative 2D and stop-motion or 3D animation. Both concentrations require 18 studio credits for completion, and both require Basic Computer, Introduction to 3D Computer, Computer Animation, and the Electronic Media Seminar.

Students are freely encouraged to take any or all of the recommended animation or studio electives they choose, provided they can work them into their primary degree plan within their major. The elective limitations apply to the concentration requirements only. Choices are limited to a certain number of courses within a given area to assure that students are exposed to a variety of experiences within their concentration.

REQUIREMENTS FOR THE ANIMATION CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AN 202</td>
<td>3</td>
<td>Introduction to 2D Computer Animation</td>
</tr>
<tr>
<td>AN 203</td>
<td>3</td>
<td>Introduction to 3D Computer Animation</td>
</tr>
<tr>
<td>AN 302 or 303</td>
<td>3</td>
<td>2D Animation II or 3D Animation II</td>
</tr>
<tr>
<td>FF 210</td>
<td>3</td>
<td>Electronic Media and Culture (foundation core requirement)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Animation Electives*</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Concentration Total</td>
</tr>
</tbody>
</table>

*Animation electives include:
AN 225  Stop-Motion Animation
AN 334  Virtual to Real
AN 363/364 Character Animation
IDA 200  Interactive Media I
VID 200  Video I
VID 202  Sound I
BOOK ARTS CONCENTRATION

Gail Deery, Coordinator for Printmaking
gdeery@mica.edu
410-225-2318
Office: Dolphin 214

Laurie Snyder, Coordinator for Photography
lsnyder@mica.edu
410-225-2206
Office: Main 011

Whitney Sherman, Coordinator for Illustration
wsherman@mica.edu
410-669-3177
Office: Fox 316B

Brockett Horne, Coordinator for Graphic Design
bhorne@mica.edu
410-225-2382
Office: Brown 310

The book arts concentration, open to majors in graphic design, illustration, photography, and printmaking, offers an opportunity to study theory, concept and craft pertaining to the book arts. Book arts at MICA is an interdisciplinary framework, and the concentration recognizes students majoring in the departments listed above who have completed a total of 15 credits as prescribed by the concentration guidelines below. Students wishing to declare the concentration should do so in their sophomore year and work with their MICA advisor on planning course selections. Printmaking majors who are book arts concentrators are asked to participate in extracurricular department activities, including exhibitions and visiting artist lectures.

See requirements on next page.
# REQUIREMENTS FOR THE BOOK ARTS CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose two or more in the freshman or sophomore year:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GD 201</td>
<td></td>
<td>Typography I (commended for all book arts concentrators)</td>
</tr>
<tr>
<td>GD 221</td>
<td></td>
<td>Typography II</td>
</tr>
<tr>
<td>IL 202</td>
<td></td>
<td>Visual Journalism</td>
</tr>
<tr>
<td>IL 230</td>
<td></td>
<td>Narrative Illustration</td>
</tr>
<tr>
<td>PH 362</td>
<td></td>
<td>Digital Photography</td>
</tr>
<tr>
<td>PR 294</td>
<td></td>
<td>Papermaking and Book Structure (no pre-requisite)</td>
</tr>
<tr>
<td>PR 340</td>
<td></td>
<td>History of Paper Structure</td>
</tr>
<tr>
<td>6</td>
<td>Subtotal</td>
<td></td>
</tr>
</tbody>
</table>

| Choose one or more in the junior and senior years: | |
| GD 336   |         | Experimental Typography (recommended for GD majors; open to all) |
| IL 356   |         | The Illustrated Book (recommended for IL majors) |
| IL 372   |         | Sequential Art (recommended for IL majors) |
| PH 354   |         | Photographic Book (recommended for PH majors) |
| PR 248   |         | Dolphin Press: Letterpress |
| PR 244   |         | Dolphin Press: Zine |
| PR 354   |         | Artist's Book (recommended for all B.A. concentrators) |
| 3        | Subtotal|              |

**Elective Studio Courses**—choose one or more:

| GD 312   |         | Publication Design |
| IL 254   |         | Handletters |
| IL 372   |         | Sequential Art |
| PH 362   |         | Digital Photography |
| PR 100   |         | Foundation Printmaking |
| PR 222   |         | The Illustrative Print |
| PR 242   |         | Dolphin Press: Relief and Broadside |
| PR 324   |         | Repetition/Constructed Print |
| PR 332   |         | Photo Printmaking and Image |
| PR 400V  |         | Archaeology of Bookbinding and Paper |
| 3        | Subtotal|              |

**Academic Elective**—choose one:

| AH 326   |         | History of Prints |
| AH 343   |         | History of Graphic Design |
| AH 430   |         | Making Medieval Books |
| L 307-TH | 3       | The Nature of the Book |
| L 326    |         | Intermediate Poetry Workshop |
| 3        | Subtotal|              |

**Concentration Total**

15
The curatorial studies concentration is offered as a result of a growing interest and stated need for a professional development opportunity that expands students' experiences, research, and knowledge in the field of museum and curatorial practice. The concentration is intentionally interdisciplinary in its structure, choices, and experiences, and it is open to students in all majors. Required courses include the Exhibition Development Seminar and an internship in an appropriate field. Elective courses may be drawn from a wide range of relevant courses offered in the undergraduate degree program, Division of Continuing Studies, and by area colleges participating in MICA's academic exchange program.

See requirements on next page.
**REQUIREMENTS FOR THE CURATORIAL STUDIES CONCENTRATION**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required courses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AH 405</td>
<td>3</td>
<td>Exhibition Development Seminar, Part I</td>
</tr>
<tr>
<td>INT 405</td>
<td>3</td>
<td>Exhibition Development Seminar, Part II</td>
</tr>
<tr>
<td>INT 402</td>
<td>3</td>
<td>Internship** (an appropriate internship in a museum, gallery, community arts, or other setting; requires approval of the Joseph Meyerhoff Center for Career Development, department chair, and concentration coordinator)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Subtotal 9</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Elective courses from the MICA Degree Program—choose three from the following:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AH 346</td>
<td></td>
<td>History of Material Culture (Industrial Revolution to the Mid-19th Century)</td>
</tr>
<tr>
<td>AH 347</td>
<td></td>
<td>History of Material Culture (20th Century)</td>
</tr>
<tr>
<td>AH 475</td>
<td></td>
<td>The World on Show</td>
</tr>
<tr>
<td>ED 5200</td>
<td></td>
<td>Art and Human Development*</td>
</tr>
<tr>
<td>ED 5305</td>
<td></td>
<td>Critical Response to Art*</td>
</tr>
<tr>
<td>ENV 314</td>
<td></td>
<td>Historical Preservation and Restoration</td>
</tr>
<tr>
<td>ENV 337</td>
<td></td>
<td>The Historic Ship</td>
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<tr>
<td>ENV 428</td>
<td></td>
<td>Lighting: Concept and Application</td>
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<tr>
<td>FB 438/439</td>
<td></td>
<td>Multi-Media Event</td>
</tr>
<tr>
<td>GD 323</td>
<td></td>
<td>MICA/JHU Design Coalition</td>
</tr>
<tr>
<td>IM 350</td>
<td></td>
<td>Museums, Screens, and Kiosks</td>
</tr>
<tr>
<td>IM 357</td>
<td></td>
<td>Interactive Exhibition Design*</td>
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<tr>
<td>L 354</td>
<td></td>
<td>Contemporary Critical Studies</td>
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<tr>
<td>PD 455</td>
<td></td>
<td>Professional Development for Visual Artists</td>
</tr>
<tr>
<td>AH/PT 343</td>
<td></td>
<td>Material, Technique, and Conservation</td>
</tr>
<tr>
<td>AH 405/EX 405</td>
<td></td>
<td>Exhibition Development Seminar I and II*</td>
</tr>
<tr>
<td></td>
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<td><strong>398 Independent Study in Student’s Major</strong> <strong>Subtotal 398</strong></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>From MICA Continuing Studies courses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CSEP 200</td>
<td></td>
<td>From the Studio to the Gallery</td>
</tr>
<tr>
<td>CSEP 300A</td>
<td></td>
<td>Undergraduate Entrepreneurship</td>
</tr>
<tr>
<td>IDA</td>
<td></td>
<td>MICA Korea: A Cross-Cultural Program for Artists and Designers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Courses offered by other institutions:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johns Hopkins University</td>
<td></td>
<td></td>
</tr>
<tr>
<td>201</td>
<td></td>
<td>Introduction to the Museum: Past and Present</td>
</tr>
<tr>
<td>202</td>
<td></td>
<td>Introduction to the Museum: Issues and Ideas</td>
</tr>
<tr>
<td>Morgan State University</td>
<td></td>
<td></td>
</tr>
<tr>
<td>420</td>
<td></td>
<td>Introduction to Museum Studies</td>
</tr>
<tr>
<td>University of Baltimore</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMAT 453</td>
<td></td>
<td>Media and Community</td>
</tr>
<tr>
<td>SACHI (Florence, Italy)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARTS(PC-1)400</td>
<td></td>
<td>Beginning Painting Conservation I</td>
</tr>
<tr>
<td>ARTH(PC)495</td>
<td></td>
<td>Conservation Law, Business, and Management</td>
</tr>
<tr>
<td>ARTS(OS)400</td>
<td></td>
<td>On-Site Conservation</td>
</tr>
<tr>
<td>ARTH(DTCI)495</td>
<td></td>
<td>Diagnostic Techniques for Conservators</td>
</tr>
<tr>
<td>ARTH(M)495</td>
<td></td>
<td>Museology</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Subtotal 9</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Concentration Total 18</strong></td>
</tr>
</tbody>
</table>

*Permission of instructor required. **Department chair approval required.
ENVIRONMENTAL DESIGN CONCENTRATION

Peter Chomowicz, Coordinator
pchomowicz@mica.edu
410-225-2241
Office: Fox 416-C

For students majoring in areas other than environmental design, the concentration provides coursework to conceive of work spatially, heighten the ability to work three dimensionally, and provide the technical skills to develop and document complex architectural-scale projects.

A concentration requires 15 credits in specified coursework. All of these courses should be copied over to the student’s major degree plan. An environmental design concentration does not add to the total number of credits required for the BFA.

REQUIREMENTS FOR THE ENVIRONMENTAL DESIGN CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENV 200</td>
<td>3</td>
<td>Integrated 3D Design: Form, Order, and Concept</td>
</tr>
<tr>
<td>ENV 202</td>
<td>3</td>
<td>Systems of Projection*</td>
</tr>
<tr>
<td>Select one or both:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENV 266</td>
<td></td>
<td>Object Design II</td>
</tr>
<tr>
<td>ENV 267</td>
<td></td>
<td>Spatial Design II</td>
</tr>
<tr>
<td>ENV</td>
<td>3-6</td>
<td>Subtotal</td>
</tr>
<tr>
<td></td>
<td>3-6</td>
<td>Environmental Design Electives (any ENV course may be selected to complete the 15 credits required for the concentration)</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Concentration Total</td>
</tr>
</tbody>
</table>

*ENV 200 and 202 are required for entry into the advanced spatial and object design studios.
EXPERIMENTAL FASHION CONCENTRATION

Kristine Woods, Chair
kwoods@mica.edu
410-225-2218
Office: Station 200

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

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

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

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

See requirements on next page.
## REQUIREMENTS FOR THE EXPERIMENTAL FASHION CONCENTRATION

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

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR 252</td>
<td>3</td>
<td>Life Drawing</td>
</tr>
<tr>
<td>GD 420</td>
<td>3</td>
<td>Advanced Graphic Design II</td>
</tr>
<tr>
<td>IL 383</td>
<td>3</td>
<td>Lifestyle: Body and Behavior</td>
</tr>
<tr>
<td>IS 272</td>
<td>3</td>
<td>Introduction: Figure Sculpture</td>
</tr>
<tr>
<td>IS 378</td>
<td>3</td>
<td>Performance/Action/Event</td>
</tr>
</tbody>
</table>
A concentration in graphic design addresses the needs and wishes of students from other majors to study and develop a basic understanding of graphic design. It is extremely important for art students to expose themselves to new ways of thinking and seeing in order to be competitive and connected.

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

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

**REQUIREMENTS FOR THE GRAPHIC DESIGN CONCENTRATION**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GD 200</td>
<td>3</td>
<td>Graphic Design I</td>
</tr>
<tr>
<td>GD 201</td>
<td>3</td>
<td>Typography I</td>
</tr>
<tr>
<td>GD 220</td>
<td>3</td>
<td>Graphic Design II</td>
</tr>
<tr>
<td>GD 221</td>
<td>3</td>
<td>Typography II</td>
</tr>
<tr>
<td>GD</td>
<td>6</td>
<td>Graphic Design Electives</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Concentration Total</td>
</tr>
</tbody>
</table>
ILLUSTRATION CONCENTRATION

Whitney Sherman, Coordinator
wsherman@mica.edu
410-669-3177
Office: Fox 316B

This concentration may benefit students majoring in drawing, animation, general fine arts, graphic design, painting, photography, printmaking, and sculptural studies.

REQUIREMENTS FOR THE ILLUSTRATION CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Complete three core classes; Illustration I and II to be taken in sequence:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IL 200</td>
<td>3</td>
<td>Illustration I <em>(offered fall)</em></td>
</tr>
<tr>
<td>IL 201</td>
<td>3</td>
<td>Illustration II <em>(offered spring)</em></td>
</tr>
<tr>
<td><strong>Choose one:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IL 230</td>
<td>3</td>
<td>Narrative Illustration <em>(offered fall and spring)</em></td>
</tr>
<tr>
<td>IL 202</td>
<td>3</td>
<td>Visual Journalism <em>(offered fall and spring)</em></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Subtotal</td>
</tr>
</tbody>
</table>

**Choose two elective classes (after completion of the three required classes):**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IL 203</td>
<td></td>
<td>Studio Remix</td>
</tr>
<tr>
<td>IL 225</td>
<td></td>
<td>Collage</td>
</tr>
<tr>
<td>IL 238</td>
<td></td>
<td>Digital Illustration</td>
</tr>
<tr>
<td>IL 254</td>
<td></td>
<td>Hand Letters</td>
</tr>
<tr>
<td>IL 262</td>
<td></td>
<td>Media Kitchen: Wet</td>
</tr>
<tr>
<td>IL 263</td>
<td></td>
<td>Media Kitchen: Dry</td>
</tr>
<tr>
<td>IL 288</td>
<td></td>
<td>Advanced Photoshop Technique</td>
</tr>
<tr>
<td>IL 325</td>
<td></td>
<td>Illustrating the Edible</td>
</tr>
<tr>
<td>IL 328</td>
<td></td>
<td>Character Development</td>
</tr>
<tr>
<td>IL 344</td>
<td></td>
<td>The Lab</td>
</tr>
<tr>
<td>IL 350</td>
<td></td>
<td>Propaganda</td>
</tr>
<tr>
<td>IL 355</td>
<td></td>
<td>Conversations on Illustration</td>
</tr>
<tr>
<td>IL 356</td>
<td></td>
<td>The Illustrated Book</td>
</tr>
<tr>
<td>IL 372</td>
<td></td>
<td>Sequential Art</td>
</tr>
<tr>
<td>IL 393</td>
<td></td>
<td>Lifestyle: Body and Behavior</td>
</tr>
<tr>
<td>INT 402</td>
<td></td>
<td>Internship</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Subtotal</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>Concentration Total</td>
</tr>
</tbody>
</table>

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

**REQUIREMENTS FOR THE INTERACTION DESIGN AND ART CONCENTRATION**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDA 200</td>
<td>3</td>
<td>Interaction Design and Art I</td>
</tr>
<tr>
<td>IDA 244</td>
<td>3</td>
<td>Interactive Scripting</td>
</tr>
<tr>
<td>IDA 252</td>
<td>3</td>
<td>Interaction Design and Art: Web Design</td>
</tr>
<tr>
<td>IDA 336</td>
<td>3</td>
<td>Interface Design and User Experience</td>
</tr>
</tbody>
</table>

12 Subtotal

*Choose two electives from the following:*

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDA 230</td>
<td></td>
<td>Sound Art</td>
</tr>
<tr>
<td>IDA 249</td>
<td></td>
<td>Introduction to Interactive Exhibit Design</td>
</tr>
<tr>
<td>IDA 252</td>
<td></td>
<td>Interaction Design and Art II: Design</td>
</tr>
<tr>
<td>IDA 275</td>
<td></td>
<td>Interaction Design and Art: Art</td>
</tr>
<tr>
<td>IDA 277</td>
<td></td>
<td>Electronics for Art and Design</td>
</tr>
<tr>
<td>IDA 305</td>
<td></td>
<td>Advanced Web Design</td>
</tr>
<tr>
<td>IDA 325</td>
<td></td>
<td>Advanced Scripting for Web 2.0</td>
</tr>
<tr>
<td>IDA 348</td>
<td></td>
<td>Interaction Design and Art Lab</td>
</tr>
<tr>
<td>IDA 350</td>
<td></td>
<td>Museums, Screens and Kiosks</td>
</tr>
<tr>
<td>IDA 351</td>
<td></td>
<td>Interaction Design and Art III</td>
</tr>
<tr>
<td>IDA 357</td>
<td></td>
<td>Interactive Exhibit Design</td>
</tr>
<tr>
<td>VID 200</td>
<td></td>
<td>Video I</td>
</tr>
<tr>
<td>VID 202</td>
<td></td>
<td>Sound I</td>
</tr>
</tbody>
</table>

6 Subtotal

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

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

**REQUIREMENTS FOR THE PHOTOGRAPHY CONCENTRATION**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PH 232</td>
<td></td>
<td>Basic Photography</td>
</tr>
<tr>
<td>PH 285</td>
<td></td>
<td>Image and Context</td>
</tr>
<tr>
<td>PH 332</td>
<td></td>
<td>Intermediate Photography</td>
</tr>
<tr>
<td>PH 335</td>
<td></td>
<td>Studio Lighting</td>
</tr>
<tr>
<td>PH 336</td>
<td></td>
<td>Large Format Photography</td>
</tr>
<tr>
<td>PH 338</td>
<td></td>
<td>The Fine Print</td>
</tr>
<tr>
<td>PH 340</td>
<td></td>
<td>Landscape Photography</td>
</tr>
<tr>
<td>PH 346</td>
<td></td>
<td>Social Documentary Photography</td>
</tr>
<tr>
<td>PH 354</td>
<td></td>
<td>Photographic Book</td>
</tr>
<tr>
<td>PH 355</td>
<td></td>
<td>The Body in Photography</td>
</tr>
<tr>
<td>PH 362</td>
<td></td>
<td>Digital Photography I</td>
</tr>
<tr>
<td>PH 363</td>
<td></td>
<td>Digital Photography II</td>
</tr>
<tr>
<td>PH 375</td>
<td></td>
<td>Narrative Strategies</td>
</tr>
<tr>
<td>PH 377</td>
<td></td>
<td>Illusion, the Essence of Truth</td>
</tr>
<tr>
<td>PH 382</td>
<td></td>
<td>Color Photography</td>
</tr>
<tr>
<td>PH 386</td>
<td></td>
<td>Alternative Processes in Photography</td>
</tr>
</tbody>
</table>

15 Concentration Total*

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

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

A printmaking concentration recognizes those students outside the printmaking major who take a total of 15 credits within the Printmaking Department. Candidates should meet with the chair of the Printmaking Department when initially declaring the concentration; students may meet with the department chair during the sophomore year during regular advisement periods to discuss their schedules.

SUGGESTED SEQUENCE FOR THE PRINTMAKING CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory/basic level—choose one from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR 100</td>
<td>3</td>
<td>Foundation: Print Media (freshman year)</td>
</tr>
<tr>
<td>PR 217 or PR 226</td>
<td>3</td>
<td>Studio Survey of Printmaking (sophomore year)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Subtotal</td>
</tr>
<tr>
<td>Choose one from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR 214</td>
<td>3</td>
<td>Intaglio (sophomore/junior year)</td>
</tr>
<tr>
<td>PR 216</td>
<td></td>
<td>Lithography (sophomore/junior year)</td>
</tr>
<tr>
<td>PR 218</td>
<td></td>
<td>Screenprinting (sophomore/junior year)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Subtotal</td>
</tr>
<tr>
<td>Intermediate/advanced level—choose three from the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR 222</td>
<td></td>
<td>Illustrative Print</td>
</tr>
<tr>
<td>PR 213</td>
<td></td>
<td>Studio Survey: Intaglio and Relief</td>
</tr>
<tr>
<td>PR 218</td>
<td></td>
<td>Screenprinting</td>
</tr>
<tr>
<td>PR 242</td>
<td></td>
<td>Dolphin Press: Relief and the Broadside</td>
</tr>
<tr>
<td>PR 248</td>
<td></td>
<td>Dolphin Press: Letterpress</td>
</tr>
<tr>
<td>PR 354</td>
<td></td>
<td>Artists’ Books</td>
</tr>
<tr>
<td>PR 371</td>
<td></td>
<td>Post Studio: Print in the Public Realm</td>
</tr>
<tr>
<td>INT 402</td>
<td></td>
<td>Related Internship</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Subtotal</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Concentration Total</td>
</tr>
</tbody>
</table>
VIDEO AND FILM ARTS CONCENTRATION

Patrick Wright, Chair
pwright@mica.edu
410-225-2429
Office: Brown 401

A concentration in video and film arts provides students with technical training coupled with a historical and critical examination of the medium. The growing world of video art, independent films, Internet, cable, CDs, and DVDs has opened up a vast field for emerging artists. Personal expression, critical inquiry, and craftsmanship join to create a uniquely exciting art, whether in gallery-based installations, narrative experiments at film festivals, or community-based projects.

REQUIREMENTS FOR THE VIDEO AND FILM ARTS CONCENTRATION

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VID 200</td>
<td>3</td>
<td>Video I</td>
</tr>
<tr>
<td>VID 312</td>
<td>3</td>
<td>Video Production</td>
</tr>
<tr>
<td>3</td>
<td>Advanced Video Projects*</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Video Studio Electives</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Concentration Total</td>
<td></td>
</tr>
</tbody>
</table>

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

Foundation Studio Required Courses

**FF 100 Elements of Visual Thinking I**
3 credits. Staff. Offered fall, spring.
Provides a foundation and an environment for investigating concepts and principles of visual organization, color, and design. Students cultivate the ability to access, field, and interpret different kinds of information. Encourages analysis of problems and personal inquiry as students develop vocabulary, technical skills, and critical awareness necessary for establishing a base for creative visual expression. A wide range of approaches and media may be used to develop greater perceptual and conceptual awareness and understanding. Each section of Elements of Visual Thinking is linked to the art history component, Art Matters, during one semester, and to the LLC component, Critical Inquiry, during the other semester. This structure emphasizes an interdisciplinary, cross-cultural learning experience. The instructor of Elements of Visual Thinking is also a primary advisor for the students for the entire freshman year.

**FF 101 Sculptural Forms**
3 credits. Staff. Offered fall, spring.
Principles of three-dimensional thinking form the groundwork for all design, planning, and building of forms in real space. Functional objects and utilitarian forms, sculpture and site-oriented installations, environmental art and architecture—all call upon a basic three-dimensional vocabulary. This course helps students develop an understanding of the interaction of forms in space. Using basic sculptural processes and readily available materials, students investigate three-dimensional ideas and decision making.

**FF 102 Elements of Visual Thinking II**
3 credits. Staff. Offered fall, spring.
Continuation of Elements of Visual Thinking I.

**FF 150 Painting I**
3 credits. Staff. Offered fall, spring, summer.
Presents the fundamental principles and techniques of painting. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing, and analyzing surface qualities. Integration of drawing and design concepts are emphasized as students investigate color-value connections, articulation of form, composition, and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes, and cityscapes, to self-portraits and the figure.

**FF 198 Drawing I**
3 credits. Staff. Offered fall, spring, summer.
Continuation of Drawing I, further develops students’ abilities in observational drawing, moving them into more individualized problems within a broader conceptual range. To help students find personal directions, various approaches to drawing are explored. Students may work with, among other subjects, the figure, mixed media, color, narration, and abstraction.
FF 199 Drawing II
3 credits. Staff. Offered fall, spring, summer.
Continuation of Drawing I, further develops the student’s abilities in observational drawing, moving them into more individualized problems within a broader conceptual range. To help students find a personal direction, various approaches to drawing are explored. Students may work with, among other subjects, the figure, mixed media, color, narration, and abstraction. 
Prerequisite: FF 198.

FF 210 Electronic Media and Culture
3 credits. Staff. Offered fall, spring.
Introduces the fundamental concepts of electronic media, digital art, and design, along with an introduction to cultural and media literacy, theory, and technologies, recognizing that one must be as proficient in critical thinking as understanding the digital tools and processes necessary for the production of art and design. Introduces a variety of electronic art forms, such as alternative environments, communication, and networked experiences; contemporary artists and designers; and authoring tools necessary for static and time-based concepts.

Foundation Electives

CE 200 Introduction to Ceramics
3 credits. Staff. Offered fall, spring.
Presents an overview of the possibilities of working with clay. A feel for the material develops through exercises using various forming and construction methods. Tools and techniques are introduced: slab roller, extruder, and potter’s wheel. Students are oriented to the overall processes of ceramics and obtain a basic understanding of clay and glaze principals and finishing and firing techniques. Historic and contemporary issues are presented through slide lectures. 
Prerequisite: FF 101.

ED 5200 Art and Human Development
3 credits. Staff. Offered fall, spring.
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. 
May be taken as an elective as early as the freshman year; required for BFA/MAT and MAT students.
ENV 100 Introduction to Spatial Design
3 credits. Staff. Offered fall.
This freshman elective offers an exploration of the philosophies and strategies implemented in designing three-dimensional space for habitation. Students learn basic vocabulary of the design process using all of the skills being developed simultaneously in the foundation program. Projects incorporate drawing, model building, and the use of material culture in presentations.

FB 200 Introduction to Fiber
3 credits. Staff. Offered spring.
I presents students with the opportunity to understand three-dimensional ideas and become exposed to the potential of fiber as an expressive medium. Technical processes and historical precedents serve as points of departure, so individuals can pursue diverse working formats.
Prerequisite: FF 101.

FF 148 Finding Baltimore
3 credits. Mackey. Offered fall.
In this course, Baltimore is not a place but a process of self-discovery—a “finding” of sorts that provides students with the opportunity to think critically about their place in the world. As a group, students travel throughout the city; interact with a host of people from different walks of life; visit new, wonderful, and unusual places; and investigate the important issues and themes of the day. Students keep a visual diary of their ideas, opinions, and feelings about these interactions and make artwork in a wide variety of media. Students also have the opportunity to work with local elementary school children or senior citizens and produce small murals or other site-specific artwork. This course emphasizes the importance of “being there,” present in the moment and fully cognizant of one’s own relationship to a real, living environment. The vast majority of class sessions are held off-campus in Baltimore, so students carpool. Guest speakers and community artists will visit with students throughout the semester.

GD 100 Introduction to Graphic Design
3 credits. Staff. Offered spring.
Graphic design is the art and profession of creating visual images and typographic messages that influence public understanding. Graphic designers create everything from logos and letterforms to posters, flyers, CD covers, and interactive media. This course introduces students to the basic concepts of design for visual communication.
Freshman elective only.

GD/IL 100 Graphic Design/Illustration Workshop
3 credits. Staff. Offered fall.
Two consecutive eight-week workshops, one in graphic design and one in illustration. This course was created especially for freshmen considering these two majors to help them understand the similarities and differences between the disciplines. The workshop is offered fall only. Students should compare this course to Introduction to Graphic Design (GD 100) and Drawing as Illustration (IL 100), which offer full 16-week introductions to graphic design and illustration.
Freshman elective only.

GFA 100 Interdisciplinary Foundation
3 credits. Roeder. Offered fall, spring.
GFA is the major where ideas drive techniques. And just as techniques can be taught, ideas can be germinated and nurtured. Problem solving skills are addressed in many classes, but developing a problem or recognizing the subtleties of one that already exists is a different endeavor altogether. Through a series of exercises and projects this course will help the
student hone these skills while developing an individual authentic voice as an artist. Projects will be based on all the major “categories” of ideas (formal elements, history, etc.) and end with an independent project.

**IL 100 Drawing as Illustration**
3 credits. Linn. Offered fall, spring.
Offers freshmen interested in illustration a basic approach to drawing and composition as a means of storytelling. Using models, students explore effects of body and facial expression created by dramatic lighting. This class also includes location drawing (weather permitting) and explores the use of the camera as a tool in the creation of drawing and composition in illustrations. An introduction is given to the history of illustration.

*Freshman elective only.*

**IL 138 Digital as Illustration**
3 credits. Staff. Offered fall.
Immerses students in understanding and using digital skills to create outstanding illustration work. Assignments focus on using specific applications or combinations of applications in conjunction with your best ideas. All assignments start with tight idea sketches drawn by hand. Scanned, these sketches form the basis for the finished digital image. Adobe Photoshop, Adobe Illustrator, and Corel Painter are covered. Discussion on how digital applications affect traditional and non-traditional artwork, the benefits and limitations of digital applications, drawing digitally and comparisons between digital media and traditional media are made. Students work in class on idea sketches as well as use of the lab to translate to the digital realm. Students work in a classroom/digital lab on idea sketching and sketching exercises. Critique helps students develop their visual language skills, encourages development of personal vision, and strengthens the ability to understand how ideas communicate. Homework is assigned each week. Grades are based on quality of student’s projects (sketches and finals), weekly sketchbook and illustration research, class participation, and attendance.

**IDA 100 Introduction to Interaction Design and Art**
3 credits. Sloan. Offered spring.
Interactive media encompasses both the profession of interaction design and an opportunity for expressive exploration for fine artists. Interaction designers are the cornerstone of contemporary communication, developing websites, interactive exhibits for museums, kiosks, and video game interaction. Fine artists use the same concepts and tools to create interactive installations, sound art, performance, interactive sculpture, and networked art. This course, oriented towards designers and fine artists, introduces fundamental interaction design concepts as well as emerging media, environments, and processes.

**IS 200 Introduction to Sculpture**
3 credits. Staff. Offered fall, spring.
Introduces students to the 3D format and exposes students to an overview of processes, tools, and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.

*Prerequisite: FF 101.*

**PH 232 Basic Photography**
3 credits. Staff. Offered fall, spring, summer.
This studio elective covers the fundamentals of developing visual skills and photographic techniques, emphasizing exposure, development, printing, and aesthetics of photographic vision. The format includes class critique, darkroom, and field assignments.
PR 100 Foundation Printmaking
3 credits. Staff. Offered fall.
This introduction to all printmaking media explores traditional techniques as well as experimental contemporary approaches. Students are encouraged to develop their own ideas from both technical and personal points of view. Studio work is primarily oriented to relief, monoprint, etching, and collagraph methods. Classes include lectures and demonstrations.
Freshman elective only. May not be repeated for credit.

PT 200 Painting II
3 credits. Staff. Offered fall, spring.
Consolidates concepts and methods from FF 150 Painting I and leads students to expanded perceptual awareness. Projects may include still life, landscape, and the figure, as well as abstract and conceptual concerns to enhance each student's formal and personal development, with an emphasis on painting materials and techniques.
Prerequisite: FF 150.
May not be repeated for credit.

VID 200 Video I
3 credits. Staff. Offered fall, spring.
Through workshops, students develop basic skills in field production and become proficient in digital editing using Final Cut Pro. The class is designed to assist students in the development of their creative voice in the video medium. Project assignments, screenings, readings, and lectures will explore the diverse ways the medium has been used for purposes of entertainment, individual expression, and social and intellectual inquiry.

ANIMATION

AN 202 Introduction to 2D Animation
3 credits. Arcadias. Offered fall, spring.
This introduction to the art of 2D hand-drawn animation familiarizes students with the principles of animation and teaches them to create strong believable animations by developing a sense of observation, timing, and motion. A good understanding of how to represent movement is an important foundation for using computers and technology to their full potential. This class also emphasizes artistic and aesthetic creativity, intending to push the boundaries of the imagination, to think out of the box and to familiarize students with storytelling.
Prerequisite: FF 210.

AN 203 Introduction to 3D Computer Animation
3 credits. Lipscher. Offered fall, spring, summer.
This introductory level course initiates students to the enormous creative capabilities of the 3DStudio Max program. From a basic understanding of the program's operation, students learn to visualize, plan, and model in three-dimensional space as well as explore its animation capabilities. This powerful and sophisticated tool can be a great help to sculptors, designers, architects, and ceramic, wood, fiber, and installation artists to develop and enhance their studio concepts.
Prerequisite: FF 210.
AN 225 Stop-Motion Animation
3 credits. Marchand. Offered occasionally.
In this hands-on animation class, students get the opportunity to explore a number of animation techniques such as painting on glass, sand animation, cut-out animation, and clay animation. According to their own level, new students learn how to develop a sense of motion and timing through direct manipulation under the camera and simple assignments. Experimentation is encouraged in order to develop a personal style.
Prerequisite: FF 210.

AN 230 Introduction to Animation Systems
3 credits. Sheridan. Offered occasionally.
Introduces the core technologies, software tools, I/O systems, and presentation environments used in contemporary animation. Through a combination of hands-on projects, group activities, and system demonstrations, students learn to understand and effectively exploit the wide range of rapidly changing creative opportunities available to contemporary animators. Emphasizes helping students integrate diverse systems to capture their thoughts, produce engaging animated ideas, and present the results effectively.
Prerequisite: EA 210/FF 210.
Intended for animation majors but open to all.

AN 280 Sophomore Animation Seminar
3 credits. Sheridan. Offered spring.
Introduces the various career paths available to animators; prepares students to express themselves effectively, work well with others, and plan successfully for a professional future.
Prerequisite: Required for and intended for sophomore animation majors.

AN 302 Advanced 2D Animation
3 credits. Arcadias. Offered fall, spring.
This course is about developing a personal voice and also animation film directing from research to post-production. Students explore different themes used in animation films as a way of thinking in depth about the meaning and making of animation. This class works as an open studio.
Prerequisite: AN 202.

AN 303 Intermediate/Advanced 3D Computer Animation
3 credits. Lipscher. Offered fall, spring.
Taught from a sculptural perspective, this course enables students to experience in depth the sophisticated modeling, rendering, and animation capabilities of the 3D Studio Max program. As they develop greater understanding of the many potentials of this powerful tool (e.g., surface mapping, camera and lighting techniques, and key framer and video post editing functions for animation), students are encouraged to work towards their own personal goals and interests. These may relate directly to their current studio work or as independent research in digital imaging.
Prerequisite: AN 203.

AN 320A Animation Workshop I: Drawing for Animators
1 credit. Staff. Offered fall, spring.
This workshop teaches a dynamic way of drawing people, animals, scenes—in the light of motion and through observation and acting games.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
This workshop changes each semester with a relevant topic and in-depth instruction.
Meets for five weeks.
AN 320B Animation Workshop I: Storyboarding for Animators
1 credit. Staff. Offered fall, spring.
Workshop focusing on how to translate a story into a visual form to make an animation film. Students learn how to break a short script into sequences and scenes and how to apply basic elements of cinematography through sketches.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
This workshop changes each semester with a relevant topic and in-depth instruction. Meets for five weeks.

AN 321A Animation Workshop II: Landscape Animation
1 credit. Staff. Offered fall, spring.
From the land art concept, the process consists in direct interventions on real landscapes, urban scenes, or interiors to make animation. Students learn to use surroundings and daily objects as possible actors of a short animated film, learn how to tell stories with them using imagination and the sense of observation.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
Field trip required. This workshop changes each semester with a relevant topic and in-depth instruction. Meets for five weeks.

AN 321B Animation Workshop II: Storytelling for Animators
1 credit. Staff. Offered fall, spring.
From the land art concept, the process consists in direct interventions on real landscapes, urban scenes, or interiors to make animation. Students learn to use surroundings and daily objects as possible actors of a short animated film, and learn how to tell stories with them using imagination and the sense of observation.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
This workshop changes each semester with a relevant topic and in-depth instruction. Meets for five weeks.

AN 322A Animation Workshop III: Rotoscopy
1 credit. Staff. Offered fall, spring.
Rotoscoping is an animation technique in which animators trace over live-action film movement, frame by frame, for use in animated films. Students use real footage and software such as Flash, After Effects, or Photoshop to create sequences of rotoscopy while learning how to use reality and transform it into animation.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
This workshop changes each semester with a relevant topic and in-depth instruction. Meets for five weeks.

AN 322B Animation Workshop III: Character Development for Animators
1 credit. Staff. Offered fall, spring.
Focuses on the graphic research phase of an animation project such as character design, set design or atmosphere sketches in order to create "the look and feel" of a film.
Prerequisite: Credit earned or concurrent enrollment in FF 210.
This workshop changes each semester with a relevant topic and in-depth instruction. Meets for five weeks.

AN 334 Virtual into Real: Rapid Prototype for Artists
3 credits. Lipscher. Offered fall.
Explores the expressive potential and technical underpinnings of the computer rapid prototyping processes such as 3D printing and laser cutting that are transforming the way artists create objects and think about what is "real." Students begin by producing virtual objects using software such as SolidWorks, and then proceed to realize the objects in the
physical world using one or more rapid prototyping systems. Students produce items ranging from poseable action figures to models of utilitarian objects such as furniture or articulated sculptural forms that can be used in kinetic artworks.

**Prerequisite:** AN 203.

**AN 363 2D Character Animation**
3 credits. Arcadia. Offered fall.
Introduces students to the process of creating effective animated characters. Students learn to articulate a character's persona and embody that persona in appropriate movements and gestures by producing a series of short animations that explore a character's temperament, behavior, expression, timing, balance, mood, and attitude. Students also experiment with acting techniques that will help them create memorable animations that engage and excite audiences.

**Prerequisite:** AN 202, 203.

**AN 364 3D Character Animation**
3 credits. Staff. Offered fall or spring.
Designed to give animators insight into the method of 3D character animation based on the classical principles of 2D animation. The class focuses on the development and movement of 3D characters within a narrative structure. Narratives are provided in order to explore and develop visual acting, staging, physical weight, and emotion in 3D space. The fundamentals of 3D character modeling, rigging, and texturing to achieve believable movement are taught using 3D Studio Max by Autodesk. The concepts and techniques discussed throughout the course transcend the specifics of any software application. Students acquire 3D character theory and knowledge that can be deployed in any 3D character platform environment.

**AN 380 Junior Animation Seminar**
3 credits. Sheridan. Offered fall.
Provides an opportunity for students to research specific animation career options in depth while learning to present themselves and their work more effectively. Students also begin planning for their senior thesis projects in this class.

**Prerequisite:** Required for and intended for junior animation majors.

**AN 450 Animation Post-Production**
3 credits. Sheridan. Offered spring.
Exposes students to the basic concepts and techniques used in animation post-production. It focuses especially on the integration of animations, video clips, still images, 3D data, sounds, and special effects into effective demo DVDs and websites using Adobe After Effects, Encore, and Dreamweaver. With this experience, students explore the creative opportunities provided by computerized post-production systems while learning to produce a professional demo reel and portfolio website.

**Prerequisite:** AN 363 and AN 364—or permission of the instructor.

**AN 498 Animation Senior Thesis I**
3 credits. Staff. Offered fall.
During senior thesis, students develop and produce a senior project that reflects the creative skills and technical expertise acquired over the past three years. This thesis serves as the basis of the student’s professional portfolio. Each successfully completed animation is screened in Falvey Hall as part of the campus-wide Commencement Exhibition. Students also plan installations to showcase their work as part of that exhibition. The first semester is spent designing and developing individual projects. Once projects are approved, students complete and document the pre-production and early production phase of their senior project.

**Prerequisite:** Required for and intended for senior animation majors.
AN 499 Animation Senior Thesis II
3 credits. Staff. Offered spring.
During the second semester of the year-long senior thesis class, students complete and document the production and post-production phase of their senior project and put together their installation for the Commencement Exhibition. Additionally, students prepare promotional materials, including an artist statement, a résumé, a portfolio for the web and/or a demo reel for future employers. Students present their work to faculty, guests, and peers. All senior projects are exhibited at MICA Commencement Exhibition. **Prerequisite:** Required for and intended for senior animation majors.

**ART HISTORY**

AH 100 Art Matters
3 credits. Staff. Offered fall, spring.
A first-year foundation experience, this course introduces issues of fundamental importance to art, the artist, and art history. Though each instructor teaches it largely from his/her area of expertise and perspective, the course centers around concepts common to each section. Moreover, instructors address a common list of topics that encourage students to think broadly about issues that will be of critical importance to them in their careers as artists; these topics include library use and research, the artist’s profession, the role of the artist, censorship, the history of art history, the museum, authenticity, and aesthetics.

AH 200 Renaissance Through 1855
3 credits. Staff. Offered summer, fall, spring.
This course surveys European art from the 14th through the mid-19th centuries. It surveys Renaissance art in Italy and Northern Europe, its origins in medieval art, and examines shifts in artistic concepts and forms from the 16th through the mid-18th centuries that led to the emergence of Mannerist, Baroque, and Rococo art. The course concludes with an examination of Neoclassicism, Romanticism, and Realism. **Prerequisite:** AH 100.

AH 201 Modernism and After
3 credits. Staff. Offered fall, spring.
Offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, de Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, and post-Modernism. **Prerequisite:** AH 100.

AH 202 Ancient Through Gothic
3 credits. Staff. Offered summer, fall, spring.
Surveys the art of Europe and the Near East from the prehistoric period through the 14th century CE. Cultures and styles examined include Mesopotamian, Egyptian, Greek, Roman, Byzantine, Romanesque, and Gothic, with an emphasis on how the arts of the ancient and medieval periods interact to form the basis for the later Western tradition. **Prerequisite:** AH 100.
**AH 220 American Folk Life and Folk Art**  
3 credits. Camp. Offered spring.  
Through a series of introductory lectures and training in field research methods, students design and conduct research projects that address the three main pivots of folk cultural studies—community, genre, and interpretation.  
**Prerequisite:** AH 201.

**AH 231-IH1 Italian Renaissance Thought and Art**  
3 credits. Houston. Offered fall.  
Involves an extended consideration of several patterns of thought in the Italian Renaissance, and of the relationship between the history of ideas and the history of art. Generally, each session involves a close analysis of an artist or groups of artists, of related primary documents, and of the broader implications of both. By the end of the semester, students should be comfortable discussing the Italian Renaissance as an artistic and intellectual movement, as well as the work of many of its primary artists and thinkers.  
**Prerequisite:** AH 100.

**AH 240 History of Graphic Design**  
3 credits. Lupton. Offered spring.  
Aims to make designers literate about their own discipline and help them understand the connections between design and a broader history of objects and ideas. Students are exposed to a wide array of images as well as a broad range of reading materials, including primary texts by designers and cultural critics. The course focuses on 20th-century design in Europe and the United States.  
**Prerequisites:** AH 100 and AH 201.

**AH 286-IH2 An Introduction to Aesthetics**  
3 credits. Houston. Offered spring.  
What is art? What do we mean by beauty? Can we ever really understand a work of art? Through a number of deeply influential primary readings, this course offers an introduction to the history of aesthetics. Authors to be considered may include Plato, Kant, Weitz, and Danto; discussions, reading responses, and a longer essay allows students to formulate their own positions.  
**Prerequisites:** AH 100 and LA 101.

**AH 302 Arts of Japan**  
3 credits. Elkinton. Offered occasionally.  
Examines the arts of Japan from pre-history to the 20th century with reference to religious, cultural, and literary traditions. Group and individual projects.  
**Prerequisites:** AH 100 and AH 201.

**AH 306 An Introduction to Art Criticism**  
3 credits. Staff. Offered occasionally.  
"What is the function of a critic?" asked W.H. Auden in 1963. This course considers a range of potential answers to Auden's question, through an overview of the history of art criticism, through a close reading of the work of several influential art critics, and through assignments that will require students to develop critical stances of their own, in relation to current shows and/or films.  
**Prerequisite:** AH 201.
AH 308 19th-Century American Art
3 credits. Carson. Offered occasionally.
Surveys American Art of the 19th century, concentrating on painting, sculpture and architecture.
Prerequisites: AH 201.

AH 310 Art and Architecture of the Ancient Near East
3 credits. Basile. Offered occasionally.
Examines the diverse artistic traditions of the ancient Near East: pre- and proto-historic Sumerian, Akkadian, Neo-Sumerian, Babylonian, Kassite, Middle and neo-Assyrian, neo-Babylonian, Persian, Hittite, Phoenician, Ugaritic, Syro-Palestinian, Israelite, and the Hellenistic and Roman East. Topic-driven and centered around student exploration and discussion, this course is for those interested in ancient art, archaeology, and Middle Eastern culture.
Prerequisites: AH 100 and AH 201.

AH 314 Nigerian Art and Archaeology
3 credits. Staff. Offered occasionally.
An introduction to the study of Nigerian art and archaeology. Students discuss a number of significant and remarkable ancient and modern cultures, with complex histories, religions, social and political systems both in the past and in the present, that are situated in modern Nigeria. The course begins with an examination of the ancient cultures of Nok, Igbo, Ukwu, Ife and Benin that are most famous for the hundreds of exquisite terracotta and bronze sculptures. The class goes on to examine cultural expressions and their contexts in modern Nigerian societies. With the participation of African nations in a global society during the post-independence era (second half of the 20th century) the art of Nigeria became an extremely complex and varied cultural phenomenon. In the discussion of modern art in Nigeria we examine the major movements, figures, and styles. Special emphasis is given to women’s role in art, modern concept of aesthetics, modes of abstraction, transformation of media, effect of art education, and role of viewer and artist. The course helps students understand that although archeological artifacts and modern art communicate significant meanings at different times, in different places, for different people, they are part of an ongoing historical continuum shaping cultural identities in Nigeria.
Prerequisite: AH 201.

AH 316 African Art Forms
3 credits. King-Hammond. Offered fall.
Examines traditional art forms from the continent of Africa. It deals with conceptual, philosophical, and aesthetic issues in African art, and with the fundamental character of its iconography, movement, and form.
Prerequisites: AH 100 and AH 201.

AH 317 Africans in the New World
3 credits. King-Hammond. Offered spring.
Surveys African-American art from the pre-Columbian period to the present.
Prerequisites: AH 100 and AH 201.
AH 319 Art and Architecture of Ancient Egypt
3 credits. Basile. Offered occasionally.
Examines the art and architectural traditions of one of the most influential of the world's civilizations: ancient Egypt. Beginning with the village culture of the pre-dynastic period, the class studies the rise of the pharaonic power and the Egyptian state in the early dynastic period, the great achievements of the old, middle, and new kingdoms, the increased impact of foreign ideas in the late dynastic period, and the brilliant new culture formed by the arrival of Greeks and Romans in the Ptolemaic and Romano-Egyptian periods. If time permits, some of the other civilizations of northeast Africa, especially those of Sudan are investigated. The class is a lecture-discussion style; students are expected to participate in class discussions and complete an oral report as well as more traditional course work.
Prerequisites: AH 100 and AH 201.

AH 320 Arts of Asia
3 credits. Elkinton. Offered fall, spring.
Investigates traditions of sculpture, painting, and architecture of the Far East, and includes reference to cultural history, religious traditions, relevant literature, and performing arts. Students complete group and individual projects.
Prerequisites: AH 100 and AH 201.
Students who enroll in this class may not also enroll in AH 320.

AH 321 Asia Online
3 credits. Elkinton. Offered fall, spring.
Studies the traditions of Asian art in an Internet classroom. Issues include: time/space, narrative, religious forms, and arts in context. There are individual and group projects and an exploration of local and Internet resources. Class meets online.
Prerequisites: AH 100 and AH 201.
Students who enroll in this class may not also enroll in AH 320.

AH 325 Art of the Pilgrimage Roads
3 credits. Houston. Offered occasionally.
This course, aimed at upper-level students with experience in art history, examines the relations between Romanesque visual culture and the industry of pilgrimage, often viewed as a dynamic force in the development of architectural forms in the years after 1,000 CE. Through a study of relevant primary sources and recent work on medieval pilgrimage routes, this class investigates the ways in which 11th- and 12th-century art and architecture anticipated and responded to a rising tide of pilgrimage. By the end of the class, students should have a familiarity with the seminal works of the Romanesque era and an ability to relate them to contemporary economic and artistic patterns.
Prerequisites: AH 100 and AH 201.

AH 326 History of Prints
3 credits. Ludwig-Johnson. Offered fall.
Examines the evolution of modern printmaking from the Renaissance through the 19th and 20th centuries using the collections of the Baltimore Museum of Art, particularly those from the Lucas and Cone collections. The first part of the course will focus on the technical innovations of earlier printmakers including the invention of lithography and serigraphy. With these innovations and a growing recognition of the print's artistic significance, the stage was set for the rapid growth of the print in the 20th century.
Prerequisites: AH 100 and AH 201.
AH 327 Oceanic Arts and Cultures
3 credits. Staff. Offered occasionally.
Examines cultures from each of the major geographic regions of the Pacific: Melanesia, Indonesia, Australia, Micronesia, and Polynesia, in terms of the form and content of artistic expression and the roles of art forms in their respective societies. Specific areas are used to illustrate the importance of art forms to trade, religion, social reproduction, and social authority. This course enables students to visually differentiate between artistic forms from various parts of Oceania, to broaden their factual knowledge about the region, and to enable them to understand the variety of ways in which people express history, cosmology, and identity.
Prerequisites: AH 100 and AH 201.

AH 332 History of Photography
3 credits. Staff. Offered spring.
Surveys of the development of photography from its prehistory through the present day. It includes an examination of the interrelationships between photography and other arts, the effect of technology on the photographic image, the tradition of the popular photograph, as well as the study of major photographers and photographic movements.
Prerequisites: AH 100 and AH 201; preference is given to photography majors.

AH 334 A Baroque Feast
3 credits. Anderson. Offered occasionally.
A banquet for the eyes with works by the 17th-century artists Caravaggio, Velasques, Rubens, Rembrandt, and Poussin, among others, set in sumptuous locales like Versailles, as well as middle-class homes and peasant hovels. The concept of “baroque,” despite its originally pejorative connotations, is discussed as a pan-European cultural movement with regional variations, as a reaction to the increasingly airless art of late 16th-century mannerism, and in a certain sense as a revocation of some of the ideals of the Renaissance. Murder, mayhem, political intrigue, and scandal are also on the menu.
Prerequisites: AH 201.

AH 337 Photography and the Avant-Garde
3 credits. Amor. Offered occasionally.
The first half of the semester explores the roles played by photography within the leading avant-garde movements: Futurism, Dada, Russian Constructivism, Bauhaus, and Surrealism, where photography was used as a way of undermining conventional modes of representation and developing a “new vision” in tandem with the utopian ideas that were pervasive among avant-garde artists in Europe. The second half of the semester examines the uses of photography in postwar artistic practices, such as Pop and Conceptual Art, as well as in the work of specific artists, such as Vito Acconci, Mel Bochner, and Robert Smithson, where the photographic image was incorporated as a means of rethinking artistic production and coping with fully industrialized processes of inscription and communications.
Prerequisites: AH 100 and AH 201.

AH 339 19th-Century French Art
3 credits. Ottesen. Offered fall
This course begins by recognizing the neoclassical style as it was promoted by the French Revolution and continued to dominate through the Napoleonic era. In the 1820s, however, romantic art, with its interest in drama, emotions, and the exotic, challenged the neoclassical tradition; by mid-century realist artists also began to rebel against an academic art that was widely perceived as “petrified.” In the process, modernism was born, and the foundation for 20th-century art established.
Prerequisite: AH 201. Students may not take this class if they have taken AH 355.
AH 340 Islamic Art History
3 credits. Staff. Offered spring.
An overview of the development of Islamic art and architecture. Lectures and discussions focus on the evolution of mosque architecture and calligraphy and on important regional centers.
Prerequisites: AH 100 and AH 201.

AH/PT 343 Materials, Techniques, and Conservation
6 credits. Moore. Offered occasionally.
This six-credit multidisciplinary course fuses technical art history and studio painting. Students explore materials and techniques used in painting from the 13th century to the present, including egg tempera with gilding, specific applications of oil, and various synthetic media. Students prepare surfaces and make paint and mediums using historic materials and sources in the reconstruction of masterworks, and in the application of historic methods to original compositions. Individual projects may include encaustic or fresco. The basic principles of art conservation are introduced, and trips include a visit to the National Gallery conservation studio. Many topics covered are applicable to disciplines other than painting.

AH 344 Contemporary Asia
3 credits. Cheon. Offered fall.
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.
Prerequisite: AH 201.

AH 345-TH Art History and its Methods
3 credits. Houston. Offered spring.
The practice of art history has never been monolithic; its methods, its goals, and its underlying assumptions are inevitably diverse. This course is designed for students with some art historical experience, and traces the development of art history as a discipline, closely examining some of the field’s more influential methods, including formalism, iconographic analysis, reception theory, feminism, and structuralism.
Prerequisites: AH 100 and AH 201.

AH 346 History of Material Culture from Industrial Revolution to Mid-19th Century
3 credits. Wilson. Offered fall.
Material culture is the tangible evidence of those things created by man—including categories of site, place, architecture, fiber, and ceramics as well as theater, music, literature, and art. This material evidence has direct links to the socioeconomic and political influences under which it was created. In this class, the impact of the Industrial Revolution on the design and production of material culture and specifically the work developed in the Arts and Crafts movement will be discussed. The lectures will look at work across the disciplines of fine arts and design, with particular emphasis in the areas of environmental design, fiber, ceramics, and sculpture. Weekly lectures are augmented by a series of guest speakers and organized to reflect the range of interdisciplinary interests in this material culture course.
Prerequisites: AH 100 and AH 201.
AH 347 History of Material Culture from the Mid-19th Century to the Present
3 credits. Wilson. Offered spring.
A survey of material culture including architecture, furniture, painting, sculpture, textiles, jewelry, transportation, clothing, and decorative arts, as it relates to influences of time, place, and use in the human experience. Topics covered are socio-political/economic factors as well as important designers who have influenced each period to make them uniquely characteristic to a given time and place and in turn provided inspiration to later and future artists and designers.
Prerequisite: AH 201.

AH 348 Saint, Serpent, Spire: Medieval Art and Architecture
3 credits. Houston. Offered spring.
Offers a generally chronological overview of European medieval art and architecture, with side glances at the influences of Byzantium and Islam. Through a series of period-based lectures and discussions of relevant primary documents, students gain a flexible, fluent knowledge of primary works made between 300 and 1348 CE. Secondary readings will also suggest a variety of applicable methods, and two visits to The Walters Art Museum will allow students to view original works and to consider the difficulties of treating medieval art outside of its original context.
Prerequisites: AH 100 and AH 201.

AH 350 Topics in the History of Illustration
3 credits. Ludwig-Johnson. Offered spring.
Traces the concept of illustration as narrative art beginning with Lascaux cave paintings and working down through to contemporary times. Lines are drawn demonstrating the deep roots of illustration in visual culture. Students look at visual storytelling and the cultural, social, political, and technological issues that shaped—and were shaped by—this terribly vital art form. Examples such as Egyptian papyri, illuminated manuscripts, Renaissance painting, moveable type and the development of printmaking (Dürer, Rembrandt, Goya), Art Nouveau and the rise of the poster, the Golden Age of American Illustration and the rise of magazine ephemera, and graphic novels and contemporary approaches to storytelling and mass production are studied. Class discussions are augmented with visits to such venues as the George Peabody Library, Walters Art Museum, Baltimore Museum of Art, Library of Congress, Delaware Art Museum, The Society of Illustrators of New York, Illustration House [NY], and the Brandywine River Museum.

AH 351-TH Graphic Design Theory
3 credits. Staff. Offered fall.
For one semester, students are immersed in critical graphic design discourse. Major voices in the industry are explored, like Paul Rand, Michael Bierut, Katherine McCoy, Naomi Klein, Jessica Helfand, Lev Manovich, Ellen Lupton, and others. Students begin to understand contemporary theoretical issues and add their own voices to the fray. They look at new ways of looking at their roles as designers while mastering a new intellectual design vocabulary. In this seminar, students read a wide range of texts and are asked to respond to them weekly, and develop a major paper. Ultimately, this course examines the last century of graphic design critical writing—and then ask the question, “What now?”
Prerequisite: One IH 1 course and one IH 2 course.
**AH 352 World Prehistoric Art and Culture**
3 credits. Staff. Offered occasionally.
Begins with a précis of prehistoric archaeology and its development, followed by discussions of art and culture in the Paleolithic, Mesolithic, Neolithic, and state-formative periods, in all major world regions.
Prerequisite: AH 201.

**AH 355 European Art of the 19th Century**
3 credits. Staff. Offered occasionally.
Examines painting and sculpture of 19th century Europe, investigates romanticism from Neo-Classicism through the Realist and symbolist movements. Key artists of the first half of the course include Constable and Turner in England, Goya in Spain, Friedrich in Germany and Ingres, Delacroix, and Courbet in France. Also explores the modernist movements of Impressionism, post-impressionism, and symbolism.
Prerequisite: AH 201.

**AH 358 History of Modern Design**
3 credits. Staff. Offered occasionally.
Surveys the last three centuries of the development of modern utilitarian and decorative design. It provides for the examination of the rich legacy of craft production and the creative use of newer materials, from the beginning of the Industrial Revolution to the rise of modernism, and the pluralism of today. Its principle focus is on the aesthetic of design objects and the professionalism of designers who created them, but the course also investigates the often contested duality between artist and artisan within the Western tradition of the visual arts, the equality of the arts, the relationship of design and mechanization, technology, environmental responsibility, individual needs, the design reforms and the role of standards for design, and the expression of social values, including the concept of "good" design and popular culture.
Prerequisite: AH 201.

**AH 360 African American Art**
3 credits. Staff. Offered occasionally.
An overview of the history of African-American art from the colonial era to the present, with an emphasis on subjects such as the idea of a distinctively African-American art, the notion of "invisibility," and the Harlem Renaissance. Also concentrates on ways in which artists have used creativity to confront, deny, or complicate understandings of racial identity and racism, and encourages a familiarity with individual artists such as Henry Ossawa Tanner, James Van Der Zee, Aaron Douglas, Romare Bearden, and Adrian Piper.
Prerequisite: AH 201.

**AH 366 History of Animation**
3 credits. Arcadias. Offered occasionally.
Explores the history of animation from its beginnings to the present, and the social, artistic, and political contexts in which those films were created.
AH 369 Cubism
3 credits. Staff. Offered occasionally.
This in-depth study of Cubism examines key phases of the movement’s evolution as well as related styles in Europe and the United States. The importance of new mediums, including collage and assemblage, are considered along with contemporaneous critical attitudes about Cubism and its relationship to abstraction. Students choose topics for presentations and papers on some aspect of Cubism or its influence on subsequent developments in art history.
Prerequisite: AH 201.

AH 370 Problems in Contemporary Art
3 credits. Staff. Offered occasionally.
In a seminar format, students examine a series of case studies in recent artistic production, generally organized around a common theme; the central theme varies from year to year and instructor to instructor.
Prerequisite: AH 201.

AH 375 Arts of Native America
3 credits. Staff. Offered occasionally.
Explores prehistoric through contemporary art of North American native peoples. Focus is on the perspective of the artists and their culture.
Prerequisites: AH 100 and AH 201.

AH 376 Modern Architecture and Urbanism
3 credits. D’Oca. Offered spring.
An introduction to modern architecture and urban planning, with a focus on those instances when the dialogue between the two professions was at its most fruitful and productive. Some topics include Haussmann’s transformation of Paris, Cerda, Gaudi, and the Eixample, Burnham, the City Beautiful, and the Chicago School, the Garden City Movement and its legacy, Frank Lloyd Wright and the Prairie School, the Bauhaus, the Futurists, and the Russian Constructivists, CIAM and the International Style, Ross’s Neo-Rationalism, and Venturi’s Postmodernism. Time is also reserved for a discussion of contemporary ideas about architecture and urban planning, including the “New Urbanism,” of Duany and Plater-Zyberk, the “Posturbanism” of Rem Koolhaas, and the “Everyday Urbanism” of Venturi and his disciples. The class concludes with a survey of contemporary strategies for sustainable architecture and development.
Prerequisites: AH 201.

AH 377 Architecture, Art, and the Open City
3 credits. D’Oca. Offered spring.
Defined loosely as “an arena in which diverse social and ethnic groups can coexist, interact, and generate complex relationships and networks,” the ideal of the Open City is typically contrasted with the reality of the built environment in America, where homogeneous, exclusionary, suburbs are said to rule the day. This class considers the Open City as an ideal urban condition. It first traces the history of this idea, with a focus on how it has been advanced in architecture, art, philosophy, and literature; second, considers case studies of American communities to consider the reality of the Open City in America, asking to what degree American communities exhibit the Open City’s ideals of plurality and heterogeneity. Finally, the class considers the ways in which architecture and urban planning have tried to bring about versions of the Open City, through the use of tools such as inclusionary zoning, but also through smaller-scale, site-specific projects that attempt to create “spaces of
This class is concurrent with “Open City,” the theme of the 2009 International Architecture Biennale Rotterdam, which the professor is co-curating. Opportunities may exist for select students to participate in the curating of this event.

**Prerequisites:** AH 201.

### AH 378 Contemporary Global Urban Dynamics

3 credits. D’Oca. Offered occasionally.

This is a class about the contemporary city. Its aim is to evolve an awareness about the ways in which cities around the world are changing, and to use this awareness to challenge prevailing notions about urbanity, urban life, and the urbanized world. After considering various theories of globalization, the class considers case studies of various western and non-western cities and regions in order to develop a language for talking critically about what’s happening out there. Following this, with the aid of our most acute observers of global urbanization (for example, Castells, Harvey, Sassen), the class considers the social, political, and cultural currents that shape the built environment, and, finally, the implications of some of the more spectacular aspects of contemporary urbanization.

**Prerequisite:** AH 100.

### AH 385 History of Video

3 credits. Staff. Offered occasionally.

Takes a critical and historical look at independent video production and video art. Beginning with work produced in the early 1970s, the class views and discusses the different strategies of video and related theories. Numerous artists have a critical relationship to television, and many of the tapes and readings center on this relationship; others works are concerned with critical commentaries of contemporary culture and social behavior.

**Prerequisite:** AH 201.

### AH 390 History of Film

3 credits. Staff. Offered occasionally.

An overview of film history. Among the topics covered are the prehistory of cinema in the 19th century; the early emergence of narrative and documentary forms; the growth of silent film as a popular art form; the influence of Soviet montage and German expressionism; the conversion to sound cinema; the rise of such movements as the French New Wave, the American avant-garde, and revitalized Asian cinema; and such contemporary trends as “indie” cinema, digital filmmaking, and computer animation. Weekly film screenings are required in addition to regular class sessions.

**Prerequisite:** AH 201.

### AH 398 Art History Independent Study

3 credits. Staff. Offered fall, spring.

A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.

**Prerequisites:** AH 100 and AH 201; minimum of junior class standing and 3.0 GPA; a contract signed by the instructor and the student’s department chair prior to registration.
AH 405 Exhibition Development Seminar, Part I
3 credits. Hirsh. Offered fall.
This two-semester seminar (with EX 405) examines the curatorial process through the research, planning, and production of a major exhibition. Students serve as curators, designers, and educators as they develop and implement proposals for the exhibit's graphic and exhibit designs, interpretive texts, public programs, community outreach, website, publications, and public relations strategy. Fall semester (Part I) is devoted to the conceptualization and development of the artistic, design and educational components for the exhibition in spring. Previous exhibitions have include Follies, Predicaments, and other Conundrums: The Works of Laure Dregoul, Comics on the Verge; and At Freedom's Door.
Requirement: Enrollment in both semesters: fall—AH 405 (art history elective); spring—EX 405 (studio elective in the student’s major). Open to undergraduate and graduate students in all majors; however, permission of the instructor is required.

AH 409 Art Since the 1960s
3 credits. Staff. Offered occasionally.
Examines important developments in American and European art and criticism from the 1960s until the present. Topics include Minimalism, Pop, Conceptual Art, Earthworks, the art of institutional critique, performance, Feminism, site-specificity, appropriation and commodity art, activism, and Post-Modernism.
Prerequisites: AH 100 and AH 201.

AH 412 Metaphorical Aspects of Contemporary Art
3 credits. Watson. Offered fall.
An introduction to individuals making art today with an emphasis on specific information from a private collection of slides, audio and videotapes, and periodicals. Reference will be made to (1) artists’ aesthetic beliefs/attitudes and specific intentions, along with criteria that determine their different art styles, and (2) specific examples of their art, concentrating on the subjects, materials, methods of working, and ways of structuring (formal organization) that makes everyone’s work what it is. Discussion is twofold, including the metaphorical relationship of artists to their world through their work and working methods, as well as the metaphorical relationship of the students to the work viewed.
Prerequisites: AH 100 and AH 201.

AH 414 Art in Nature: Listen, The Wind
3 credits. Garrigues. Offered spring.
Examines artists whose works belong to the original “Earth Art” movement and monumentally-scaled land masses (Smithson, Heizer; De Maria, Turrell, Ross, etc.), artists whose works emphasize the transitory and the ephemeral (Vicuña, Oppenheim, Goldworthy, Long), and artists whose works are sited in nature and acted out in the body (Mendieta, Metson, and Abramovic, among others). Special attention will be given to the relationships between art and nature (transforming, interpreting, invading, interrupting, defining, marking, and reversing); materials; significance of site; documentation of work; environmental and ecological consciousness; time, space, and scale; and spirituality. Slides, videos, readings, open discussion, student on-site in-nature projects, a paper, and a journal constitute the essence of the course.
Prerequisites: AH 100 and AH 201.
AH 420 Cinema and the City
3 credits. Stih. Offered spring.
Addresses the discourse about cities and cultural landscapes as seen through the eyes of filmmakers, exemplarily presented through existing cities like Berlin or Paris and surreal places like Metropolis or Alphaville. It is a discourse on perception and collective memory of cinema, discussing film throughout times: fiction and documentaries, comics and science fiction, silent film and art videos. Includes a close look at the actual film scene and politics of “opinion makers” in the media. Watching films together, the class questions their outreach, the artist’s message on the one hand and methodology on the other; training the practice of cultural analysis, and a self-aware positioning towards aesthetics and concepts. Students look at the overall impression of a film and the “climate” of the film’s setting: time, space, politics; script and story, gender and genre; stage design, fashion; camera, editing, light; actors and directors.
Prerequisites: AH 201.

AH 422 Greek Art and Architecture
3 credits. Basile. Offered occasionally.
An in-depth treatment of the art and architecture of ancient Greece from the Bronze Age to the Hellenistic period, focusing on important topics currently or traditionally discussed in the discipline, including problems of interpretation in Bronze Age art, attributions in Archaic and Classical art, perceptions concerning Hellenistic art, the influence of Greek tradition on later art styles, and the continuation of Greek art as a living tradition within the modern Western consciousness. Lecture/discussion style.
Prerequisites: AH 100 and AH 201.

AH 424 The History of the Artist’s Studio from the Renaissance to 1855
3 credits. Carson. Offered occasionally.
Explores how the artist’s studio evolved from the 15th century to the modern era. We see how the studio’s evolution sheds light on the artist’s changing role/status in society, how artists have promoted/marketed their works over the centuries, how methods of art-making evolved, what effect the modernization of art materials had on the studio space, how art has been defined over the years, and the history of artistic collaboration. Specific areas covered are the itinerant versus the professional artist, problems of attribution related to the studio workshop model, use of the nude model and plaster casts in the studio, art education (apprentices and assistants) in the studio, use of optical and perspectival instruments in art production, and the history of the process of art production as espoused by manuals and treatises over the centuries. Importantly, the class spends time in area museums studying works of art and learning about methods of connoisseurship from area experts. Students are encouraged to explore areas/periods that are of particular interest to them, including the contemporary artist’s studio.
Prerequisites: AH 100 and AH 201.

AH 425 Collections in and of the City of Baltimore
3 credits. Schnock. Offered spring.
Grounds artistic practices in an investigation of art historical and local contexts, preparing students to understand and manage multiple critical aspects concerning collecting and museums. Students pursue both practical work and research. The class encourages students to rethink the impact of collections on society and the individual, and its influence on artists’ practices.
Prerequisites: AH 201.
AH 428 The Way of Tea
3 credits. Elkinton. Offered occasionally.
A course based in both the theoretical and the hands-on aspects of the Japanese tea ceremony. It is cross-disciplinary, with experiences in museums and a school of tea; lectures (historical background, aesthetic theories, stylistic analysis, research on sound); hands-on participation in ceramics, fibers, graphic design, environmental design, and flowers; and participation as host and guest at tea by learning traditional gestures and postures. The style of tea taught in the course is the Urasenke School Ryakubon Form, or tray-style—the simplest, least formal, and most flexible form.
Prerequisites: AH 100 and AH 201.

AH 430 Making and Using Books in the Middle Ages
3 credits. Gerry/Houston. Offered occasionally.
Throughout the Middle Ages illuminated manuscripts were one of the most important vehicles for the development and transmission of visual ideas. This course provides a survey of European manuscript production from the early medieval period through the late Gothic era, and touches on the early history of printed books. Students learn about the lavish miniatures found in deluxe manuscripts and examine the ornamental treatment of the text, including display script, illuminated initials, colored parchment, and marginalia. Manuscript illumination is discussed in the context of the owners, users, and purchasers of these objects, with particular attention paid to the way pictures and ornamental script guide the user through a book and enhance the reader’s understanding of the text. In addition, students learn about the techniques and materials used to make manuscripts and the binding of medieval books. Includes lectures, class discussions, and several trips to the Walters Art Museum to view manuscripts firsthand.
Prerequisites: AH 201, sophomore level or higher.

AH 431 Art Goes Public: How to Communicate with the Audience
3 credits. Stih/Schnick. Offered spring.
This is a survey class in which students critically analyze the state of art in public space in Baltimore, questioning approaches, results, and further possibilities. This inquiry leads to an exploration of different locations and audiences, new ideas and projects. When necessary, students form teams to realize complex steps in the learning process. Learning by doing is an essential component of and, indeed, the philosophy for this course. The class acts as a peer test group before students’ model projects gain actual exposure in the space of the city.
Prerequisites: AH 201, sophomore level or higher.

AH 432 German Expressionism
3 credits. Staff. Offered occasionally.
Examines the art of expressionism including painting, sculpture, prints, drawings, and film. It deals primarily with the work produced in those countries where the movement found its most cogent expression, that is, in Germany and Austria, but the course is not limited by geographical boundaries in instances where cross-fertilization occurred. The approach is heavily contextual, placing the works of art within their sociological, political, and economic matrix.
Prerequisites: AH 201.

AH 434 Dada and Surrealism
3 credits. Staff. Offered occasionally.
In the 1920s and 1930s, artists, writers, and filmmakers of all nationalities produced work that was rooted primary in notions of non-rationality and intuition. Rejecting Enlightenment “reason” as complicit with systems that had used logic to justify the mass destruction of World War I, these cultural producers celebrated instead the marvelous, the irrational,
and the accidental. This course examines diverse output of these so-called Dadaists and Surrealists. Should time provide, students also reflect upon the Dada revival of the 1960s and its similar roots in an anti-authoritarian age.

**Prerequisites:** *AH 100 and AH 201.*

**AH 435 Intimate Explorer/Passionate Observer: Art Meets Science**

6 credits. Garrigues and Wallace.

The poet Rainer Maria Rilke suggests, “The artist’s task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us.” Sculptor Jackie Bookner echoes Thomas Berry’s belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do (*Art Journal*, Vol. 51, No. 2, Summer 1992.) Students in this interdisciplinary course explore these ideas through ecological field studies at Baltimore’s Herring Run Park. Their research into basic ecological principles (energy flow, cycling of matter, adaptations/changes in form, and interrelationships) serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create. Lectures, field experience and notebook, independent project, and written critique form the basis of this class.

**Prerequisites:** *AH 100 and AH 201; LA 101.*

*Cross-listed with SCI 435.*

**AH 438 Roman Art and Architecture**

3 credits. Basile. Offered occasionally.

An examination of the art and architecture of ancient Rome, this course explores topics relating the arts of Etruscan and early Roman Italy, the role of Greek and other influences in the Central Mediterranean, the developments of a distinctly “Roman” art under the Republic, the influence of Augustus on art and architecture, the development of Roman imperial art, and late Roman art down to the time of Constantine the Great. Organized around distinct art historical topics and student discussions, the course is designed for those with a specific interest in ancient art.

**Prerequisites:** *AH 100 and AH 201.*

**AH 441 Japanese Music and Performance Arts**

3 credits. Elkinton. Offered fall.

Enjoy the world of Japanese music, theater, performance, and sound aesthetics. Introduction to traditional musical instruments; secular and religious (Shinto and Buddhist) performance; and Noh (masked), Kabuki (popular), and Bunraku (puppet) theatre. No music background necessary.

**Prerequisites:** *AH 100 and AH 201.*

**AH 443 The Bauhaus**

3 credits. Smith. Offered occasionally.

Examines the practical and theoretical innovations of the Bauhaus school of design, located in Germany between the First and Second World Wars. Examines the highly influential pedagogical model of the preliminary and form-theory courses as well as the significant objects and prototypes conceived in various workshops—such as weaving, pottery, furniture, metalwork, and graphic design. Also looks at the shift from the early, so-called Expressionist phase of the Bauhaus to the later, functionalist phase, which coincided with the move of the institution to the city of Dessau. While examining this history, the class also considers the key debates that have shaped Bauhaus scholarship and the reception of Bauhaus ideas within art and design history.

**Prerequisites:** *AH 201.*
AH 445 Postwar Italian Cinema
3 credits. Hirsh. Offered occasionally.
Examine several examples of literary adaptation, reading closely both the literary texts and their cinematic counterparts. Investigates the politics of adaptation, as well as the criteria by which we can evaluate films based on texts as works of art in their own right. Analyzes both the films and the texts that we cover, focusing on individual authors’ works, as well as how they generate a dialogue between one another.
Prerequisites: AH 201.

AH 448 Jewish Art: Moses to Modernity
3 credits. Staff. Offered occasionally.
Focuses on the major monuments of Jewish art produced in the ancient and medieval periods. It considers issues such as the function and (sometimes the problem) of “the image,” interaction with surrounding cultural and religious traditions (such as Hellenism, Christianity, and Islam), the decoration of the synagogue, and the illumination of manuscripts.
Prerequisites: AH 100 and AH 201.

AH 452 Contemporary Art Seminar
3 credits. Staff. Offered occasionally.
Considers movements and issues in art since the 1960s in relation to students’ own studio work. Combines lectures and seminars with group and individual critiques and reading programs. Lectures and seminars focus on the work, primarily since the ‘60s, that reflects on its own art-historical, architectural, institutional, and discursive contexts. Topics include minimalism, performance, conceptual art, the art of institutional critique, and site-specificity. Examines the relations between artistic movements, considers their social and political context, and studies key texts by artists and critics.
Prerequisites: AH 201.

AH 454 Toys!
3 credits. Elkinton. Offered fall.
Explores the wonder of historical and contemporary toys and games as mirrors of culture, covering theories of play, issues of toy design and marketing, toys as education and entertainment, and toys and the artist. Field trips and projects are included.
Prerequisites: AH 100 and 201.

AH 459 Art, Architecture and Ideology under Dictatorship
3 credits. Hirsh. Offered spring.
This seminar examines the visual culture of Fascist Italy, Nazi Germany, Stalinist Russia, and Greece under Metaxas with a view toward how totalitarian regimes do (and do not) shape visual culture. Before embarking on four case studies, students review working models of what constitutes avant-garde and modern practice in order to consider these regimes’ influence on the art, architecture, and film produced within the greater context of European modernism. Throughout the course (e.g., WPA programs), students analyze both the aestheticization of politics and the politicization of aesthetics. Lastly, the course includes a brief consideration of visual culture in the United States contemporary to the four European totalitarian regimes under investigation.
Prerequisites: AH 100 and AH 201.
AH 461 Memento Mori
3 credits. Camp. Offered fall.
Death is an essential and important spiritual and philosophical concern for all cultures. As a body of visual expression, the observance and commemoration of death connects the expression of grief across generations, media, and continents, distinctive to time and place, yet unifying in the ability of physical objects to speak for those who have died and construct the media for their remembrance. Through lectures, images, and field trips to area cemeteries and battlefield sites, the course explores the varied means by which visual culture articulates private beliefs about death and its consequences for both the departed and those who survive. Students examine the themes that unify funereal and commemorative art created by artists of importance in small communities and the world at large, and develop critical skills in evaluating expressions meant to mark a single significant moment in time and to stand for eternity. Special attention will be given to the role of photography in the creation of documents and memorial art, from Matthew Brady to Lee Friedlander.
Prerequisite: AH 201.

AH 470 Topics in Ancient Art: Age of Bronze
3 credits. Basile. Offered occasionally.
The Trojan War has fired imaginations since the end of the Bronze Age in Europe, from Homer’s *Iliad* to Ovid’s *Metamorphoses*, from medieval romances to modern movies and graphic novels. But it also inspired the birth of the science of archaeology, as scholars of the 19th and 20th centuries attempted to prove that the war and its great heroes really existed. This seminar-style class examines the Bronze Age cultures of the ancient Aegean, as well as the ancient sources and documents, and try to address the question: Was there really a Trojan War?
Prerequisite: AH 201.

AH 472 Women in the History of Art
3 credits. King-Hammond. Offered fall.
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.
Prerequisites: AH 100 and AH 201.

AH 473 Modern Italian Art, Architecture, and Design
3 credits. Hirsh. Offered fall.
An overview of modernism and nationalism in Italian visual culture from 1861 to the present. Movements covered include Realism, the Macchiaioli, Stile Liberty, Divisionism, Futurism, Rationalism, Metaphysical Painting, Nocecento, Arte Povera, and Memphis. Readings and lectures focus on the relationship between art, architecture, design, and politics, beginning with Italy’s reunification and continuing through the post-war decades of reconstruction. Through the study of international exhibitions and expositions, students also consider intersections and interactions between Italian artistic practitioners and their foreign counterparts.
Prerequisite: AH 201.
AH 475 The World on Show: International Expositions
3 credits. Carson. Offered occasionally.
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.
Prerequisite: AH 201.

CERAMICS

CE 200 Introduction to Ceramics
3 credits. Staff. Offered fall, spring.
An overview of the possibilities of working with clay. A feel for the material develops through exercises using various forming and construction methods. Tools and techniques are introduced, including slab roller, extruder, and potter's wheel. Students are oriented to the overall processes of ceramics and get a basic understanding of clay and glaze principles and finishing and firing techniques. Historic and contemporary issues are presented through slide lectures.
Prerequisite: FF 101.

CE 206 Ceramics Workshop: Glazes
1.5 credits. Barnes. Offered spring.
Initiates students to the many possibilities of fired glaze surfaces. A basic understanding of the chemistry of glaze formulation leads to experimentation and testing for various firing ranges, color, and texture possibilities to enhance the student's personal direction and goals in the studio program.
Prerequisite: FF 101.
Two 1.5 credits workshops in the 3D area will combine to fulfill a 3-credit studio elective.

CE 206C Ceramics Workshop: Raw Materials
1.5 credits. Staff. Offered occasionally.
Ceramic minerals and rocks can be thousands and sometimes of millions of years old, removed from the earth and shipped to us as random bags of colored powder. This class seeks to dispel the mystery of these powders, restore the geologic history of the materials artists usually take for granted, and develop an understanding of their behavior within the ceramic medium. Includes study of each of the major chemicals that make up clay bodies and glazes, creating a base knowledge of what these minerals do and how these materials behave. Introduces clay body formulation for a variety of approaches and effects.
Prerequisite: FF 101.
Two 1.5 credits workshops in the 3D area will combine to fulfill a 3-credit studio elective.

CE 207 Ceramics Workshop: Kiln
1.5 credits. Barnes. Offered occasionally.
Everything you ever wanted to know about kilns, now you can ask. After clay itself kilns are the most important ceramic tools. Discussion will include the history of kilns to contemporary designs and materials, kiln design and the effects that can be achieved by
using specific kilns. Experimental kilns will be built and fired. Emphasis will be on the
department's gas and electric kilns to familiarize students with their operation, from
loading to maintenance and repair.

**Prerequisite:** FF 101.

*Two 1.5 credits workshops in the 3D area will combine to fulfill a 3-credit studio elective.*

**CE 230 Introduction to Paper Clay**

*3 credits. Barnes. Offered summer.*

Paper clay, as its name suggests, is a combination of clay and cellulose or paper fibers. The
fibers allow the clay to become more pliable and durable. Extremely strong as greenware,
paper clay can be worked in multiple layers of wet over dry. It can be altered at nearly any
stage in the forming process, including bisque ware. Artists can build up or break down the
forms at will, creating larger than traditional clay forms, needing less drying time; cracking
is easily fixed and fewer armatures are used. Paper clay can be used to hand-build sculptural
forms, throw on the wheel, and as a casting medium. Students are encouraged to explore
the boundaries of this new material. Prior experience with clay is helpful but not necessary.

**CE 272 Size Matters: Modular and Sectional Construction in Clay**

*3 credits. Staff. Offered occasionally.*

Large-scale sculptural forms, wall murals, and installations exceed the size limitations
of typical ceramic kilns can be realized through planned sectional or modular construction
techniques. This course explores ways of expanding the scope of one’s ceramic work beyond
the pedestal to larger scale floor, wall, and outdoor installations. Scale and site-appropriate
materials are explored, such as clay bodies having minimal shrinkage and distortion, and
frost-tolerant and durable clay and glaze surfaces. Construction methods covered include
hollow forming with sectional increments; solid modeling over support armatures (disassembly,
hollowing, and reassembly), and mold-making/casting for modular repetitions. Incorporating
other materials is welcomed and encouraged. The initial project leads to individual research
and personal direction.

**Prerequisite:** CE 200.

**CE 310 Tile and Mural**

*3 credits. Staff. Offered occasionally.*

This course explores both historic and contemporary approaches to tile design, forming
techniques, and decorating processes involved in ceramic wall murals. Students work from
flat to low- and high-relief formats and experiment with tile as modular units in repeat
pattern to free form imagery. Moldmaking for casting and impressing tile as well as tile mural
installation techniques are covered. Personal direction is emphasized after initial exploration
of basic forming and finishing techniques. Field trips and visiting artists are scheduled.

**Prerequisite:** One 200-level 3D course (3 credits; i.e., CE 200, FB 200, IS 200, or IS 202).

**CE 312 Low-Fire Ceramics**

*3 credits. Staff. Offered fall.*

Explores the color and texture of glazes and clays in the low-fire range. Because these col-
ors are often bright and precise, they offer the possibility of working with images dealing
with fantasy, illustration, and humor. Traditional methods and techniques like majolica and
raku are covered. Projects are both functional and nonfunctional. A brief history of low fire
ceramics is also be presented.

**Prerequisite:** One 200-level 3D course (3 credits; i.e., CE 200, FB 200, IS 200, or IS 202).
CE 314 Images on Clay
3 credits. Staff. Offered occasionally.
Deals with painting and drawing on clay. Both low-fire and high-fire ranges are examined, and individual directions will be developed with the instructor. Techniques to be explored include sgraffito, wax resist, smoke firing, underglazing, raku, overglazing, lusters, and stencils.
Prerequisite: One 200-level 3D course (3 credits; i.e., CE 200, FB 200, IS 200, or IS 202).

CE 315 Wheel Throwing: Altered Forms
3 credits. Staff. Offered occasionally.
Focuses on using the potter's wheel as a tool but not as an end in and of itself. The wheel then becomes a jumping-off point for questions about form, functional and sculptural. Students build new skills and refine existing ones, creating more inventive, larger and more complicated forms. A number of firing and finishing options will also be covered.
Prerequisite: CE 200.

CE 318 Raku and Saggar Firing
3 credits. Barnes. Offered occasionally.
Students explore traditional and experimental approaches to smoke firing techniques/processes in ceramics. The course introduces students to the raku process with appropriate clay body and glaze formations. Students also experience various "smoking" techniques—from primitive pit firing to experimental, local reduction possibilities in the Saggar firing process. Various clay forming techniques from wheelwork to hand building are utilized, but emphasis is on individual direction and response to techniques.
Prerequisite: CE 200.

CE 324 Cast Ceramics: Module, Multiple, and Mimic
3 credits. East. Offered occasionally.
Learning the basics of plaster mold design from simple open-face, one-piece press molds to more complex, multiple-piece, slip-cast systems, students explore the creative studio potentials of what are usually thought of as industrial ceramic techniques. Casting gives the artist the ability to quickly replicate original designs from tile and other low-relief, to full three-dimensional forms. Likewise, by capturing in plaster practically any form, texture, or material, natural or manufactured, the ceramist can borrow, alter, manipulate, rearrange, assemble, or mimic the "real" into their own sculptural or functional vision.
Prerequisite: One 200-level 3D course (3 credits; i.e., CE 200, FB 200, IS 200, or IS 202).

CE 326 Wheel Throwing
3 credits. Barnes. Offered summer.
Focuses on using the potter's wheel to create a body of work. Students refine skills and advance to larger and more complicated forms. Attachments, altering, and combining thrown forms are highlighted as well as various firing and glazing techniques, including raku and pit firing. This is a fast-paced class with an emphasis on form and function.
Prerequisite: CE 200 or in any 300-level ceramics course (3 credits).

CE 328 The Ubiquitous Object
3 credits. Paul. Offered occasionally.
Begins examining common disposable containers as a locus for meaning and dialogue about that most ancient tradition in ceramics: vessel making. Since the Industrial Revolution, studio ceramics has paralleled the production of everyday utilitarian objects while simultaneously distancing itself from a perception of a cold, lifeless, aesthetic present in industrially produced objects. Contemporary potters appear to revel in what seems at times to be a kind of hopeless romanticism regarding the spiritual and moral implications that are assumed to
be inherent in handmade functional pottery. By linking traditional practice with a close examination of objects, which generally are deemed beneath notice, students look at ceramics as a material and as a contextual history with a broader lens. This class provokes questions surrounding the dichotomy of ubiquity, function, making, and meaning by asking for close examination of objects that are generally regarded as to be so lacking in values as to be disposable. Craft, art, and Art are subjects that seem to have constantly shifting borders. Nothing is served by defining these borders, but a lot may be instigated by pushing them. There are written assignments to complement the studio practice/content of the course.

**Prerequisite:** FF 101.

**CE 333 On the Surface**

*3 credits. East. Offered occasionally.*

Skin, glaze, pattern, decoration, ornamentation...these terms frame our experience of the surface of ceramics. The surface of ceramic art is both an incredibly complex technical issue as well as one that is loaded with aesthetic, emotional, and political questions. This class will combine several trajectories to deal with both these technical and conceptual layers by exploring various multiple fired approaches to surface. From higher temperatures to room temperature, this class will introduce students to technical considerations in this approach as well as asking them to question the method of their making and the politics of reference, both historical and contemporary. Glaze chemistry, firing approaches, commercial surfaces (decal, luster, and glaze), as well as digital approaches to generating decoration, pattern and ornamentation are covered within an overview of the social and political history of glaze and surface in ceramics. The course uses research, written assignments, and studio practice in its investigation.

**Prerequisite:** CE 200.

**CE 347 Hybrid Methods**

*3 credits. East. Offered occasionally.*

Ceramics is the most ancient of technologies, rooted deep in our history. Ceramics is also a cutting-edge technology used in many aspects of industrial design. This class looks at where these worlds meet, exploring hybrid methods; the relationship between the machine-and hand-made; combines the newest technologies available in the Art-Tech Center with processes and practices utilized in the ceramics studio; explores interdisciplinary practices: industry, design, science, and art; and focuses on inventing new ways of making as well as challenging the boundaries between technologies. The course uses research, written assignments, and studio practice in its investigation.

**Prerequisite:** CE 200.

**CE 350 Botched Taxidermy (and Other Souvenirs)**

*3 credits. Staff. Offered occasionally.*

Animals have been replicated in art since the cave paintings at Lascaux; it is difficult to imagine humans evolving as successfully as we have without them. This class looks at the animal as fetish, the animal as muse, the animal as icon; the animal body, animals in history, animals in society, animals as commodity; domestication and wilderness, anatomy, and phylogeny. This is a ceramics class but use of multiple material approaches is welcomed. Begins with assignments, but as the semester progresses, students are expected to evolve an independent body of work. Some readings and research are required.

**Prerequisite:** 200-level 3D course.
CE 360 Ceramics Studio I  
3 credits. Staff. Offered fall.  
This intermediate-level studio explores in depth the various clay forming techniques. Students may elect an area of focus in wheel throwing, hand building, or casting to further develop their skills. Ceramic finishes and glaze techniques are the subject of a series of lecture/workshops. Students are expected to experiment with color and surface solutions appropriate to the body of the work they develop.  
Prerequisite: CE 200 or any 300-level ceramics course (3 credits).

CE 360B Ceramics Studio I: Material Contexts  
3 credits. Paul. Offered fall.  
Explores the use of ceramic materials in the larger context of sculptural possibilities. Students are encouraged to bring their expertise, questions, and explorations from other areas, both studio-based and academic, to the production of new work. Questions regarding the appropriateness of materials to concept, and the limitations and possibilities inherent to materials are addressed. Students are expected to test, challenge, and redefine those parameters in the context of their own works. This process is augmented through examples of historical antecedents. The use of a multitude of materials and processes is fully supported. As always, the challenges lie within making technically and conceptually suitable choices. After an introductory assignment, students are asked to integrate their own concerns, research, and explorations into a cohesive body of work. A variety of clay bodies—including porcelain, stoneware, and red earthenware—are available. An emphasis on research and introspection is expected. Students are asked to make presentations based on this research.  
Prerequisite: CE 200 or any 300-level ceramics course (3 credits).

CE 360C Ceramics Studio I: Figuring Bodies  
3 credits. Kyner. Offered fall.  
This course addresses the hollow hand-built ceramic figure. Students investigate clay’s ability to record gesture from inside and out and examines the emotional impact of opening, fragmenting, and distorting the figure. Special attention is paid to developing evocative poses and characters. Students contrast active and static poses, experimenting with the relationship between the figure and its audience and explore how particular clays and firing surfaces shape our perception of the human figure. Through periodic slide lectures students are introduced to ceramic traditions from Asia, Africa, Europe, and the Americas. The class also looks closely at contemporary figurative work being produced in clay. While clay is the primary media, students also include found objects in some compositions and investigate working other media directly into ceramic figures.  
Prerequisite: CE 200 or any 300-level ceramics course (3 credits).

CE 360E Ceramics Studio I: Cut and Paste—Collage, Mixed Media, Installation  
3 credits. Staff. Offered fall.  
Ceramics is perceived as a linear medium, form-fire-glaze-fire. This perception limits the medium’s range and potential, and underestimates its relevance to contemporary and more flexible practices. This course focuses on breaking this approach apart to look at the medium’s potential within collage, mixed media, and installation frameworks, studying these approaches through the introduction of new forming and deconstructing methods, the technical issues and requirements around combining clay with other materials and processes, and the conceptual implications of exploring the medium in its many states, from raw to fired. Issues of site-specific and research-based studio practices are discussed and explored. The group engages in research, collaborative discussions, and local excursions in its investigation.  
Prerequisite: CE 200.
CE 398 Ceramics Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: Minimum of junior class standing and 3.0 GPA; a contract signed by the instructor and the student's department chair prior to registration.

CE 400 Senior Ceramics Independent I
3-6 credits. East. Offered fall.
In this course, students develop a coherent body of work to be completed during senior year for final presentation to a jury selected from sculptural studies faculty. Periodic critiques to discuss progress, content, and process are conducted by faculty and guest critics. A written thesis/artist's statement evolves to accompany studio work throughout the Senior Independent.
Prerequisite: Ceramics majors only.

CE 401 Senior Ceramics Independent II
3-6 credits. East. Offered spring.
The continuation of CE 400 leading to the final presentation of a body of work for exhibition to a jury of interdisciplinary sculpture faculty. Periodic critiques of progress, content, and process are conducted by faculty and invited critics.
Prerequisite: Ceramics majors only.

CE 460 Ceramics Studio III
3 credits. East. Offered fall.
Advanced-level studio in which students develop individual projects in consultation with the instructor. Students are expected to work independently but to maintain the studio hours of this course plus a minimum of three hours outside of class time per week. Periodic critiques of progress, content, and process are conducted by faculty and invited critics.
Prerequisite: CE 360 or CE 361 or 9 credits of 300-level ceramics.

CE 461 Ceramics Studio IV
3 credits. East. Offered spring.
Advanced-level studio in which students develop individual projects in consultation with the instructor. Students are expected to work independently but to maintain the studio hours of this course plus a minimum of three hours outside of class time per week. Periodic critiques of progress, content, and process are conducted by faculty and invited critics.
Prerequisite: CE 360 or CE 361 or 9 credits of 300-level ceramics.

DR 220 Introduction to Drawing
3 credits. Stevens, Roeder, Staff. Offered fall, spring.
This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the drawing major. New drawing majors are assisted in forging a personal approach to visual exploration and expression. This course is strong on personal attention via frequent one-on-one discussions.
Corequisite: DR 252 or DR 298; drawing majors only.
DR 252 Life Drawing
3 credits. Staff. Offered fall, spring.
An intensive study of the nude. Issues of form, structure, volume, movement, composition, and expressive possibilities are explored and practiced.
Prerequisites: FF 198 and FF 199
Recommended sophomore course.

DR/PT 253 Painting and Drawing: The Figure
6 credits. Karnes. Offered spring.
The first part of this six-credit studio/lecture course deals with the nude, and the second part deals with the portrait. Students paint directly from life each week. Paintings range from one to three days in length, and a minimum of eight hours outside work is required each week. The lecture part of the course involves both critiques of work done in and out of class and lectures designed to put the work into an historical and contemporary perspective. The slide talks include particular painters and issues concerning the figure. Possible viewing of films on Frank Auerbach, Antonio Lopez Garcia, and Lucien Freud.
Prerequisites: DR 252 and PT 200.

DR/PT 256 Painting and Drawing: Landscape and Interior
6 credits. Karnes. Offered fall.
This combination studio/lecture course takes a naturalistic approach to the landscape and interior. The course moves between issues of drawing and painting throughout the semester. The first 10 weeks focus on landscape, the last four weeks on interior. Most of the landscape work is done at St. Paul's School and Goucher College, two beautiful properties 15 minutes north of the city, as well as other sites. The interiors are done at various sites in and around the city. Slide lectures focus on particular painters and issues involved with the landscape and interior. These talks include painters and schools ranging from the 16th century to the present. Part of this time is also devoted to critiques of class and outside work. Attendance to all classes is mandatory, and six to eight hours of outside work are required each week. Transportation to and from sites in school vans is provided.
Prerequisite: DR 252 and PT 200.

DR/PT 258 Height x Width
6 credits. Majumdar. Offered fall.
Can you imagine The Arnolphini Wedding and Las Meninas switching sizes? How about a scene from the Brancacci chapel and a Persian miniature? In this course, students study, through the works of other artists and our own exploration, how the physical size and relative proportion of parts in a painted whole are as crucial as the painted surface. The work done in class encompasses drawings and paintings of the figure, space, sculptural forms, and works of art. A renegotiation of the painted space is continuously challenged by moving from body size and larger works, to hand-held sizes and ideas of miniature. The studio work consists of half the day, while the second half is used for critiques, and slide talks. Comparative and individual slide talks cover artists such as Van Eyck, Velasquez, Rubens, Tiepolo, Auerbach, Rembrandt, Constable, Walton Ford, Diebenkorn, and early Quattrocento Italian frescoes and Persian miniatures. At least two trips to museums in New York and Philadelphia are also be part of the course. A love for the complexity of seeing and an openness to exploration are the primary requirements of this course.
Prerequisite: DR 252.
DR 298A Studio Drawing: The Portrait
3 credits. Sangiamo. Offered fall, spring.
A general introduction to portrait drawing, this course covers skulls, planes and masses of the head, muscles of expression, age differentiation, characterization, adornment, lighting, and the double portrait, among other subjects. There are models of all ages and some clay modeling.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298C Studio Drawing: Composition
3 credits. Staff. Offered fall, spring.
In this course, compositional elements are explored for their expressive and formal possibilities within the general framework of realistic space.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298E Studio Drawing: Conceptual Composition
3 credits. Salazar. Offered occasionally.
Perceptual drawing may be thought of as the simulation of objects, people, or events in the everyday world on a piece of paper—accurate and faithful rendering being its goal. By contrast, in conceptual art, the idea, used as an expressive device, is the most important part of the work. By placing an emphasis on the planning and decisions made before the drawing is executed, conceptual drawing attempts to extend the parameters of drawing by pushing past work that is made primarily for the sensation of the eye to something that engages the spectator cerebrally as well. There will be no stricture on how much or how little time students spend on a particular drawing; some might be made as quickly as 30 seconds, others might take as long as 30 hours. The only requirement is that all drawings made for this class be the product of creativity, good and consistent craftsmanship, and intense and serious concentration.
Prerequisites: FF 198 and FF 199 or equivalent experience.
Fulfills studio drawing requirement.

DR 298F Studio Drawing: 2D for 3D
3 credits. Stevens. Offered occasionally.
This course in structural linear drawing is designed for students who are interested in using drawing as part of the process of developing 3D works. Drawings and small 3D models will feed off of each other in the development of 3D pieces, giving students the tools to develop their ideas three dimensionally without having to construct them in full scale. The course includes examination of site-specific ideas for indoor or outdoor public sculpture. Students examine the work of sculptors such as Eva Hesse, Maya Lin, Christo, Claes Oldenburg, Vito Acconci, Alice Aycock, and Andy Goldsworthy. Open to all, but of special interest to students involved with 3D projects.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298G Studio Drawing: Illusionism
3 credits. Waters-Eller. Offered fall, spring.
The techniques necessary to create more effective visual illusion are explored in class problems and homework assignments. The perceptual process involved in the depiction of distance and volume is studied to assist the understanding of what is required in spatial illusion. Slides show various ways artists use illusion from realistic to paradoxical effects.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.
DR 298H Studio Drawing: Let There Be Light
3 credits. Staff. Offered occasionally.
Students explore the effects of light in relation to form, space, and feeling. Through careful observation of everyday and unusual lighting situations, students develop sensitivity to and proficiency with a variety of drawing materials. The magic of creating illusion on the two-dimensional surface is celebrated. During the second portion of the semester each student develops a personal series embracing aspects of light that are unique to their interests and ideas. This body of work may incorporate any form the student desires including sculpture, installation, and video. Focusing on creating a related body of work, both conceptually and formally sound, is essential. Slides, film sequences, and field trips supplement the course.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298J Studio Drawing: Still Life/Interiors
3 credits. Staff. Offered occasionally.
Still life and interiors are studied separately and in combination with one another. Emphasis is placed on careful observation and articulation of volumes, space and place, tonal values, rhythms, effects of light on subject matter, and compositional clarity. Students are encouraged to develop personal resources, images, and forms. Investigations take place in the classroom as well as at sites around the city.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298L Studio Drawing: Drawing from the Masters
3 credits. Staff. Offered fall.
This is a course in creative drawing as informed by the art of the past. The class meets and works at the Walters Art Museum. Attendance is mandatory. Homework is based in varying degrees on master drawings, attitudes, and techniques.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298M Studio Drawing: Realistic Composition
3 credits. Staff. Offered occasionally.
This drawing class is an exploration of observational composition using different formats and picture planes. Students strengthen their abilities to depict complex compositions using the elements and principles of drawing and push the placements of the figure/ground-interactions. Students define space using a variety of media.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298O Studio Drawing: Nature
3 credits. Roeder, Hennessey. Offered fall, spring.
This course explores natural subject matter through observation and aesthetically selective description. Emphasis is on light, composition, form, surface, space, and environment. Students use skulls, shells, birds, animals, live crabs, landscape, and flora, and take field trips to zoos, conservatories, and gardens. Slides of contemporary naturalists and old masters (i.e., Redoute, Ehret, Audubon, and Fuertes), and videos of Banks Florilegium, Robert Bateman, and Beatrix Potter are shown. Homework consists of individually developed projects that are broader than class study. All black and white materials and the Nature Library are used. Watercolor is optional but encouraged.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.
DR 298P Studio Drawing: Inside/Outside
3 credits. Moseley. Offered fall, spring.
An exploration of situations which place the artist/viewer in between the conditions of Inside versus Outside. Students strengthen their abilities in depicting complex compositions and lighting conditions through a variety of traditional and not-so-traditional subject matter. What are the compositional devices that put the viewer inside looking out or vice versa? Start from inside the still life, then walk through corridors and passages of erratically lit interiors, before throwing open a window to gape upon the chaotic surround of the cityscape. How can we metaphorically depict our psychological state inside through the depiction of subject matter from the outside? As much as possible, the class will routinely visit off-campus sites for the bulk of the work. We will visit these sites at least twice. The first visit will be quick sketching to get to know the site, followed by longer term drawings and sketches the following visit once students find their particular interest. At the end of our visits to each location, the home assignment will be to create a long-term composite or conceptual drawing (or drawings) based upon students' perceptual studies of the site.
Prerequisites: FF 199.

DR 298Q Studio Drawing: Sumi Ink
3 credits. Organ. Offered fall, spring.
This course teaches the ancient Asian art of sumi-ink. Students learn the traditional vocabulary of sumi ink while gaining an understanding of history and philosophy of ancient Eastern culture. Material and techniques include working with rice paper, sumi-ink, rabbit skin glue, and backing. Students address the different genres of line drawing, plant painting (the Four Gentlemen), calligraphy, still life, figures, and landscape. There are weekly assignments, a midterm, and a final.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298R Studio Drawing: Landscape
3 credits. Staff. Offered occasionally.
This course is a naturalistic approach to drawing from the landscape that includes traveling (using the MICA van) and working at a variety of sites in Baltimore and the surrounding area. Students explore various materials and their possibilities as they relate to the landscape. In mid-November, class will come indoors and continue with landscapes and interiors looking on to landscapes. Various slide talks relating to the subject of landscape are presented.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298S Studio Drawing: From Architecture
3 credits. Wilson. Offered occasionally.
This free-hand drawing course uses observation-drawing exercises to develop the spatial awareness critical to developing a convincing sense of depth and atmosphere in representing architectural space. Direct observation, abstraction of observation drawings, perspective studies, and plan and section drawing types are employed to understand and convey complex spatial relationships. Pen and ink, charcoal, and watercolor are used in the studio and on site. Architectural field trips are a significant component of this course.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.
DR 298X Studio Drawing: Painterly
3 credits. Staff. Offered fall, spring.
This course emphasizes issues of representational drawing and draftsmanship that reach beyond their most familiar and traditional linear expression to incorporate greater range of mark-making and media as in works of such artists as Rembrandt, Boya, Tiepolo, and Diebenkorn. Students explore relationships between line and mass, observation, and experimentation.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298Y Studio Drawing: Structural
3 credits. Staff. Offered occasionally.
To be convincing, expressive marks need to understand the structures they attempt to describe. Employing conventional and unconventional free-hand drawing tools, this course explores the structures of forms.
Prerequisites: FF 198 and FF 199.
Fulfills studio drawing requirement. Recommended sophomore course.

DR 298Z Studio Drawing: Trees
3 credits. Sangiamo. Offered occasionally.
An exploration of the structural, formal, and expressive qualities of trees. Their subjective quality will be considered through the specific characteristics of proportion, dimension, density, thrust, texture, and underlying structural design. Course includes: tree anatomy, design, and inherent natural and symmetrical form, and irregular haphazard tree forms resulting from ravages of the environment. Studio and field work supplemented by critiques and slide study of master drawings.
Prerequisites: FF 199.

DR 317 Dimensional Drawing: Process, Time, and Space
3 credits. Weiss. Offered spring.
Artists in the 21st century are products of a televisual and cinematic era. Questions arise as to how this both shapes the way in which we understand and make images and how we create and consider traditional modes of expression like drawing, while taking into account the power of the moving picture. This course undertakes a conceptual and process-based approach to drawing, rather than a media specific or form-based approach. This class challenges students to examine and investigate the multi-dimensional potentialities of drawing thoroughly and how it relates to their work. The meaning of this is intentionally open-ended and may include such modalities as working with sequence/series, pushing or pulling illusionistic space, moving off the wall and into space, producing images that literally move, or changing point of view. Work may take objective and/or non-objective form and medium will be based on the nature of the piece undertaken. The semester begins with a discussion of problem-solving methodologies and a process that assists the students with initiating their work. Drawing work starts with a series of assignments that are intended to broaden thinking and encourage exploration. These assignments take place over the course of several weeks in order to promote the development of and thinking about process. As students find direction, they are encouraged to follow their individual paths and develop cohesive bodies of work by the end of the semester. Class time is spent on a combination of drawing, slide lectures, film viewing, discussion, student presentations, and several field trips. At least one multi-week in class drawing includes the use of models. Critique of work takes place through the semester in full class, small group, and individual formats. Two formal instructor-student critiques occur at mid-term and at the conclusion of the class. Readings from texts such as Art and Physics (Leonard Shlain) may supplement lecture and discussion.
Prerequisites: DR 252 and DR 298.
DR 320 Junior Independent Drawing
3 credits. Staff. Offered fall, spring.
Students who are involved in a personal direction—or who are in search of one—receive individual critiques and participate in small group discussions of their work. Requirements: attendance at three individual critiques, three small group discussions, and two full-class show-and-tell reviews.
Prerequisites: DR 252 and DR 298.
Junior drawing majors only.

DR 324 Anatomy for Artists
3 credits. Little, Poscover. Offered occasionally.
Drawing requires answers to a number of questions. How to suggest three dimensions in a two-dimensional format? How to imply movement in a product that is still? What to omit and what to include to achieve a given effect? The purpose of this course is to provide a basic understanding of the human musculoskeletal system through a combination of lectures, labs, and directed studio assignments. The hope is that by better understanding human structure and motion students find their own answers to these questions. This is not a course in medical illustration, nor is it intended to be an academic approach to figure drawing.
Prerequisites: DR 252 and DR 298.

DR 332 Drawing through Movies
3 credits. Sangiamo. Offered occasionally.
Outstanding movies are viewed weekly and discussed for their cinematic techniques and thematic content. At home, students do interpretative drawings that are inspired by the viewed movies. Mornings are for seeing and discussing the movies, afternoons for group critiques.
Prerequisites: DR 252 and DR 298.

DR 344 Advanced Illusionism
3 credits. Waters-Eller. Offered occasionally.
Students continue to develop illusionistic skills through more advanced in-class assignments that push technical and conceptual power using space and volume. More advanced perceptual science is presented with each topic. Out-of-class work includes developing a series of related works that apply illusionism in an individual way, exploring possibilities that challenge past limits and developing a personal way of using illusion for one’s own goals.

DR 352 Interpretative Figure Drawing
3 credits. Stevens. Offered occasionally.
This course explores ways in which the study of figure can extend drawing possibilities. Issues include distortion, foreshortening, dramatic manipulation of viewpoint, and chiaroscuro effects as they apply to imperatives of personal expression.
Prerequisites: DR 252 and DR 298.

DR 365 From Perception to Metaphor
3 credits. Plattner. Offered spring.
Working from selected objects of their choice, students familiarize themselves thoroughly with their subject matter through a series of carefully observed perceptual drawings. They then explore associative, expressive, and metaphorical possibilities of the objects, devising long-term independent projects that develop the metaphoric expression as richly as possible in a series of drawings. Various techniques are used to help elicit associative responses to the objects, including sketches, automatic writing, and studies of texture, surface, form, shape, and color of the objects. Choice of medium and combination of mediums are up to each student.
Prerequisites: DR 252 and DR 298.
DR/PT 372 Painting and Drawing: Narrative
3 credits. Middleman. Offered fall, spring.
This course is an introduction to the language and tradition of narrative figurative composition. Students work from drawings of the figure that they then translate into compositions that manipulate space using foreshortening, perspective, and combinations of indoor and outdoor space. Students are introduced to historic narrative tradition, from Piero della Francesca to Tintoretto to Thomas Hart Benton. Students are encouraged to create their own narrative themes. This course can be taken for drawing or painting credit.
Prerequisites: DR 252 and PT 200.

DR 386 Seeing Color
3 credits. Plattner. Offered fall, spring.
The purpose of this course is to sensitize students to new levels of color understanding through the medium of drawing. In the first half of the semester emphasis is on color observation and the dramatic, unexpected color change that light causes. Special attention will be paid to the subtly and complex relationship between color and value. Through these first projects which are done in pastel, students expand their vocabulary and use of color beyond their familiar habitual palettes. These projects lay the groundwork for the second half of the semester in which students develop individual, independent projects of their own choice, exploring an idea or approach of their own choosing, working in any color drawing media.

DR 388 Abstractions
3 credits. Weiss. Offered fall, spring.
This course is a search for abstract imagery, meaning, and understanding with an individual approach to abstraction. Slides, discussions, and one-on-one critiques will be used to help students clarify their own issues and to develop their own language of abstraction. Students are required to work in the classroom.
Prerequisites: DR 252 and DR 298.

DR 394 Color Media Drawing
3 credits. Plattner. Offered fall.
This course explores the techniques used for color media: pencil, pastel, and wash. Through these media, the formal expressive and psychological uses of color are explored within the context of drawings. Emphasis is also on these media and techniques as a bridge between drawing and painting.
Prerequisites: DR 252 and DR 298.

DR 452 Advanced Figure Drawing
3 credits. Staff. Offered occasionally.
The objective of this course is further mastery over representation of the nude through independent practice. Students are provided with two models, one for a five-hour pose, the other for action; studio; and an instructor for general oversight, occasional lecture, and individual discussion or critiques upon request. Attendance the full five hours is required. All drawing media are acceptable.
Prerequisites: Limited to students with good figure drawing skills (B+ or better in DR 252) and strong interest in further practice on their own in an independent-study studio atmosphere.
FA 498 Senior Thesis I
3-6 credits. Staff. Offered fall, spring.
Seniors are given assistance in developing personal directions as artists. Work is independent, either at home or in a designated studio. The senior independent or thesis program offers qualified students an opportunity to work on a continuing series of projects of their own choice in studio spaces provided in the Fox or Main buildings. Requirements: at least three individual critiques with a participating instructor, a final critique with a visiting artist, and a midterm review by a panel of the program’s instructors. In addition to the regular individual and class critiques in each student’s studio art courses, progress is evaluated by visiting artists, critics, writers, philosophers, and filmmakers, and by various faculty members from different departments, with reviews of student work twice each semester.
Prerequisite: Seniors only.

FA 499 Senior Thesis II
3-6 credits. Staff. Offered fall, spring.
A continuation of FA 498 into the spring semester.
Prerequisites: FA 498.

ENVIRONMENTAL DESIGN

ENV 100 Introduction to Spatial Design
3 credits. Aziz. Offered fall.
The constructed world around you can be divided into two broad categories: the spaces you inhabit and the objects with which you interact. The design of spaces and objects are the two interrelated themes in the department of environmental design. In this introductory studio, students are immersed in the philosophies and strategies of solving spatial and object-oriented, three-dimensional design problems. Students learn the basic principles of the design process, new design skills, and find themselves encouraged to integrate multi-disciplinary skills they may already have. Projects will explore the relationship between problem analysis, idea generation, and concept realization. Students interested in majoring in environmental design, as well as those interested in a hands-on introduction to the design process, are highly encouraged to enroll.

ENV 200 Integrated 3D Design: Form, Order, and Concept
3 credits. Staff. Offered fall.
Introduces the essential technical tools and conceptual methodologies present in the department’s areas of concentration (product design, architecture, and urban design) and demonstrates that at all levels, design is a poetic and artistic activity. Students develop a basic vocabulary of three-dimensional form making and are introduced to concepts of place, space, hierarchy, spatial organization, site, and program. Students develop increasingly sophisticated analytical skills and a deeper understanding of how to develop a design idea based on programmatic needs. The course requires extensive free-hand drawing, hand drafting, and model building. Students are expected to utilize their abilities in traditional media as well as explore new techniques and materials. In the studio projects, students ground their ideas as translations into form. The conceptual and constructive skills developed in this course not only form the basis of advanced design studios, but also boost the methodological component of any design interest.
ENV 202 Systems of Projection
3 credits. Wilson. Offered fall.
The geometric architectural types: plan, section, elevation, and perspective are all drawing types that serve as a passport to communicating large-scale sculptural, environmental, and architecture works. Knowledge of this encoded set of conventions enables students to represent complex three-dimensional form onto a two-dimensional surface. This course is for any student wishing to have a deeper understanding and mastery of the power of drawing, particularly those in a 3D major.

ENV 205 Introduction to Product Design
3 credits. Alesina. Offered spring.
Can re-designing a water bottle help save the planet? What will the next iPhone look like? Why can’t my shoes recharge my cell phone while I walk? Design is about looking into the future. Design is about people. Design is about thinking, inventing, solving problems, collaborating, being curious, asking questions, and challenging everything. Design is about new forms, new structures, and new materials. In this course, students imagine the issues our future holds and design products to meet these challenges. At the same time, they become familiar with current design issues, new materials, smart technologies, and presentation techniques. This course serves as an introduction to the practice of product design: where creations are imagined, developed, and realized. Through workshops and hands-on experimentation, students invent products no one else has yet to dream up.

ENV 266 Object Design II: User Experience
3 credits. Alesina. Offered spring.
The purpose of this course is to provide an introduction to the practice of product design with an emphasis on user-centered solutions. Design is problem solving. That is why students are challenged to research and identify ways to improve human conditions, brainstorm solutions, and create prototype products choosing the best suited production methods and materials. Emphasis is placed upon innovative thinking, 2D and 3D mock-ups, model construction, and simple engineering concepts. Through team and individual projects, students develop and understand goals and methodologies employed in this discipline, including contemporary material technologies and the global impact their design decisions may have. Throughout the course, short workshops and lectures are conducted on social and environmental issues, materials and processes, important designers, and patent law. Other activities include visits to local industrial design studios and prominent product design laboratories.
Prerequisite: ENV 101, ENV 200 or permission of instructor.

ENV 267 Spatial Design II: Space, the Body, and the City
3 credits. Staff. Offered spring.
Through considered analysis of the human body, the city, and of movement and space, students are introduced to three core phenomenologies of architecture: body, site, and program. Students are encouraged to develop their own innovative ways of looking at these omnipresent issues of architecture and develop a working competence in using them to solve concrete problems. The dialectic of interior and exterior thus developed pushes the envelope of design beyond the commonplace into a poetic and creative realm where light, material, and structures follow in a logical manner and where design produces new sense to both the designer and the inhabitant of the space. Readings, field trips, and analytical workshops are organized into a semester that allows students to develop progressively sophisticated strategies of design.
Prerequisite: ENV 200 or permission of instructor.
ENV 298 Drawing From Architecture
3 credits. Wilson. Offered spring.
Uses architecture as a model for drawing using free-hand drawing skills. Small lectures at the beginning of the course explain the analytical process of free-hand perspective drawing, in order to understand the importance of scale, line, form, light, shadow, foreshortening, and application of medium. Architectural drawing and rendering techniques are studied from the Renaissance to modern periods and include artists such as, Da Vinci, Dürer, Cantaletto, Wren, LeBrun, Vermeer, Van de Velde, Mackintosh, Sullivan, Wright, Phillip Johnson, and LeCorbusier. As part of a semester-long project, students use and adapt the techniques of these masters for drawing projects. Local examples of architecture are selected by the instructor for particular problem-solving techniques.
May be repeated for up to 6 credits.

ENV 309 Ancient City of the Future
3 credits. Chomowicz. Offered occasionally.
Students lend their expertise to visualize, draw, sketch, animate, and rebuild an ancient Bronze Age city. They work with archaeologists from Johns Hopkins to understand who killed all the horses, what caused the civilization to collapse, and did they really live among the dead. This course is an integrated introduction to the art and archaeology of ancient Syria and the translation of modern field documents into the creation of a virtual landscape and model. Our test case for the semester is the site of Umm el-Marra, located in western Syria. Students gain an understanding of the origins of art and architecture by incorporating advanced 3D computer rendering as well as traditional hand-drawings as a means of visualizing, revealing, and re-creating an ancient city. Those students interested in the use of computerized rendering must have a basic understanding of computer animation skills prior to enrollment, as this course is concerned with the application of these skills, and not their acquisition. The course is co-taught by Adam Maskevich, a Hopkins archaeologist, and Peter Chomowicz, chair of the Environmental Design Department.
Prerequisite: AN 203 or permission of instructor.
May be repeated for up to 6 credits.

ENV 314 History’s Mysteries
3 credits. Wilson. Offered occasionally.
An introduction to how artists and designers play a crucial role in how we understand history. Students are exposed to the fundamental issues and techniques used in the fields of historical preservation, restoration, and archaeology. In the real world, artists and designers are intimately involved in all aspects of these fields and this class is no different. Each semester the class partners with a real, historic place in the greater Baltimore area and works with professionals in a team-based setting to enhance the public’s understanding of history. This course is recommended for any student wishing to gain professional experience by working on a diverse, trans-disciplinary team engaged in a real-world project. Presentations of these projects are made at the end of each semester to the directors and their staff of the projects undertaken.
May be repeated for up to 6 credits.
ENV 321 Architectural Visualization
3 credits. Staff. Offered spring.
Covers fundamental digital techniques for visualization in design, focusing on the use of computers in architectural design, production, fabrication, presentation, and communication. This class is intended to develop visual literacy in computer applications used in design. In addition, this course examines the use of digital media through exercising its potential as a generative tool and as a form of design thinking. Emphasis is on the visual communication of an idea through the use of integrated media. The course also discusses technology’s use in and impact on the architectural process, as well as the effect of digital media on design and on education. The study of contemporary architects and short class lectures begin to explore the applicability, value, and potentiality of technology in defining or redefining architectural design and practice.

ENV 337 The Historic Ship
3 credits. Wilson. Offered fall.
Utilizes the historic ship as a vehicle to allow students to formulate a vision for their professional future and enables students to begin making this vision a reality. Students work together in teams towards specific goals, using real-time design projects. Teams document, study, and interpret a selected ship, using methods and techniques of institutions that professionally preserve and interpret historical ships. The class learns the elements of ship design, develop criteria for evaluation of the proposed ship restoration, and design an interpretation facility, using design drawings, renderings, architectural models, and computer-related presentation techniques. The class is co-taught by a professional naval architect and in collaboration with various museums and maritime societies. May be repeated for up to 6 credits.

ENV 338 Innovation and Precedent: History, Materials, and Structure in Architecture
3 credits. Aziz. Offered occasionally.
As designers, when we have a new and exciting idea, a few challenging questions stand out from all the thoughts that follow our moment of euphoria: 1) Is my idea really new? What do I mean by ‘new’ and does it matter that I am excited about it? 2) What are the things I need to know specifically to further realize my idea? Immediately, we are caught in the complex relationship between innovation and precedent. Technical and specialist information, critical to the innovative designer, is rooted in precedent, both contemporary and historical. This course is an immersive learning experience in the complex ways in which the innovating mind of the designer learns from and uses precedents for the purposes of understanding architectural history, materials, and details and structures. This course is structured around the investigation and analysis of a precedent in architecture, a selected built project that is assigned to or is selected by the student. The semester-long analysis is integrated within a series of lectures, seminars, field trips, and assignments that include drawing and fabrication. The course is taught in a highly participatory and interactive environment, which focuses on integrated and qualitative knowledge. It aims to give students valuable experience in how to investigate and use historic precedents as a learning resource, how to understand the relationship between innovation and precedent to self motivate and pursue individual research, and how to appreciate design competence as multi-faceted and yet integrated effort.

ENV 350 S3: Architecture and the City I
3 credits. Staff. Offered fall.
This 6-credit introduction to architectural design processes begins with a study of drawing types and spatial experiences to familiarize students with the language of architecture and the organizational principles of significant structures. Building on free-hand and technical
drawing experiences, students move into an exploration of three-dimensional spatial arrangements to bring focus to the primary concepts of hierarchy, sequence, scale, proportion, and figure. These key components of architectural design are then explored within the context of a real site and program where students learn to integrate conceptual and spatial design ideas with problem-solving skills to develop practical solutions with aesthetic merit.

**Prerequisite:** ENV 200.

**ENV 360 S4: Architecture and the City II**

*6 credits. Staff. Offered spring.*

In this six-credit continuation of ENV 350, students apply conceptual and spatial skills developed in the first semester and examine a series of real-world project sites through an architectural process of analysis and synthesis. Working from the armature of the architectural program, students are invited to join the discourse of this potent and time-honored art form and are encouraged to explore the cultural and formal expressions unique to this field. Integrating formal, cultural, and historical perspectives, each project is tailored to bring into focus a different aspect of the complexity and richness of the architectural language. Students are encouraged to work in a wide range of drawing, building, and digital media and to incorporate personal interests and related course work into their studio experience.

**Prerequisite:** ENV 350.

**ENV 366 Object Design 3: Design as Research**

*3 credits. Alesina. Offered fall.*

This course focuses on design research, including user needs, marketing, and material studies. The "why behind the why" method is used to identify the underlying necessities of product development. Material properties, production methods, human factors, and social, environmental, and economic project drivers comprise critical aspects of each project. Students engage in a continuous cycle of research, conceptualization, and development. By utilizing a variety of research methodologies, students arrive at a final "proof of concept-research" that validates the design solution.

**Prerequisite:** ENV 266 or by faculty approval.

**ENV 386 Object Design 4: Interdisciplinary Graphic and Product Design**

*3 credits. Alesina. Offered occasionally.*

This new course introduces students to the interface between graphic design, industrial design, and other components of the successful innovative product development and marketing. First, students are "deep diving" into the user world to observe and document the "why behind the why." Then teams process the information, pinpoint the real "why," and brainstorm the new product concept. The development process includes 2D and 3D sketches, mockups, and communication materials. Students not only develop new product designs but also concentrate on communicating the features of the design, including structural packaging, POP, marketing campaigns, advertising, and websites.

**ENV 398 Environmental Design Independent Study**

*2 credits. Staff. Offered fall, spring*

A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.

**Prerequisite:** A contract signed by the instructor and the student’s department chair prior to registration.

These courses may not be used as a substitute for a department’s core requirement, senior thesis, or senior independent.
**ENV 400 Urban Design**  
3 credits. O’Meara. Offered fall.  
Introduces urban design in a studio format and covers issues of form, spatial relationships, and the mix of intention and circumstances to shape our cities. Students look at the city at a variety of scales: the street, park, and larger civic spaces. They examine the forces such as geography, transportation, political structure, and others that influence the design of cities. To build an understanding of urban processes, students look at cities through a variety of lenses, namely experiential, historic, and political. The studio includes research, readings, and short-term and longer-term projects. The longer term project includes looking at a site within Baltimore City in collaboration with the Baltimore City Department of Planning. The class concentrate on urban areas of Baltimore but look at other American cities and cities around the world as well.

**ENV 410 ENV Thesis**  
6 credits. Staff. Offered spring.  
Thesis students are expected to develop a body of work that reflects specific convictions as a designer, their most profound work as a conceptual thinker, and their highest level of craft as a maker. The thesis gives the student an opportunity to pursue questions, explore ideas, and formulate a response as a body of work particular only to the student’s career at MICA. Students are encouraged to select one of the department’s four themes to both fulfill a concentration and provide inspiration for their career.  
**Prerequisite:** Environmental design majors only.

**ENV 428 Visual Space: The Lighted Environment**  
3 credits. Shrum. Offered fall.  
Architect Louis I. Kahn stated, “We only know the world as it is evoked by light.” The role of illumination in our perception of the built environment serves as the basis for this introductory course in lighting design. Demonstrations in MICA’s Lighting Lab, experiential exercises, slide presentations, and tours of built projects increase the student’s awareness of light as an architectural element. This course has three major objectives: (1) to discuss qualitative issues in architectural lighting design and the potential of integrated design solutions, (2) to develop an understanding of the basics of current lighting technology and, (3) to offer students an environment investigating the relationship of light to architectural form and material. Lecture presentations by the instructor and studio assignments will be included in the course.

**ENV 447 The Luminous Object**  
3 credits. Shrum. Offered spring.  
Vision is the result of optic nerves in the eye stimulated by light, either directly from luminous objects or indirectly after reflection from surfaces. This course explores the design of objects that generate light, their relationship to the illuminated environment, as well as the technical and aesthetic issues that influence form. Use of materials, the integration of components, and optical performance are also investigated. Full-scale model building and functional mock-ups are utilized as both study and presentation techniques. Involvement of the lighting industry will bring real-world experience to the class and help to build understanding of the design commercialization process. Discussion of design, distribution, and manufacturing issues will be supported by a class field trip to Lightfair International in New York City.
CDP 350 Center for Design Practice (CDP)
3 credits. Weikert, staff. Offered fall, spring.
The CDP engages students in 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 problem. Projects and partners
change from semester to semester. Recent projects have included the design of a fleet of
mobile biodiesel education and production labs in a collaboration with business and engineering
students from the University of Maryland College Park; branding and promotion of a city-
wide urban forest project in collaboration with the Baltimore Department of Recreation
and Parks and Tilt Studio; collaborations with a nonprofit bicycle company (NADA Bikes),
an organization focused on bringing art and culture to the Baltimore City Schools (Arts
Every Day), a division of the Baltimore Health Department in an effort to reduce asthma
and lead poisoning, a nonprofit that trains young adults with disabilities for jobs at Home
Depot (Kens Kids), and the Maryland Energy Administration. CDP students work alongside
educators, design professionals, nonprofit and corporate organizations to research and
experiment on the ways design can support project goals.
Prerequisite: GD 323 is recommended but not required.
Open to juniors, seniors, and graduate students with permission of instructor.

EX 405 Exhibition Development Seminar, Part II
3 credits. Hirsh. Offered spring.
In this final semester of a two-semester seminar student install the spring 2010 exhibition
previously planned by the class in the fall. Additionally, students implement all educational,
community outreach, and public programs.
Prerequisite: AH 405.
EX 405 may be used as a studio elective in any major.

INT 402 Internship
3 credits. Staff. Offered fall, spring, summer.
Internships are required or recommended by many departments. Individual departments
coordinate some, but many others are maintained and supervised by the Joseph Meyerhoff
Center for Career Development, which keeps a listing of internship opportunities.
Prerequisite: Junior class standing. Students must submit a learning contract. See the
Center for Career Development for more information.

FB 200 Introduction to Fiber
3 credits. Woods, Brandt, Populoh, Day. Offered fall, spring.
This course presents students with the opportunity to understand 3D ideas and become
exposed to the potential of fiber as an expressive medium. Technical processes and historical
precedents serve as points of departure so individuals can pursue diverse working formats.
Prerequisite: FF 101.
FB 206 Garment Design and Production Part I: Draping and Drafting
1.5 credits. Ford. Offered fall, spring.
Part one of a two-part workshop covering the process of design and fabrication used in the apparel industry. This course offers a foundation in the fundamentals of pattern drafting and draping, stressing the importance of proper fit and craftsmanship. Combining both draping and pattern drafting methods, students develop a basic muslin pattern, known as a "sloper," for garments including pants, skirts, and bodices. Students are taught to manipulate the sloper, allowing them to create multiple designs. Students are also introduced to free-form draping, which does not rely on patterns, and are encouraged to change the shape of the dress form, adding layers and bulk, to create free-form garments.
Prerequisite: FB 200.
Required for experimental fashion concentration.

FB 208 Garment Design and Production Part II: Realizing Designs
1.5 credits. Ford. Offered fall, spring.
Part two of a two-part workshop covering the process of design and fabrication used in the apparel industry. This course focuses on reading a garment rendering, evaluating design elements, and translating it to fabric. Students are introduced to standard practices and sewing/assembly methods through designing a series of garments and fabricating them. Tools, equipment, and practices used to create professional garments are reviewed. Workroom and production problem-solving is covered. Patterning for finishing such as closures, linings, and hems is explained.
Prerequisite: FB 200.
Required for experimental fashion concentration.

FB 210 Digital Dressmaking and Patterning
3 credits. Isaac. Offered Fall.
Introduces students to advanced computerized pattern making and production. The coursework exposes students to a variety of garment industry technical procedures from concept through production. This course is an introduction to Polynest software, pattern digitizing, grading systems, technical sketching, and spec sheets. Students create a spec package: a visual reference for pattern development.
Prerequisite: FB 206.

FB 322 Costume
3 credits. Ford. Offered spring, fall.
An exploration of the world of costume and personal adornment through demonstrations, technical and conceptual information, and the use of historical and contemporary examples. Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Students are exposed to a broad visual vocabulary and an array of the following materials and techniques: pattern-making and alteration, draping and fitting on a dress form, armatures and coverings, surface embellishment on pliable/flexible planes, and found objects.
Prerequisite: 3 credits of 200-level 3D coursework.

FB 327 Material Construction
3 credits. Shepard. Offered fall.
Material constructions, flexible structures, lightweight structures, and the architectonic nature of cloth are explored in this course. Students develop constructions line by line and explore methods of netting, tatting, and other building structures. These are flexible structures that can be purposeful in form building. The armature and lightweight structures
are addressed as support systems for pliable flexible materials. Also, cloth is considered as environment and its capacity in larger-scale constructions.

**Prerequisite:** 3 credits of 200-level 3D coursework.

**FB 329 Uniformity**
3 credits. Woods. Offered fall.

Uniformity, serialization, modes of production, fashion, repetition, difference, originality—this is the beginning of a glossary of terms for this course. These terms come from the vernacular of both the marketplace and the production of culture. Recognizing that it can be scorned or embraced to effect different ends, artists ranging from Sid Vicious to Andy Warhol to Leni Riefenstahl have instrumentalized uniformity and repetition in their work. Modernist architects built urban landscapes in the thrall of industrialization’s mandate for efficiency and progress while tract housing homogenized the look of suburbia. This course uses the tools of studio practice and seminar to investigate fashion, uniforms, architecture, media, and DIY trends. Readings, including Craig Owens, Theodor Adorno, Michel Foucault, and Susan Sontag, support multifaceted semester-long projects.

**Prerequisite:** 3 credits of 200-level 3D coursework.

Recommended for juniors and seniors.

**FB 331 Silkscreening on Fabric**
3 credits. Shepard. Offered fall and spring.

An introduction to methods of silkscreen printing on textiles with emphasis on the single compositional work and development of repeat pattern designs. Processes include paper and cut stencils, hand-drawing, drawing fluid and screen filler, and photo silkscreen. Dyes and pigments are used. Students examine effects and usage of single and multiple image and pattern through using a number of silkscreens and manipulating image and cloth. Direct painting, material considerations, and printing are explored.

**Prerequisite:** 3 credits of 200-level 3D coursework.

**FB 334 Surface Resist Dyeing**
3 credits. Shepard. Offered fall.

The application of image, pattern, and surface manipulation to cloth using contemporary and traditional resist methods is explored. Processes from Japan, Central America, West Africa, and Europe are shibori (knotted resist), arashi (wrapped resist), and starch and paste resists. New directions in altering surface color, structure, and texture are cloque (shrinking), devore (eroding), chemical resists, and discharge printing and painting (removing color from cloth). Collage, piecing, and 2D and 3D ideas are encouraged.

**Prerequisite:** 3 credits of 200-level 3D coursework.

**FB 338 Woven Imagery**
3 credits. Day. Offered fall.

Offers students a sound understanding of weave structures and how they can be used to generate engaged woven surfaces that can stand as independent works of art. The three projects in this class will serve as both introductions to different methods of creating imagery through effects of color and structure and to address weaving as a drawing process. Students source ideas from the here and now of their own experiences and interests by keeping a blog during the class and will develop engaged pieces of cloth that stand as metaphor for place, atmosphere and identity.

**Prerequisite:** 3 credits of 200-level 3D coursework.
FB 342 Accumulation and Metaphor
3 credits. Brandt. Offered fall.
Combines the mining of material resources with the exploration of additive processes to discover form and meaning in textiles. Traditional surface embellishment, basketry, and feltmaking techniques will be demonstrated as means of discussing metaphors of entanglement, sedimentation, and rhizomatous (network). Various methods of material procurement are presented. Both individual and collaborative work will be encouraged.
Prerequisite: 3 credits of 200-level 3D coursework.

FB 344 Performance/Garment
3 credits. Lester. Offered spring.
The garment provides a tangible delineation between the space of the self and the outer world. This studio/laboratory questions prevailing notions of clothing by turning them inside out, trying them on upside down. The garment is utilized as a pliable context, framing subtle performative actions and gestures. Addressing the phenomena of adorning, appearing, identity construction, camouflage or the art of disguise, students explore the garment as a poignant expressive tool with a conceptual and cultural emphasis on clothing and non-theatrical performance. Direct experimentation and innovation of a wide variety of traditional and unconventional materials, non-materials, and techniques are covered as well as experiments with sound, video, and photographic technologies. Students combine sculpture, fashion, and movement to capture/witness a series of performance art works. Concurrent with studio work, students are introduced to Western and non-Western, political, social, historical, and aesthetic dimensions of clothing as it relates to the contemporary maker of art, design, and fashion.
Prerequisite: FF 101.

FB 354 Weaving: Color and Pattern
3 credits. Day. Offered spring.
Emphasizes principles of color and pattern as applied to the making of hand-woven cloth. A variety of dye processes, weaving techniques, and finishing procedures are introduced, enabling students to create woven fabric that reflects their personal aesthetic and conceptual interests. Demonstrations, slide presentations, readings, and discussions inform students and encourage a thoughtful and committed working practice.
Prerequisite: 3 credits of 200-level 3D coursework.

FB 363 Pattern and Digital Print on Textile
3 credits. Shepard. Offered fall.
Textile print and pattern design has a long history that engages textile technologies. Patterning cloth has moved from the block print to the silkscreen and beyond. In this course, students create work that used one of the newest pursuits in pattern making, that of digital printing on textiles. What are the attributes of repeat pattern? Students examine pattern history, review different repeat pattern methods and symmetries, and look at some of the masters of its usage. Software such as Point Carre and Adobe Photoshop will be used to move through options for colorways and design. Other aspects of the course include understanding the printer, building print environments for specific textile media, preparing artwork for cloth, and finally printing with the digital printer. How is digital textile printing being used in art and textile design? This question occupies different parts of the semester with visiting designers and artists who discuss their application. Students are asked to consider the varied contexts presented. Projects address pattern, site specificity, limited production, and one-of-a-kind digital printing. Students should budget for purchasing their own fabric.
Prerequisite: FB 200; digital camera required.
FB 368 Collage and Sculptural Surfaces
3 credits. Brandt. Offered spring.
Focuses on the consideration of the constructed, pieced, and sculpted surface. Students explore the interpretation and invention of cloth construction, layering, sculptural surfaces, pieced and collaged surfaces, and the multiple as possibilities. Collecting, salvaging, and mixing materials will be involved. Students respond to and attend numerous exhibitions and lectures taking place during the spring semester involving historical and contemporary textiles. These lead to discussion on the issues and ideas that have made pieced, sculpted cloth construction a relevant and vital history.
Prerequisite: 3 credits of 200-level 3D coursework.

FB 370 Fabric of Conscience
3 credits. Smith. Offered occasionally.
Taught by New York-based visual artist Allison Smith, this course examines a wide range of politically motivated textiles from a historical and international perspective, reflecting the construction of individual and national identity across cultures. It covers five interconnected subject areas: propagandistic and commemorative textiles; textiles made in war-torn regions using traditional techniques to picture modern warfare; “trench” textiles made by soldiers and prisoners-of-war; Art Brut textiles that express underlying attitudes of protest; and works by contemporary artists that engage with textile histories to address current events on a world scale. The course is structured around lectures, readings, and individual and group projects. Grading is based on attendance, participation, and critiques. At least one field trip to New York City to correspond with related symposia at the Whitney Museum or the Vera List Center for Art and Politics.
Prerequisite: FF 101.

FB 387 Smart Textiles: Body Interface and Responsive Textiles
3 credits. Couwenberg. Offered fall, spring.
This research-based lab/seminar is a pioneering multi-disciplinary course to foster a critical and analytical viewpoint of the nature and context of smart textile design. In this lab/seminar a team of students investigate innovative smart textile design, and create artwork integrating new textiles through process-led research. Case studies in the textile industry and in contemporary art will be investigated. Models of Research and Development (R&D) in textile and product design are examined. The body-interface and responsive textiles concept will be contextualized by in-depth critical readings and discussions. The instructors work in collaboration with a group of students from different majors in an experimental manner researching the possibilities of the integration of intelligent textiles in artwork. Weekly meetings, visiting artists, historical lectures, and critical readings augment the independent study to enhance the student’s ability to analyze their work and its relevance to contemporary culture and art. Consultants from local industry will serve as advisors to enhance the students’ work. Independent research and studio work is paramount and will be required. All students have to contribute to the website with images and research notes during the semester. Collaboration is encouraged and highly recommended.

FB 398 Fiber Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: Minimum of junior class standing and 3.0 GPA; a contract signed by the instructor and the student’s department chair prior to registration.
May not be used as a substitute for a department’s core requirement, senior thesis, or senior independent.
FB 400 Senior Fiber Independent I  
6 credits. Brandt, Couwenberg. Offered fall.  
Students develop a coherent body of work completed during the senior year for final presentation to a jury selected from sculptural studies faculty. Periodic critiques to discuss progress, content, and process are conducted by faculty and invited critics.  
Prerequisite: Fiber majors only.

FB 401 Senior Fiber Independent II  
6 credits. Shepard, Brandt. Offered spring.  
This course is a continuation of FB 400.  
Prerequisite: Fiber majors only.

FB 416 Fashioning Culture/Readdressing Clothing  
3 credits. Couwenberg. Offered occasionally.  
This course addresses the influences, affinities, and relationships of fashion and the visual arts. Issues covered in this studio/seminar class are contemporary fashion’s relationship with the high and low divide in art and popular and visual culture. In addition, this course explores questions of the historical significance of cloth, clothing, and culture for the discourse of fashion. This class is structured around individual derived projects based on research relating to the student’s artistic concerns. Readings, discussions, and research enhance the student’s skills in interpreting and articulating their understanding of art, fashion, clothing, and culture.  
Prerequisite: FB 200 and one FB 300-level course.  
Priority is given to students concentrating in experimental fashion.

FB/GD 438 Multi-Media Event I: Experimental Fashion  
3 credits. Populoh. Offered fall.  
Open to juniors and seniors from all majors, this class critically engages formal, functional, and social concerns in the conception and development of a body of work based on the garment, as well as the presentation of the same in a culminating multi-media event. Students are encouraged to share skills and integrate graphics, photography, and a variety of digital and physical media in both the creation and presentation of the work.  
Prerequisites: FF 102 and FF 199.  
Open to all majors, required for experimental fashion concentration.

FB 439 Multi-Media Event II: Experimental Fashion  
3 credits. Populoh. Offered spring.  
Continuing from the fall semester’s Multi-Media Event 1, students develop or revise a body of work based on the garment. Assignments in branding—art direction, graphic design, and photography—help students collaborate to develop modes of representation for their projects. Workshops in lighting, stage management, and styling guide students in the production of a culminating multi-media event organized, promoted, and marketed by student teams.  
Prerequisite: Open to all majors; junior or senior class standing required.
GFA 220 Introduction to GFA
3 credits. Stevens, Roeder, staff. Offered fall, spring.
This sophomore core course is designed to help students explore their artistic vision and begin to plan the way they would like to construct their own version of the general fine arts major. New GFA majors are assisted in forging a personal approach to visual exploration and expression. Virtually all media are acceptable. This course is strong on personal attention via frequent one-on-one discussions.
Corequisite: DR 252 or DR 298. GFA majors only.

GFA 232 Photo as Muse
3 credits. Palewicz. Offered fall, spring.
This new studio course emphasizes an interdisciplinary approach to art making by exploring ways in which contemporary artists use photography as part of their process as in works by Elizabeth Peyton, Marlene Dumas, Gregory Crewdson, Angela Strassheim, Sara Van Der Beek, Oliver Herrng, Robert Melee, and Peter Piller. Over the course of the semester, students discuss artists that paint and draw from their photographs as well as artists that use photography to document performances such as temporal sculptures, body art, and narrative stage-sets. The course examines artists that use photography in collage and installation work. Students interested in a range of materials and processes investigate the role of photography in their process while developing a personal body of work. Demonstrations, workshops, slide lectures, readings, New York gallery visits, and critiques inspire new directions in student studio practices and create a forum for in-studio discussion.
Prerequisite: FF 199.

GFA 270 Collage and Assemblage
3 credits. Staff. Offered fall.
Collage has been described as the primary medium of the 20th century. The multi-layering of images and materials reflect the cultural and technological flux of the modern age. This mixed-media course explores the 2D and 3D possibilities of working with collage and assemblage. Course content examines the formal narrative and conceptual issues of the collage process and form. Weekly slide lectures and materials examine artists working within these media. Students are encouraged to develop a personal direction.

GFA 275 Imaging from Culture
3 credits. Roeder. Offered fall, spring.
As artists we are part of an evolving world culture. This studio course helps students see the common denominators as well as the differences in various cultures and apply those insights to their own work. By investigating certain patterns/aspects of human behavior (e.g., death, marriage, celebrity) students expand their thinking about their work and how it communicates in the larger context. Students may work in any media/genre and complete four works over the semester. This course is offered using a pass/fail grading basis.
GFA 282 High Touch Meets High Tech: Bridging the Gap in Computing and Traditional Fine Arts Media
3 credits. Villarrubia. Offered occasionally.
Students develop a body of work bridging the gap between traditional painting and drawing media and the digital image (especially the use of Adobe Photoshop and Corel Painter). The similarities and differences in working by hand and onscreen are explored. Typically, initial work is hand-drawn or painted; then images will be scanned and manipulated via the computer. The resulting digital prints are reworked by hand and possibly scanned again until the desired effects are achieved. Students are asked to push the restrictions usually associated with the digital image. This course is designed for students with a background in painting and drawing and a basic knowledge of computer imaging.

GFA 309 Visceral Intersections: The Cutting Edge Installation
3 credits. Zaruba. Offered occasionally.
New studio course; explores interdisciplinary ways to create atmospheric, interactive installations and performances that dig into the passions and obsessions of the human condition. In the first half of the semester, students examine questions of identity, place, perspectives, and context through a wide range of cutting-edge works by such artists as Lee Bul, E.V. Day, Cai Guo-Qiang, Christine Hill, Christoph Buchel, Thomas Hirschhorn, Judy Pfaff, Dieter Roth, and Jason Rhoades, as well as various collaborative teams at the 2007 Venice Biennale, such as New Forest Pavilion, P3, and system projects such as Migration Addicts. In the second half of the semester, they shift to a collaborative brainstorming team and create a unique tag or identity for purposes of self-promotion. Through a series of exercises, two primary studio projects are constructed: first, an independent or collaborative temporary installation and or performance which serves as preparation for the final construction of a large-scale, temporary, site-specific, professional interactive installation. The class stresses professional concerns, such as the production of a press release and media promotion, and produces a portfolio-quality DVD.

GFA 310 Imaging the Idea
3 credits. Waters-Eller. Offered occasionally.
Aimed at developing conceptual and philosophical ideas in each individual’s work. A range of thoughts in different disciplines from science to religion and literature is discussed to provoke deeper exploration into individual points of view. Students work in any medium. In-class work facilitates exploration of the day’s topic. Group critiques are used to review work done out of class with a focus on content expressed.
Prerequisites: FF 150, DR 252, and DR 298.

GFA 320 GFA Junior Independent
3 credits. Alexander, staff. Offered fall, spring.
Students are assisted in developing a personal direction in any fine arts medium or combination of media. This course provides the opportunity to explore the initiation of a sustained body of work in preparation for the senior independent program. Attendance at all critiques and at least 12 hours of committed effort per week are mandatory. Instruction is via regularly scheduled individual and group critiques.
Prerequisite: Open to and required for GFA majors only.
GFA 327 Bodies and their Coverings
3 credits. Sangiamo. Offered occasionally.
War paint. Eyeliner. Tattoos. Scars. Piercing. Thin body. Broad body. Expressive face. Poker face. Fashion. Costume. Plain. Beautiful. Loose and open body language. Tight and closed body language. All and many more inventions and behaviors have contributed to the vastly varied human visage. All have triggered far-flung creative imaginations and will continue to do so. In this course students select their own projects and are free to work in any 2D or 3D medium (video, painting, drawing, photography, digital, animation, fiber, printmaking, ceramics, etc.). Instruction is via slide lectures and movies and includes individual and group critiques. Model is provided on request.
Prerequisite: A strong previous interest in the course's subject and the ability to work independently on a consistent basis.

GFA 338 Interactive Multimedia
3 credits. Waters-Eller. Offered occasionally.
This course is designed to use the computer to reexamine and explore existing work at new levels using motion, sound, and interactivity. Using it as a point of departure, past work is scanned and manipulated with Adobe Photoshop and Director. The possibility of using other programs is discussed. Students create a series of integrated animated loops that the viewer can explore interactively.
Prerequisites: DR 252 and DR 298 plus one computer course.

GFA 343 Climate Change and Sustainability for Artists
3 credits. Pocock. Offered occasionally.
Our climate is rapidly changing due to the effects of human industry. Climate change is presenting the global society with the necessity for new criteria of industrial and social production. How will this include the production of art and design? The goal of this course is to present students with the challenge to examine, investigate, confront, and potentially apply what these criteria are. This class focuses on the theoretical, practical, and aesthetic issues of sustainability. Beginning with an overview of the history of the science of climate change, students look at global movements responding to this event. This includes both the work of artists and designers. In this course, students are presented with a survey of the current applications of sustainable design—from alternative energy production/conservation, urban planning, architecture, and building materials/systems to domestic product design. Projects for this class can be realized in a variety of manners, from the pragmatic application to the conceptual proposal. Students who are considering entering some aspect of this field are welcome as well as those who are seeking to extend their art practice to address the many issues encountered in the massive change toward global sustainability.

GFA 385 Art in Context
3 credits. Staff. Offered occasionally.
In the contemporary art world, artists are not only responsible for making work, but for providing the context for it. This course takes a comprehensive look at the practices of contemporary artists, how artists working today relate to one another, historical models of art making, and the contemporary art market. The focus is on the young, up-and-coming generation of artists. The first half of each class introduces a group of artists and take some position on their working practice, the second half is concerned with group critiques of students' individual work. The idea is to present a holistic picture of what it means to be an artist today.
3 credits. Sangiamo. Offered fall, spring.
From its start, cinema has influenced and been influenced by the other art forms, from literature, painting, photography, illustration, and the comics through costume design, fashion design, stage set design, graphic design, and performance art. This course invites students from all disciplines to enter this relationship via their own independent works in media of their own choosing. For inspiration, movie imagery is studied via movie clips in tightly structured class meetings. Among the subjects covered are the imagery of cities; water as metaphor; varieties of erotic imagery, costume as persona, the nude, light, selected foreign directors, scenes directly influenced by scenes in earlier movies, image sequencing, and framing the subject. The course includes many clips from classic and foreign movies, including European, South American, Asian, and Icelandic. Students work at home on projects of their own choosing inspired by movies.

GFA 393 Watercolor Techniques
3 credits. LaPerrière. Offered minimester.
Introduces basic and advanced techniques of watercolor as applied in a variety of disciplines. Emphasis is given to the handling of wash area and brush strokes in experimental and traditional ways, color mixing, and uses and representation of volume spaces. Students select final projects in painting, drawing, illustration, or interior design to be completed independently during the summer and critiqued the first week of September.

FA 498 Senior Thesis I
3-6 credits. Staff. Offered fall, spring.
Seniors are given assistance in developing personal directions as artists. Work is independent, either at home or in a designated studio. The senior independent or thesis program offers qualified students an opportunity to work on a continuing series of projects of their own choice in studio spaces provided in the Fox or Main buildings. Requirements: at least three individual critiques with a participating instructor, a final critique with a visiting artist, and a midterm review by a panel of the program’s instructors. In addition to the regular individual and class critiques in each student’s studio art courses, progress is evaluated by visiting artists, critics, writers, philosophers, and filmmakers, and by various faculty members from different departments, with reviews of student work twice each semester.
Prerequisite: Seniors only.

FA 499 Senior Thesis II
3-6 credits. Staff. Offered fall, spring.
A continuation of FA 498 into the spring semester.
Prerequisites: FA 498.

GRAPHIC DESIGN

GD 100 Introduction to Graphic Design
3 credits. Staff. Offered spring.
Graphic design is the art and profession of creating visual images and typographic messages that influence public understanding. Graphic designers create everything from logos and letterforms to posters, flyers, CD covers, and interactive media. This course introduces students to basic concepts of design for visual communication.
Freshman elective only.
GD/IL 100 Graphic Design/Illustration Workshop
3 credits. Staff. Offered fall.
Two consecutive eight-week workshops, one in graphic design and one in illustration. Students learn the differences and similarities between graphic design and illustration. This course is structured to assist students in deciding which major best suits their skills and interests. Students should compare this course to GD 100 Introduction to Graphic Design and IL 100 Drawing as Illustration, which offer full 16-week introductions to graphic design and illustration.
Freshman elective only.

GD 200 Graphic Design I
3 credits. Canniffe, Horne. Offered fall.
Students become familiar with the broader discipline of graphic design through the construction of symbols and graphic systems. Research and presentation skills, conceptual thinking, visual problem-solving process, and the integration of typography and imagery are explored throughout the course. Students are introduced to vector and raster application programs.
Prerequisites: FF 102 and FF 199.
Sophomore and concentration requirement.

GD 201 Typography I
3 credits. Canniffe, Lupton, Phillips. Offered fall.
Typography is the art of organizing letters in space and time. Students gain a familiarity with typographic terms and technologies; an understanding of classical and contemporary typographic forms; an ability to construct typographic compositions and systems; and an appreciation of typography as an expressive medium that conveys aesthetic, emotional, and intellectual meaning.
Prerequisites: FF 102 and FF 199.
Sophomore and concentration requirement.

GD 220 Graphic Design II
3 credits. Canniffe, Lupton. Offered spring.
Students become familiar with the discipline of graphic design through the construction of images, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course.
Prerequisites: GD 200 and GD 201.
Sophomore requirement.

GD 221 Typography II
Building on the basic knowledge and experience gained in Typography I, this course furthers students’ awareness of typography as an expressive medium that carries personal, aesthetic, and social meaning. Students are encouraged to work at a variety of scales to develop their personal typographic voices. Time-based projects are introduced.
Prerequisites: GD 200 and GD 201.
Sophomore and concentration requirement.
GD 260 Brands and Branding
3 credits. Staff. Offered occasionally.
Students explore the comprehensive branding process and integrate the experience into creative and functional design solutions. The student will gain a new level of understanding of how design and communication can not only deliver, but help define a company’s (product/service) message. Classes will investigate the brand positioning process, strategic thinking, brand case studies, integrated brand communications, the launch of new products, target audiences, and how to apply this information to individual and collaborative design projects.
Prerequisites: GD 220 and 221. Elective.
May be repeated for up to 6 credits.

GD 288 Underground Web Publishing
3 credits. Visiting artists. Offered occasionally
Tired of pretentious, uninspiring content on the Web? This course enables students to become author, art director, and editor of their own online publications. Issues of format, identity, audience, and content development are addressed as students build their publications. An emphasis on critical and creative thinking is complemented by tailored production lectures for individual projects. Guest lecturers and various forms of underground culture and media are also incorporated. This class concludes with each student having produced a fully functioning website featuring original and/or curated content.
Open to all majors.

GD 300 Graphic Design III
3 credits. Maya. Offered fall.
Students continue to explore the discipline of graphic design through problems that integrate conceptual thinking with formal experimentation. Students are encouraged to develop languages of design that reflect their own artistic and cultural identities while communicating to various audiences. The properties and traditions of different genres of public address are explored.
Prerequisites: GD 200 and GD 201.

GD 301 Flexible Design Studio
3 credits. Fifield, visiting artists. Offered spring.
This intermediate design course offers students the opportunity to work with a diverse group of professional designers. Students participate in workshops of their choosing and investigate a variety of approaches. Emphasis is on solving real-world problems in a professional and studio atmosphere.
Prerequisites: GD 200 and GD 201.
Junior requirement.

GD 312 Publication Design
3 credits. Staff. Offered occasionally.
This course examines the design of magazines, newspapers, and other serial forms of publication. Issues of format, identity, audience, and content development are addressed and students build skills in typography, layout, and photo editing.
Prerequisites: GD 200 and GD 201.
May be repeated for up to 6 credits.
**GD 320 Graphic Design IV**
3 credits. Fifield, visiting artists. Offered spring only.
Students continue to explore the discipline of graphic design through problems that integrate conceptual thinking with formal experimentation. Students are encouraged to develop languages of design that reflect their own artistic and cultural identities while communicating to various audiences. The properties and traditions of various genres of public address are explored.
**Prerequisites:** GD 300 and 301.

**GD 321 Typography III**
3 credits. Staff. Offered fall.
Building on Typography II and Graphic Design II, students explore typography as a means of personal expression. Provides instruction in complex typographic systems for page and screen, including grid structures, comprehensive style sheets, and complex compositional structures. Students learn more advanced features of software for typography and build compelling projects working with multi-layered information.
**Prerequisites:** GD 220 and GD 221.
Junior requirement.

**GD 323 The Design Coalition (formerly MICA/JHU Design Coalition)**
3 credits. Canniffe. Offered fall, spring.
In this class, students are asked to produce socially responsive design solutions for a variety of clients. Actual clients present their projects and students then develop design teams to produce innovative strategies. This is an intensely collaborative process where students learn about major urban issues and the many challenges confronting diverse populations and underserved inner-city communities. Finished projects are regularly published and win awards. This is an important class for students who are socially engaged and for those who are looking for real-world experience. In the past we have developed both print and motion graphics solutions that have been determined by the needs of the client and audience. For example, we have developed creative strategies for medical researchers, the State Department, non-profit, and community organizations.
**Prerequisites:** GD 220.
May be repeated for up to 6 credits.

**GD 330 PhotoImaging**
3 credits. Meyers. Offered fall, spring.
Students develop the critical thinking and technical skills to use photography in their work as designers, while exploring the theoretical perspectives and practical applications of digital imagery as well as their relationships to graphic design.
**Prerequisite:** FF 210.

**GD 335 Experimental Lettering**
3 credits. Barber. Offered fall.
Explores the creation of original letterforms and fonts, using a variety of manual and digital techniques. Taught by partners in the internationally known company House Industries.
**Prerequisites:** GD 201 and GD 221.

**GD 336 Experimental Typography**
3 credits. Strals, Willen. Offered fall and spring.
Explore the creation of original letterforms and fonts, using a variety of manual and digital techniques. Taught by partners in the internationally known company, Post Typography, which produces renegade typeface and stock illustrations based on pop culture sources.
**Prerequisites:** GD 201 and GD 221 or permission of chair.
May be repeated for up to 6 credits.
GD 366 Design it Yourself
3 credits. Staff. Offered occasionally.
Inspired by the book D.I.Y., published by MICA faculty member Ellen Lupton and students, this course is for students who want to publish words, images, and ideas on paper, on t-shirts, on the Web, or anywhere else. Current technologies from digital fonts and the Internet to full-service copy centers make it possible for nearly anyone to produce their own graphics. Students learn how to self-publish, how to think like a designer, and clarify ideas to pull together the materials, services, and software needed to make the concepts real. This course demystifies the technical side of small-scale publishing in various media while opening up students’ minds to the creative side of design.

GD 371 The Business of Graphic Design and Advertising
3 credits. Fifield. Offered occasionally.
Students learn the techniques and practices critical to becoming professional designers. There is much more to creative design and advertising than the comprehensives created on the computer, which comprise only about 25% of the complete solution. Here students learn the techniques of personal presentation and job management of printing and advertising projects by working with guest speakers from the profession and real clients on design and advertising case studies and industry-related trips. Projects begin with client meetings, brief and concept development and project presentations and follow thorough to paper selection, bid preparation, cost estimating, media buying, pre-press, press inspections and placing of advertising. Students become more informed about the profession and its expectations and opportunities.
Prerequisites: GD 300 and 301. Priority given to seniors.

GD 398 Graphic Design Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: Minimum of junior class standing and 3.0 GPA; a contract signed by the instructor and the student’s department chair prior to registration. May not be used as a substitute for senior required coursework.

GD 400 Advanced Graphic Design I
3 credits. Conroy, Phillips, Stojmirovic. Offered fall.
Students prepare to enter professional practice with a series of intensive projects aimed at portfolio development. Emphasis is given to develop students’ problem areas, helping them to improve skills that are weak and build on their personal interests and abilities.
Prerequisites: GD 301 and 320.
Senior requirement.

GD 402 Senior Seminar
3 credits. Horne. Offered spring.
Students work on projects that expand their production skills and their familiarity with professional practice issues. This project-based course complements the portfolio development goals of Advanced Graphic Design I and II. Visiting artists provide critiques and seminar presentations.
Prerequisites: GD 301 and 320.
Senior requirement.
**GD 420 Advanced Graphic Design II**

3 credits. Conroy, Rutka. Offered spring.

This capstone course includes both instructor and student-directed projects. In addition to tackling intensive projects for portfolio development, students have the opportunity to define their own interests by developing and executing a self-directed project.

**Prerequisites:** GD 400.

**Senior requirement.**

**GD 442 Competitive Advantage: Design + Business**

3 credits. Chomowicz, Canniffe. Offered fall.

Great products aren’t enough, neither are great business plans. Success comes from the integration of diverse teams, who continually innovate and create new products and new services. Participants engage in the hands-on approach to developing product concepts and their associated business plans. They combine business and marketing concepts with both hands-on and computer-generated design in the development of a product and marketing plan for a company/organization. Participants explore a broad area of the product development cycle including field research, interview techniques, brainstorming, ideation, and the creation of physical and virtual prototypes. The class partners with a local corporation and make frequent visits to their headquarters. Classes also utilizes both the MICA and Hopkins’ campuses. Design and business students work in teams, swapping roles to learn the business and design essentials required to make a successful product. Throughout the term, student teams test and refine their artistic ideas using the design tools of business, finance, marketing, and advertising. A panel of business and design leaders judge final products and marketing plans. The course is similarly co-taught by faculty from the Carey Business School and the Maryland Institute College of Art.

**Prerequisite:** Honors class, enrollment by faculty approval only.

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**ILLUSTRATION**

**IL 100 Drawing as Illustration**

3 credits. Linn. Offered fall, spring.

Gives freshmen who are interested in illustration a basic approach to drawing and composition as a means of story telling. Using models, students also explore effects of body and facial expression created by dramatic lighting. This class includes location drawing and explores the use of the camera as a tool in the creation of drawing and composition in illustration. A portion of the class will be done in conjunction with rehearsals at the Baltimore Symphony Orchestra and/or other experimental music performances or broadcasts.

**IL/GD 100 Graphic Design/Illustration Workshop**

3 credits. Krall, Stojmieronvic. Offered fall.

Two consecutive eight-week workshops, one in graphic design and one in illustration. Students learn the differences and similarities between graphic design and illustration. This course is structured to assist students in deciding which major best suits their skills and interests. Students should compare this course to GD 100 Introduction to Graphic Design and IL 100 Drawing as Illustration, which offer full 16-week introductions to graphic design and illustration.

**Freshman elective only.**
**IL 138 Digital as Illustration**

3 credits. Ciesmier. Offered fall.

Immerses students in understanding and using digital skills to create outstanding illustration work. Assignments focus on using specific applications or combinations of applications in conjunction with your best ideas. All assignments start with tight idea sketches drawn by hand. Scanned, these sketches form the basis for the finished digital image. Adobe Photoshop, Adobe Illustrator, and Corel Painter are covered. Discussion on how digital applications affect traditional and non-traditional artwork, the benefits and limitations of digital applications, drawing digitally and comparisons between digital media and traditional media are made. Students work in class on idea sketches as well as use of the lab to translate to the digital realm. Students work in a classroom/digital lab on idea sketching and sketching exercises. Critique helps students develop their visual language skills, encourages development of personal vision, and strengthens the ability to understand how ideas communicate. Homework is assigned each week. Grades are based on quality of student’s projects (sketches and finals), weekly sketchbook and illustration research, class participation, and attendance.

*Freshman elective only.*

**IL 200 Illustration I**

3 credits. Corbel, Krall, McGrath, Staffo, Villarrubia. Offered fall.

Designed to provide an informative initiation into the discipline of illustration, this course includes information on the history of illustration, and instruction and demonstration of traditional and digital techniques. Students learn to be adept at variety of media and investigate the role of the artist as storyteller, problem-solver, symbol-maker, and social/cultural reporter.

Fulfills the sophomore IL core requirement; fulfills one book arts concentration required course.

**IL 201 Illustration II**

3 credits. Corbel, Krall, McGrath, Staffo, Villarrubia. Offered spring.

A continuation of Illustration I, this course is more challenging. The course includes media demonstrations and a continuation of discussion of historical and contemporary illustrators. Emphasis is on the elements that form strong visual ideas.

**Prerequisite:** IL 200.

Fulfills a sophomore IL core requirement; fulfills one book arts concentration required course.

**IL 202 Visual Journalism**

3 credits. Linn. Offered fall, spring.

Observational drawing is the foundation for all work and study in visual journalism. In the tradition of the best visual reportage, students travel off campus throughout Baltimore City meeting and recording its people, music, social fabric, and urban landscape. This class blends experiences like Baltimore Symphony Orchestra rehearsals, jazz ensemble sessions, market scenes, and the streets of Baltimore’s ethnic neighborhoods into a rich stew of social politics, on the street and in the community. Historical examples of reportage art including Honoré Daumier, Kathe Kollwitz, Ben Shahn, George Luks, the Ash Can School, Jacob Lawrence, Saul Steinberg, Julian Allen are studied and utilized. Students fill sketchbooks, expand to more finished pieces, and learn how to create art that literally moves.

Fulfills a sophomore IL core requirement and/or an IL elective; fulfills one book arts concentration required course. Preference is given to sophomore IL majors.
IL 203 Studio Remix
3 credits. Various faculty. Offered fall, spring.
The faculty in Studio Remix changes each semester providing exposure to a variety of artists in an intensive workshop environment. Projects are based on each artist's methods and work habits, allowing students to experience the range of illustration as it is created today. Faculty are chosen from noted professionals working in the field.
*Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.*

IL 225 Collage
3 credits. Corbel. Offered spring.
During the early 20th century, collage emerged as a populist form that embraced early commercial ephemera. The cut paper effect was further mimicked in mid-century graphics and also rose to prominence in editorial art in the 1970s and 1980s. This course explores a variety of contemporary uses of collage from using found ephemera to creating students’ own collage materials.
*Fulfills a 200-level IL elective; fulfills one book arts concentration required course. Preference is given to sophomore IL majors.*

IL 230 Narrative Illustration
3 credits. Fuqua. Offered fall, spring.
Mines the connection between image and text. Reading assignments may be poems, essays, short stories, or novellas. The texts are analyzed for their "big picture" concepts and idiosyncratic characteristics, then are visually interpreted. Content, concept, and communication are key concerns in this class. This course is structured to give the student the opportunity to explore a variety of media and processes. Students create work, both in and out of class, based on issues and themes addressed in the student's readings, developing narrative or storytelling skills along the way.
*Fulfills both a sophomore IL core requirement and/or an IL elective; fulfills one book arts concentration required course.*

IL 238 Digital Illustration
3 credits. Malloy. Offered fall.
Concepts start with sketching then move quickly to the digital realm. Assignments emphasize traditional illustration skills such as visual problem-solving, composition, and drawing skills while exploring the digital possibilities to execute the artwork. Students spend half of their time in the studio working on sketches and concepts. They spend the second half of their time executing these assignments in digital programs. The emphasis will be on Adobe Illustrator, Adobe Photoshop, Adobe Painter. Crossing software and mixing media are encouraged.
*Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.*

IL 254 Hand Letters
3 credits. Sherman. Offered fall, spring.
Letterforms express more than information, they can also convey sensibilities, ideas, and emotions. This class gives students basic language on letterforms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract.
*Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.*
IL 262 Media Kitchen: Wet
3 credits. Salomon, staff. Offered fall.
In this studio class, students explore the aspects of painterly techniques best suited for narrative art. The storytelling possibilities of color, lighting, composition, and perspective are examined and practiced in class and homework projects. Students learn traditional rendering techniques in watercolor, gouache, acrylic, and water-based oils. Assignments include a variety of topics such as portraits, nude and clothed figures, interiors, cityscapes, and landscapes. Approaches range from reality to fantasy.
Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.

IL 263 Media Kitchen: Dry
3 credits. Lacombe, staff. Offered spring.
In this studio class, students explore the aspects of dry media techniques best suited for narrative art. The storytelling possibilities of color, lighting, composition, and perspective are examined and practiced in class and homework projects. Students learn traditional rendering techniques in graphite, charcoal, pastel, and conte. Assignments include a variety of topics such as portraits, nude and clothed figures, interiors, cityscapes, and landscapes. Approaches range from reality to fantasy.
Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.

IL 288 Advanced Photoshop Techniques
3 credits. Malloy. Offered spring.
Adobe Photoshop has become increasingly sophisticated, allowing artists to create illusions and mimic effects previously possible only with traditional techniques. But the trick is to master the use of this software so that the illusion is convincing and the image compelling. From flat bold colors to subtle textures to the illusion of watercolor and colored ink line work, this class focuses on advancing technical skills in Adobe Photoshop using a variety of in-class demos, exercises, projects and assignments, and step-by-step instructions. This class is for the student who wants to be challenged and is willing to work hard. A basic knowledge of Adobe Photoshop is necessary.
Fulfills a 200-level IL elective. Preference is given to sophomore IL majors.

IL 325 Illustrating the Edible
3 credits. Bradley. Offered occasionally.
The illustrated food market is strong and healthy, and the ability to make mouth-watering, thoughtful illustrations is a marketable skill. This course explores the nature, preparation, tasting, presentation, and culture of food. Students sketch and paint ingredients; cook and draw the food; visit restaurants, cafés, farms, markets, and kitchens. In addition, guests may come and prepare food in the classroom as students draw. The work created is part reportage, part still life, part personal expression, and an overall exploration and illustration of the senses. Homework may include visits to specific sites, buying and drawing ingredients and working on articles and assignments. Students experience local food and ethnic cuisines, appreciating the role that food plays in economics, society, family, culture, and history.
Prerequisites: DR 252 or DR 298, IL 200 and IL 201, and two 200-level IL electives.
Fulfills a 300-level IL elective. Preference is giving to junior IL majors.
**IL 328 Character Development**  
3 credits. Hosler, Ralph. Offered fall, spring.  
This course explores the creation of visual characters based on texts. Students are given specific assignments to generate characters from classic literature, explore visual icons for advertising and television, and produce model sheets for animation as well as their own inventions. Topics to be discussed are anatomy of body type relating to specific genre, ages, genders, and ethnic differences; realism versus fantasy; as well as action, emotion, costuming, environment, and historical periods. 300-level Illustration elective.  
**Prerequisites:** DR 252 or DR 298, IL 200 and IL 201, and two 200-level IL electives.  
Fulfills a 300-level IL elective. Preference is given to junior IL majors. May be repeated for up to 6 credits.

**IL 333 Fantasy Art**  
3 credits. Murray. Offered spring.  
This class delves into the world of fantasy subjects: fairy tales and folk tales, myths and legends, sword and sorcery and heroic fantasy, science fiction, horror, and supernatural tales. Students become familiar with the visual vocabulary specific to these genres. The origin of fantasy art and its relation to symbolism, visionary art, and surrealism will be examined, and the work of the great fantasy illustrators will be discussed. In addition, the assignments emphasize awareness of the roles that fantasy art and escapist literature, film, animation, and games play in society.  
**Prerequisites:** DR 252 or DR 298, IL 200 and 201, and two 200-level IL electives.  
Fulfills a 300-level IL elective.

**IL 335 Eros**  
3 credits. Villarubia. Offered fall.  
An exploration of sexuality and eroticism as an art topic. Students produce work that addresses pertinent aspects implicit in the subject, such as gender identities and roles, the spectrum of sexual orientation, concepts of beauty and aesthetics, paraphilias and taboos, and censorship and socio-cultural context. The work of both historically (Aubrey Beardsley, Felicien Rops, John Willie, Vargas, Tom of Finland) and contemporary (Chris Cunningham, Jean Paul Goude, Dimitris Papaioanou) artists will be examined and analyzed. Students may be able to work in a variety of two-dimensional mediums.  
**Prerequisite:** DR 252 or DR 298 and two 200-level IL electives.  
Fulfills a 300-level IL elective.

**IL 340 Illustration Concepts I**  
3 credits. Bradley, McGrath, Staffo, Zollars, Villarrubia. Offered fall. The object of this course is to provide a solid grounding in creating sophisticated concepts, the procedures and practices of illustration, and in the development of personal vision. Students learn about representational, narrative, and conceptual approaches to problem-solving and how they apply to the practice of illustration in the 21st century. Techniques and professional practice are discussed.  
**Prerequisites:** IL 200 and IL 201.  
Fulfills the junior IL core requirement.
IL 341 Illustration Concepts II  
3 credits. Bradley, McGrath, Staffo, Zollars, Villarrubia. Offered spring.  
This course is a continuation of IL 340 and the further development of a personal style and solid studio practice. Students begin to consider directions that will lead to their senior thesis. Informal discussions are held on the business of illustration, professional practices, client relations, studio practices, and self-promotion.  
**Prerequisite:** IL 340.  
**Fulfills the junior IL core requirement.**

IL 344 The Lab  
3 credits. Sherman. Offered fall.  
Artists are emerging as authors and entrepreneurs in a variety of new markets and media. New methods such as print-on-demand books, the wave self-publication and festivals that facilitate distribution, prototyping, high-end output devices and laser cutters, and creative directions such as bodywear imagery, instructional, political or socially inspired projects, weblogs and archives, games and animation, and literary works are a few of the directions being taken to create content and get ideas out in the world. In this class, students learn how to actualize one idea or theme through creating, planning, prototyping, branding, documenting, marketing, and exhibiting it to an appropriate commercial, institutional, or cultural venue. Field trips, workshops, and guest lecturers augment class critiques. The class is the student’s laboratory.  
**Prerequisite:** DR 252 or DR 298, IL 200 and IL 201, and two 200-level IL electives.  
**Fulfills a 300-level IL elective. Preference is given to junior IL majors.**

IL 350 Propaganda  
3 credits. Ray. Offered occasionally.  
Illustration can play a passive role decorating the pages of glossy magazines, or it can be a provocative communication tool to convey strong ideas. The course promotes illustration and design as a tool for persuasion and criticism. Examines, through historical and contemporary images (European and American propaganda from the ’30s, protest posters from the ’60s, the New York Times op-ed page during the ’70s, and alternative comics today), the practice of making images that engage the outside world. Students are encouraged to debate current political and cultural issues as they unfold in real time during the course of the semester. This is an advanced-level course. Students should anticipate intensive work outside of the classroom.  
**Prerequisites:** DR 252 or DR 298, IL 200 and 201, and two 200-level IL electives.  
**Fulfills a 300-level IL elective. Priority is given to illustration and graphic design majors.**

IL 355 Conversations on Illustration  
3 credits. Comport. Offered occasionally.  
Within a seminar format, guest artists make bi-weekly theme-based presentations that serve as the basis for extended research concerning illustration as an art form, a professional venture, a social tool, and a form of public expression. Working with the coordinating faculty, students prepare and develop materials to engage with the guest artist. The collected research is used to create essays that are published in an anthology at semester’s end.  
**Prerequisites:** DR 252 or DR 298, IL 200 and 201, and two 200-level IL electives.  
**Fulfills a 300-level IL elective.**
IL 356 The Illustrated Book
3 credits. Comport, Zollars. Offered fall, spring.
A comprehensive course designed to prepare students for entry into the picture book, children’s book, and textbook markets. Students should come prepared with a selected story to illustrate. Technical and trade insights are given to prepare students for a competitive and creative career. Analysis of the text, story-boarding, and character development is used to prepare and complete the final art.
Prerequisite: DR 252 or DR 298, IL 200, IL 201, and two 200-level IL electives. Fulfills a 300-level IL elective. Preference is given to junior IL majors. May be repeated for up to 6 credits.

IL 372 Sequential Art
3 credits. Corbel, Ralph. Offered fall, spring.
This course is a drawing-driven, intensive exploration of how storyline is developed and conveyed. Students research sequential imagery in movies, video, digital, and traditional animation, and websites, as well as graphic novels and comic strips. The premise of this course is that framing, point of view, lighting, and pacing, are essential. Even in digital-based media, the depiction of action and movement needs to be worked out and conveyed through drawing.
Prerequisites: DR 252 or DR 298, IL 200 and 201, and two 200-level IL electives. Fulfills a 300-level IL elective. May be repeated for up to 6 credits. Preference is given to junior IL majors.

IL 393 Lifestyle: Body and Behavior
3 credits. Krall. Offered spring.
Focuses on the methods, manners, techniques, and presentation utilized by the illustrator interested in lifestyle and fashion projects. The role of the illustrator in the world of lifestyle and fashion has broadened and changed a great deal in the past 50 years. The illustrator is tasked with not only presenting conceptual work for design, but also commenting on behaviors and attitudes. Although fashion has had a longer history as practice, lifestyle provides a broader umbrella as a means of forging a sense of self and creating cultural symbols that resonate with personal identity, reflecting pop culture and communicating desires, fantasies, and general visual luxury. The topic is approached from the standpoint of the casual observer and the active participant, tasked with recording the world around us and imagining what’s brewing beneath it.
Prerequisites: DR 252 or DR 298, IL 200 and 201, and two 200-level IL electives. Fulfills a 300-level IL elective; fulfills one course for the experimental fashion concentration. Preference is given to junior IL majors and experimental fashion concentrators.

IL 398 Illustration Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: Minimum of junior class standing and 3.0 GPA; a clear contract signed by the instructor and the student’s department chair prior to registration.
May not be used as a substitute for a department’s core requirement or Senior Thesis and Seminar I and II; faculty are limited to a maximum of two independent study contracts per semester.
IL 400 Senior Thesis and Seminar I
6 credits. Bradley/Comport, Corbel/Comport, Salomon/Comport, Sherman/Comport, Zollars/Comport. Offered fall.
Illustration students need to think and create as independent artists, as well as professional problem-solvers. The course consists of Thesis and Seminar. In Thesis, students can create projects that reflect their interest in a specific market, research media and markets, or develop, with faculty, specific market-based assignments. Thesis work is reviewed in one-on-one critiques with faculty and in small, peer-group critiques. Seminar focuses on studio and business practices, critical writing, networking with illustration and design professionals online and print, portfolios, reps, intellectual property, and more.
Prerequisites: IL 200, IL 201, IL 202 or IL 230, IL 340, and IL 341. Senior IL majors only.

IL 401 Senior Thesis and Seminar II
A continuation of IL 400 and completion of the student’s senior thesis. Students are encouraged to develop networks with visiting art directors and illustrators and to establish their own professional connections. Events such as the spring Senior Show help students prepare for the campus-wide Commencement Exhibition and the MICA Illustration Showcase, a portfolio review by art directors and designers.
Prerequisite: IL 400. Senior IL majors only.

INTERACTION DESIGN AND ART

IDA 100 Introduction to Interaction Design and Art
3 credits. Sloan. Offered spring.
Interactive media encompasses both the profession of interaction design and an opportunity for expressive exploration for fine artists. Interaction designers are the cornerstone of contemporary communication, developing websites, interactive exhibits for museums, kiosks, and video game interaction. Fine artists use the same concepts and tools to create interactive installations, sound art, performance, interactive sculpture, and networked art. This course, oriented towards designers and fine artists, introduces fundamental interaction design concepts as well as emerging media, environments, and processes.

IDA 200 Interaction Design and Art I
3 credits. Staff. Offered fall, spring.
An introduction to interaction design and the first in a series of classes designed to prepare students to use interaction with the forms and media appropriate for their goals. Introduces the environments, forms, techniques, and concepts of interactivity; investigates the relationships among audience, interface design, and user experience as they relate to the two- or three-dimensional form. Research includes a variety of website typologies, mobile devices, and objects. The integration of concept, event, and content is realized through projects designed for the web and digital prototypes presented electronically. Students explore the roles of artists and designers in the field of interaction design and learn processes, software, best practices, and scripting languages. Tools and strategies to develop better skills for ideation, prototyping, presentation, and collaboration are developed as an integral part of the course. Software and languages include Dreamweaver, Flash, XHTML, XML, CSS, and actionscripting.
Prerequisite: FF 210.
IDA 230 Sound Art
3 credits. Staff. Offered spring.
Sound Art explores the acts and aesthetic potentials of listening to and generating sound, while exposing students to the evolution of sound art and avant-garde musical technique, from the early 20th century to the present. The course introduces artistic strategies, narrative structures, and compositional methods for the creation of interactive sound installation, sound sculpture, networked media, and live performance projects. The course features the MAX/MSP object-oriented programming environment for the creating of real-time, interactive sound projects, various other sound processing software, and the creation of custom MIDI interfaces via micro-controllers, while supporting non-electronic, conceptual works as well. The course covers key genres of sound art and musical composition that include noise art, musique concrete, sound poetry, serialism, and minimalism. There is also an extensive survey of contemporary composers and sound artists, as well as those artists whose work demonstrates a recent trend among visual and performance artists to embrace the artistic medium of sound.
Prerequisite: FF 210; VID 202 or permission of instructor.

IDA 244 Interactive Scripting
3 credits. Rouvelle. Offered fall.
Interactivity is a relationship of mutual influence between a project and its environment, similar to a conversation, where both the project and its participants influence and adapt to each other in real-time. Scripting interactivity is about defining the relationship a project will have with its environment and participants, and defining what the project will respond to, and how it will respond. This class explores the practical and theoretical aspects of interactive design across a broad spectrum of media, from robotics to flash mobs to alternate reality games to the web and beyond.
Prerequisite: Current or prior enrollment in IDA 200.

IDA 252 Interaction Design and Art II: Web Design
3 credits. Staff. Offered spring.
Builds on skills and concepts learned in Interaction Design and Art I, furthering the knowledge of website design. Students learn how to make informed decisions implementing web designs that come from an awareness of the benefits and costs of technology choices. They are exposed to web development best-practices and other alternatives as they develop advanced skills in Cascading Style Sheets (CSS) for visual presentation of structured content. Students are introduced to script-based web interface methodologies such as Javascript, DOM-based scripting, and Ajax.
Prerequisites: FF 210 and IDA 200.

IDA 258 Interaction Design and Art II: Art
3 credits. Rouvelle. Offered spring.
Explores the dynamics and aesthetic potentials of interactivity and collaboration. Students develop and play mobile multiplayer urban strategy games, learn about sensors and micro-controllers, and build their own interactive projects that can be linked with other projects from other institutions around the world to form a massive chain reaction that occurs at the end of the semester. Interactive Media II: Art is the first electronically “glocalized” course at MICA, where students have the opportunity to communicate, collaborate, and partner with students from other schools in real time, via iChat and other systems. The governing principles of group behavior are decided through class collaborations and informed by research into such topics as swarm intelligence, missile guidance, alchemy, dominos, and artificial life. The resulting chain reaction could resemble an exquisite corpse, an anarchist’s ideal Internet, ant colonies, the Mouse Trap game, or a premeditated sequence of events that would amaze Rube Goldberg.
Prerequisite: FF 210, IDA 200.
IDA 277 Electronics for Art and Design
3 credits. Staff. Offered spring.
An introduction to human-computer interfacing in theory and practice. Topics for discussion include interactive theory, user-interface design strategies, ergonomics, and haptic interfaces, among others. Students explore methods of detecting and gaining information about the world (interactive interfaces, sensors), passing information between computers (MIDI, TCP/IP, serial communication), and affecting events in the world (lights, video projection, audio, motors). Students are also exposed to basic electronics theory, sensor technologies, and interfacing techniques for human-computer communication. Through hands-on experimentation, students develop and build alternative input/output devices for onscreen multimedia applications.
Prerequisites: FF 210, IDA 200, and IDA 244.

IDA 280 Sophomore Interaction Design and Art Seminar
3 credits. Staff. Offered spring.
Sophomore seminar, focuses on an understanding of the students' potential as well as preferences to clarify and explore their abilities and interests in the field of interactive media. Through critical readings, research, workshops, and discussion, students work to understand the current state(s) of interactive media. Students fine-tune their knowledge and exposure to the multiplicity of career opportunities within the field of interaction design media and begin to develop a strategy to achieve their goals. Professional development resources are utilized to address internship, scholarship, exhibit, and professional practices.
Prerequisites: IDA 200 and IDA 244.

IDA 305 Advanced Web Design
3 credits. Staff. Offered occasionally.
Provides an opportunity for students to be guided by faculty on self-directed projects. Advanced design patterns for interaction are the starting point to investigate the complex nature of interactive development. Usability, desirability, viability, and feasibility are factors with which to balance technological options and design choices. Students learn about presenting a discovery document, creative brief, and usability test; data handling and server sided interaction, including cloud computing, widgets, and web services. Ultimately each student produces an innovative site, functional both on the front and back end, with a compelling, well-designed interface.
Prerequisites: IDA 200, IDA 252, or permission of instructor.

IDA 325 Advanced Scripting for Web 2.0
3 credits. Rouvelle. Offered spring.
Teaches students to create more dynamic, information rich, and interactive websites using the most current languages and techniques. Utilizing Ajax, mashups, Yahoo! Pipes, RSS, and social media, students learn to create web-based applications integrating technological and design methodologies, essential for professional website design.
Prerequisites: IDA 200, IDA 244, or permission of instructor.

IDA 336 Interface Design and User Experience
3 credits. Zapata. Offered spring.
This studio course examines the space where computer, people, and design intersect. The course looks at the design and evaluation of user interfaces for computers and digital presentation technologies with an emphasis on supporting effective communication between artists/designers and their audience. Fundamental principles and practices of human/computer interaction, including human capabilities, interface technology, design
methods, and evaluation techniques are covered. Students complete projects that allow
them to gain hands-on experience in all phases of interface design and evaluation. This
class is necessary for any student who enjoys creating onscreen or offscreen interfaces
and experiences.
Prerequisites: IDA 200; IDA 275 or IDA 252.

IDA 348 Interaction Design and Art Lab
3 credits. Staff. Offered fall.
A project-oriented course designed to accommodate a rotation of professionals and
projects. Students work in an intensive collaborative experience specific to the various
professionals working with the class. Students identify and solve real-world problems as
part of a team utilizing their strengths and personal vision.
Prerequisite: IDA 351 or permission of instructor.

IDA 350 Museums, Screens, Kiosks
3 credits. Staff. Offered spring.
A professional development course taught in conjunction with the local museums in
Baltimore, giving students a real-world client/developer experience. Introduces students
to a real-world client/developer working relationship, team-building skills, and fundamentals
of game design. Students conduct development and design research at a local museum
exploring exhibits, interfacing directly with the museum’s design and education staff while
carrying out “best practices” research to determine appropriate games for the intended
audiences. Student teams develop creative treatments and a game design document based
on their research. Mentored by industry professionals, students explore and take on the
diverse roles of game designers and artists who must bond and work as one to implement
successful game designs.
Prerequisites: IDA 200 or permission of chair.

IDA 351 Interaction Design and Art III
3 credits. Rouvelle. Offered fall or spring.
An advanced studio class in which students develop sophisticated interactive environments
and projects, in addition to advanced techniques for interaction within various media
including, but not limited to, electronics, sound, net art, cross-media applications, and web-
sites. Also developed is a critical dialogue surrounding interactive media. The psychology
of interaction and design will be explored through presentations, critiques, readings, and
gallery visits.
Prerequisite: IDA 275 or IDA 252 or permission of instructor.

IDA 357 Interactive Exhibit Design
3 credits. Rouvelle. Offered fall.
Interactive exhibit design is a rapidly evolving, team-based profession at the intersection of
art, science, technology, and design. This course offers a real-world experience, matching
MICA students with the exhibition staff of the Maryland Science Center to create interactive,
mixed-media, on-screen/off-screen projects and prototypes for an upcoming exhibit on
sustainability and the Chesapeake. Student works are displayed and user tested at the
Science Center during the semester. Enrollment to this course is open yet requires permission
of the instructor. All majors are encouraged to enroll as well as students with an interest in
sustainability, and the ability to work collaboratively.
Prerequisite: FF 210; permission of instructor.
IDA 380 Junior Interaction Design and Art Media Seminar
3 credits. Staff. Offered spring.
Enables the student to cultivate a personal point of view and working method within interactive media and the ability to articulate and develop that point of view through dialogue, critique, writing, and projects—skills essential to the student's personal development. Students work to locate their specific interests within the medium and explore the necessary resources to realize their intentions. Recognizing and developing a personal studio practice that supports creative efforts is covered, as well as realizing the integration of that method within specific career goals.
Prerequisites: IDA 200, IDA 280.

INTERDISCIPLINARY SCULPTURE

IS/WD 200 Introduction to Wood
3 credits. Martin, Spaulding. Offered fall, spring, summer.
An opportunity to manipulate wood as a sculptural material. Slides, photographs, and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help students to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating, and finishing wood. The goal is to further individual creativity.
Prerequisite: FF 101.
May not be repeated for credit.

IS 200 Introduction to Sculpture
3 credits. Staff. Offered fall, spring.
Introduces the 3D format and exposes students to an overview of processes, tools, and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.
Prerequisite: FF 101.
May not be repeated for credit.

IS 205 Sculpture Workshop: Mold Making
1.5 credits. Staff. Offered spring.
Teaches the skill of mold making as a simple means of reproducing original work accurately, efficiently, and in any quantity using plaster piece molds and flexible rubber molds. Consists of demonstrations followed by individual instruction for each student. Students learn how to cast both solid and hollow forms in plaster and wax and how to prepare this wax for bronze casting. All necessary materials can be purchased from the sculpture department.
Prerequisite: FF 101.
Seven-week course. See schedule for dates. May not be repeated for credit. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

IS 206 Material Transmutation and the Evolution of Ideas
1.5 credits. Luzzatto. Offered spring.
This intensive eight-week workshop uses evolution as a metaphor for a particular process of working through materials. Students first interact with the material at the most basic level. "A periodic table" of elemental techniques particular to each material is discovered/uncovered. Then these techniques will be used "molecularly," in combination to make forms that as the weeks go on become more and more complex. The work is evolved over many generations through the selection and reproduction of "accidents." Craft, for the purposes of
this class, is defined by the ability to reproduce accidents. A line of tautological questioning such as “what does the material do despite you, but could only happen because of your interaction with it” guides the students’ observations as they repeatedly seek to gain control over and attach themselves to a unique set of material circumstances. “Ideas” (species, genus, phylum), in this approach, are discovered/created through intimate knowledge (collaboration) with a given material and not simply given form using those materials. As the work evolves and fluency is established with the material, intention and accident become confused and it is more difficult to distinguish at any given moment between which aspects of the work are the result of the artist’s hand and which are the way they are due to the qualities/limitations of the ever-changing material. True craft is exhibited when control over a material is simultaneously a surrender to its limitations. Fluency is collaboration. To speak with a voice that is their own, students have to be connected to more than themselves.

Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

IS 208 Professional Practices: Photographing Artwork
1.5 credits. Meyers. Offered fall, spring.
Do you want to learn to shoot better slides of your artwork? This class covers advanced camera use, films and filters, metering, controlling and modifying lights, and professional portfolio presentation. The emphasis is on a hands-on approach through demonstrations and assignments where students use their own cameras to shoot slides of their work. Students meet individually with the instructor to evaluate their work and solve specific problems. May not be repeated for credit. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

IS 209 Professional Practices: Grant-Writing Workshop
1.5 credits. Staff. Offered occasionally.
This class guides students through the application process for grants available to graduating seniors. Students decode the specific application guidelines and forms, set up a work schedule for completing applications, select and label slides, write a grant narrative, write a résumé with an exhibition history, and assemble the final grant package. Emphasizes a concrete, “how-to” approach; however, wider issues and techniques in grant writing are also discussed. May not be repeated for credit. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

IS 210 Professional Practice: Self-Publishing
1.5 credits.
Students use InDesign software to create documents/brochures of their work. Aspects include artist statements, images, interviews or essays about the student’s work, and acknowledgements. The files can be applied to printed matter or the web. Emphasizes a “how-to” approach and provide printing resources. Two 1.5 credit workshops in the 3D area will combine to fulfill a 3-credit studio elective.

IS 260 Spatial Relations
3 credits. Staff. Offered occasionally.
A sculptural exploration of space, environment, and atmosphere. The sculptor works with space similar to how a pilot navigates a plane, a wanderer takes a journey, or a chess player makes moves on a game board. The course explores how objects are located in space, how systems play into sculptural practice, how artists “map” space environmentally, and how the atmosphere surrounding objects can be visually charged. Students are encouraged to work across disciplines to develop their concepts by experimenting with materials, including light and sound and interaction in space. Through a series of studio assignments and readings,
students develop skills to represent and manifest spatial concepts, perceptions, and experiences. The critical element in making a three-dimensional work of art or performance is how the artist defines, uses, occupies, and interprets space. Students create works that explore the aesthetic, corporeal, and philosophical issues of space. Open to all interdisciplinary sculpture students.

*May not be repeated for credit.*

**IS 266 Introduction to Newer Genres**

3 credits. Staff. Offered occasionally.

Offers a studio-laboratory environment for transdisciplinary, cross-media experimentations in time-based, performance, relational, video/electronic arts, installation, light/space, and locational/spatial practices. Students are encouraged to develop new methods and sites to realize their ideas and concepts through material, process, form, and technology. In the mid-20th century, a pronounced change occurred in the art world, where content and process-driven artistic practices emerged. Later advances in new technologies and materials allowed artists to create hybrid transdisciplinary forms of art. In the 1980s and 1990s socio-political changes, multicultural debates, and ecological/environmental movements provided new contexts and sites for cultural production. Through rigorous critiques, students investigate their artistic intentions and how these are executed through the work to create meaning. The objective of this course is to guide students toward a thorough understanding and articulation of their work within larger cultural, theoretical, and historical contexts. Importance is also placed on developing skills to documenting these genres through photographs, video, and other techniques.

**Prerequisites:** FF 101.

*May not be repeated for credit.*

**IS 272 Introduction to Figure Sculpture**

3 credits. Copskey. Offered fall, spring.

An introduction to the fundamentals of making both figures and portrait heads from models. Small quick clay sketches, bas-relief, and plaster waste mold techniques are covered. At the end of each exercise students are encouraged to photograph their work.

*May not be repeated for credit.*

**IS/DR 272 Figurative Reflections: Sculpted and Drawn**

3 credits. Copskey. Offered fall, spring.

A unique opportunity to combine life drawing and sculpture. The focus revolves around in-depth study of the human figure, emphasizing anatomy structure, proportions, mass, and quick studies. Both disciplines enrich hand-eye coordination. At the end of each sculpture exercise, students are encouraged to photograph their work.

*Sculpture credit only (not drawing). Freshman elective. May not be repeated for credit.*

**IS 280 Green Wood Working**

3 credits. Staff. Offered occasionally.

Green wood working is a technically advanced, specific study of wood as a sculptural medium. This study begins with a living tree or a freshly cut log. The living material of the tree is encountered directly. The class provides a means for furthering a safe technical mastery of raw wood. Students learn a combination of modern and traditional skills in modern milling (sawing logs into planks), drying and skills in wood bending, riving, and shaping. Hand tools and some power tools are covered.

**Prerequisite:** IS 202.
IS 285 Metal Fabrications and Foundry
3 credits. Staff. Offered occasionally.
Covers foundry and metal fabrication processes, exploring the traditional and contemporary uses of metal. Woven into the class is an historical understanding of the production of steel and its particular history in Baltimore. It teaches skills, including the welding and fabrication of steel and the casting of aluminum and bronze in the foundry; various mold making techniques, including plaster molds and ceramic shell investment. The class emphasizes the mastery of technical skills and the development of the student's personal vision. The objective is to explore technical, conceptual, and formal issues in an experimental and informative way.
Prerequisite: CE 200, FB200, IS200 or IS 202.
May be repeated for up to 6 credits.

IS 288 White
3 credits. Whittey. Offered occasionally.
Investigates the social construction of whiteness (as unraced norm, the tabula rasa of color) on historical, economic, and psychoanalytical registers. Examining a great deal of film, texts, and music, the main outcome of this intensive experiment should be, as Richard Dyer has said, to "make white strange." One of the major components of this exercise will possibly be the interrogation of urban, racially-based divisions of space (in post-industrial cities such as Detroit, Baltimore, and others) that result in isolated cloisters, ghettos of whiteness as evinced in degenerate utopias such as "gated" communities and the central hub/panopticon of downtown (re)developments. As part of this experiment, each student is required to isolate one urban—or potentially rural—site in the United States and conduct extensive individual research on the history and present of these (material and ideological) divisions.
May not be repeated for credit.

IS 290 From Nonsense to New Sense
3 credits. Luzzato. Offered occasionally.
To say something new is to make visible the logical endpoints of the language in which you are saying it. In this class, tautology and contradiction are used as the opposing gateposts of sense. Students work through tautological and contradictory impossibilities of language in course assignments and investigate all materials in terms of this dialectic. If they start at one pole, they are asked to work toward the other and vice versa. If the students start by trying to double the world back onto itself perfectly (tautology), they are asked to push the discrepancies they locate through that process further. Ideally they keep this going until whatever it is that they are working with separates entirely and faces off against itself (contradiction). If the students start from a contradictory position, they are asked to locate any places where the material is matching up with itself and the world around it. If this process of untangling is pushed far enough, a doubling is exposed and the work eventually disappears. Nonsense has been used as a critical device throughout the history of modernism. Much of this critique was directed towards the following interrelated and overarching assumptions of the modernist project: (1) It is possible to completely and fully describe the world, and (2) in order to do that we must be able to see from more than one place or perspective at a time. Students work through these assumptions in their assignments. They attempt to make visible that doubling that is always already there, presupposed by our Cartesian language. To do this, they enter into their own specific nonsense. They have to "observe in order to see what they would see if they did not observe" (Wittgenstein). By looking at and making work that accounts for what frames the way they see, students begin to discover their own voice.
Prerequisite: FF 101.
May not be repeated for credit.
IS 300 Sculptural Studies Junior Seminar
3 credits. Watson. Offered fall, spring.
This seminar for juniors in all 3D media establishes dialogue and encourages interaction and collaboration among students working in interdisciplinary sculpture. The objective is to create an environment in which individual students can develop their distinct perceptual and conceptual abilities as they investigate and realize the dynamic, interdependent relationship between subject matter, content, expressive form (formal power), and themselves. Students are expected to critically interact with their own artwork, realizing all that it is, but with special emphasis on all they desire the work to be. First, students document the essential dynamic details occurring within their artwork through a series of photographs, each taken from a distinct point of view. Second, they collect a correlated batch of information in the guise of other artists’ artworks and whatever else the students find necessary to elaborate on their dynamic themes of interest. Finally they arrange and organize the collected information into distinct constructs in the form of visual verbal journeys, the process of which should lead each student to new ways of thinking and working. These visual verbal journeys will represent the inner workings of student artworks within the context of a comprehensive, experientially-based dialectical exposed of everything important to the student. And, as part of the visual verbal journey process, students also develop and share their knowledge of particular historic or contemporary art phenomena informing their aesthetic sensibilities. The idea is to recognize the past as it references the students’ present state of being in order to move into the future with a new sense of themselves and their art. Additionally, in-class presentations by the instructor provide the students with various examples of other artists’ visual/verbal journey constructs. These in-class presentations, as well as the required reading materials, located at blackboard.mica.edu, also inform students of the transformative possibilities that can occur along the visual/verbal journey.
Required for junior majors in ceramics, fiber, sculpture, and interdisciplinary sculpture. May not be repeated for credit.

IS 302 Shrines and Reliquaries
3 credits. Staff. Offered fall.
A shrine can be a container holding a sacred relic, a tomb of a revered person, a place of worship, or a thing honored because of its history. A reliquary can be a small box, casket, or shrine in which relics are kept and shown. Students in this course are asked to develop concepts and images involving the meanings of shrines and reliquaries. Conversations with non-traditional image-makers and collectors enhance the body of work students initiate. Prerequisite: CE 200, FB 200, or SC 200. May not be repeated for credit.

IS 308 Installations: Light, Space, and Time
3 credits. Rosen-Queralt. Offered fall.
Focuses on the multiple histories involved in site-specific works that include architecture, media, and landscape, among others. Consideration is given to aesthetic, political, and poetic concerns that are part of the creation of “place”. Students are encouraged to explore beyond traditional art exhibition sites in order to understand how the content of work cannot be separated from its context. Model making and drawing are used as tools in the development of ideas and processes before full-scale work is created. Students need to be highly motivated and use their initiative in order to work in this context where focus is on creating a spatial experience rather than an individual object. Prerequisite: CE 200, FB 200, or IS 200.
IS 318 Abandoned Utopias
3 credits. Staff. Offered occasionally.
The pneumatic structure has historically symbolized a technology associated with visionary endeavors both fantastic and pragmatic. Architects and designers, inspired by the possibility of a world not contained by gravity, have speculated on the use of inflatable structures as a component in the colonization of other planets (as proposed during the burgeoning years of the space race) and as affordable housing solutions for the inner city. But the reality of indoor tennis courts, rooftop advertising balloons, and recreational facilities punctuates the failure of the utopic urbanism often associated with Modernism. Abandoned Utopias explores this history through studio production and parallel research. Students are introduced to several techniques and materials that enable the production of inflatable structures. Specific themes and topic are introduced to critically explore the application of this technology. Renewed needs and desires for utopia are addressed and implemented. May not be repeated for credit.

IS 319 Public Art and Art Intervention
3 credits. Rosen-Queralt. Offered occasionally.
Permanent or temporary are issues inherent in the exploration of public art and art intervention. Along with those issues is the manner in which the creative process is affected by working outside of the privacy of one's studio. These issues raise inherent questions: How does the artwork address situations and issues of concern to those who experience it? Does the work encourage wide-ranging conversations and collaborations while taking risks? Is critical reflection a priority? Students have the opportunity to consider this as they develop a work or body of related works that embody the intention to interact within the public sector. A student's interests drive the content of the work. Slide lectures, readings, and class discussions complement individual investigations. This is a CAP course. May not be repeated for credit.

IS 328 Sculpture/Computer Seminar
3 credits. Rosen-Queralt. Offered spring.
Focuses on sculpture, sculpture studio practices, and their potential interface with 3D computer imaging systems. Students work in their studios in the morning and use the resources of the computer lab in the afternoon to expand upon the ideas they construct in their studios. 3D Studio Max, Solidworks, and the 3D printer will assist students in creating a conversation between conceptualization and realization of 3D form. Students are encouraged to use the 3D printer to develop new and unique forms; translate virtual forms into traditional media such as bronze, clay, fiber, or wood; and gain a new spatial understanding through software lighting and camera options. Each student develops a body of work, the content of which is driven by individual interests. Class discussions, critiques, slide lectures, or readings augment work in the studio.
Prerequisite: AN 203 or SS 220.
May not be repeated for credit.

IS 322 Collaborative Partnership
3 credits. Staff. Offered occasionally.
Collaboration is a process of mutual transformation in which the collaborators, and thus the common work, are in some way changed. Most important, the creative process itself is transformed in a collaborative relationship. The focus of this course is to explore collaborative partnerships. How, why, with whom, and to what end does an artist become involved in this practice? Students are encouraged to consult, involve, or engage individuals or groups as a part of their creative work. In addition, studio work is augmented with readings, classroom discussions, and lectures focus on how one gathers professional and technical support, the many venues of public art, and the potential for community involvement. May not be repeated for credit.
IS 324 Masks and Headdresses
3 credits. Rosen-Queralt. Offered every other fall.
Masks and headdresses have the power to transform one’s character. They make a statement about the nature of change. In this course, students explore the human body as a site and springboard for questioning art, gender, or politics. These issues are addressed while exploring a variety of materials and techniques. Armature and construction methods are introduced through video demonstrations and hands-on experimentation. Slide lectures provide historical, contemporary, and cultural background information. Students are graded on their individual progress and in comparison with other students, as well as on their participation in weekly class discussions and critiques. Attendance counts. Supply costs vary depending upon the scope and scale of individual creations.
Prerequisite: 3 credits of 200-level 3D coursework. May not be repeated for credit.

IS 326 Conversation as Muse: The Community
3 credits. Rosen-Queralt. Offered fall.
A guiding spirit or a source of inspiration, often in the form of dialogue, engages one to muse and become absorbed in self- and other-referential thought. In this studio class students work, converse, and imagine with targeted audiences from areas outside the immediate MICA community in a concerted effort to take an active, collaborative, and reciprocal role in community engagement. Students develop ideas for their proposed projects after extensively researching possibilities and conducting self-directed outreach with a given group. Recent projects have worked with the Men’s Center in East Baltimore, the Water Treatment Plant in Baltimore, and Baltimore Act Up. Students are encouraged to work collaboratively with the understanding that their artwork will become a critical voice in the engagement with and empowerment of the public sphere. Projects may take the form of site-specific work in or around the City of Baltimore, community collaborations, performances, tours, or other types of interventions.
Open to graduate and undergraduate students in all majors.

IS 330 Environmental Sculpture
3 credits. Martin. Offered summer.
A study of site-specific sculptural form. Students locate sites in the Little Bennett Regional Park in Montgomery County and make low-impact sculpture that demonstrates a symbiotic relationship with nature. This course is offered under the auspices and through the generosity of the Hyattstown Mill Arts Project. Students develop (1) an environmental inventory of plant life and animal activity in the area of their sites; (2) plans for art projects that conform to the park conservation guidelines; and (3) sculptures of indigenous material that are ecologically interdependent with the chosen sites. Students work with Natural Resources Specialists to ensure that the project is a success and that the environmental integrity of the park will be maintained. Work is documented, photographed, and exhibited at the park gallery.
This course is held in the Little Bennett Regional Park, Montgomery County. May not be repeated for credit.

IS 331 Puppets and Prosthetics
3 credits. Ross. Offered occasionally.
In an attempt to explore notions of reality, metaphor, and myth, students create works that subvert, enhance, extend, or replace our notions of the human form. Students examine a broad range of work, from the gigantic puppets of Royal de Luxe to the work of Matthew Barney, starting with the clown nose—a simple gesture with wide-ranging cultural implications of identity. In addition to studio work, this class employs readings, films, and slides to explore the use of performative objects and prosthetics devices in contemporary culture.
May not be repeated for credit.
**IS 333 Advanced Wood: Warped Wood**

3 credits. Martin. Offered spring.

Students make sculptures that have been conceived to demonstrate permanent bends and controlled warps through the use of stacked lamination, heat, and steam techniques. They experiment with pressing methods and determine and document the compressibility ratios and stress range of several species of lumber. Students build some equipment needed for the bending process.

**Prerequisite:** WD 200.

Lab fee: $75. May not be repeated for credit.

**IS 334 Advanced Wood: Primal Instinct**

3 credits. Martin. Offered fall.

This course features 17th-century woodworking techniques to build sculpture of green wood. Green wood is lumber taken directly from a freshly cut log and is softer and much more pliable than commercially available dried wood. The goal of the course is to expand the possibilities of sculpture making by the direct manipulation of raw material. This study focuses on the primal reality of this raw material and the use of hand tools as a fundamental expressive force for realizing sculptural idea. Basic skills and an understanding of traditional woodworking concepts are developed by first learning to split, shape, and join green wood. This process allows students to work much more quickly and spontaneously than possible with dried lumber. Students make some tools and equipment necessary for the process of green woodworking.

**Prerequisite:** WD 200.

Lab fee: $50. May not be repeated for credit.

**IS 339 Excursions into Elsewhere**

3 credits. Kain. Offered occasionally.

As an artist, writer, and polemicist, Robert Smithson (1938–1973) was a seminal force in expanding the boundaries of late modernist art into the contemporary field of postmodernism. His writings and artworks aggressively disassembled the standard formalist critique and usurped the role of the critic/writer into the practice of the postmodern artist. Smithson's iconoclastic analyses and metaphoric observations illuminated that art and language, mind and matter, metaphor and abstraction are in fact concretely interwoven into the real labyrinth of the physical world. The seminar component of the class begins with a day-long excursion to the Whitney Museum to view the Smithson exhibition. Art historian Ann Reynolds will present a lecture on Smithson's work, and an (unfunded) trip to the Spiral Jetty is planned. The studio component of the course requires students to develop an independent body of work using Smithson's interdisciplinary methods and procedures (writing, drawing, sculpture, installation, earthworks, and films) as a catalyst for their own cross-disciplinary projects. The urban and industrial landscape of Baltimore is considered as a vital extension of the studio.

**Prerequisites:** FF 101 and three credits of 200-level 3D.

May not be repeated for credit.
IS 340 Alchemy, Space, and Site
3 credits. Staff. Offered occasionally.
Explores ideas about alchemy as the transformation of materials and the creation of special situations that intervene with the context of a site. Weekly readings, presentations, discussions, and debates address a rethinking of the history that surrounds installation and site-specific practices. Students examine work from prehistoric times through contemporary art practices, with an emphasis on ownership and manipulation of materials. Using the text *Space, Site, Intervention: Situating Installation Art* by Erika Suderburg, the course covers issues of community space, corporate space, architectural hybrids, multimedia, cyberspace, environmental action, public and private ritual, alchemy, shamanism, political activism, governmental and private patronage systems, and how these areas are intersecting and cross-referencing installation art. These readings, discussions, slide presentations, and videos aid the development of individual directions in their work. Students conduct research on their own interests within the course structure to inform their studio work. The design process includes work in the Solidworks-3D imaging program as a way to visualize ideas in three-dimensional space. There are individual meetings to discuss the development of each student’s studio projects.
*May not be repeated for credit.*

IS 342 Material, Memories, and Site
3 credits. Parsons. Offered fall.
Examines the ways in which time and memory are embodied or encoded in our perception of places and everyday things, in the sheer physicality of recollection as sensual and hence physiological. Objects speak to us through the memories that we associate with them. They are not blank carriers onto which humans project prior psychic dramas. The required readings place importance on the precise forms and materials, their social, economic, and historic reasons for being, and the way that we interact with them through our senses. It is a study of how the physical is within the intellectual, directly testing concepts of material culture. Students work on independent projects developed from their interests within these issues. The group meets for weekly discussions of readings, slides, videos, and works in progress. The instructor meets with students to discuss their ideas and progress of their individual projects.
*May not be repeated for credit.*

IS 347 Gender Studies Studio
3 credits. Whittey. Offered occasionally.
This demanding course, a combination of theory and practice, is dedicated to the exploration of gender construction (but emphasizing feminist texts) and proceeds based upon the assumption that (1) feminism and the interrogation of gender construction(s) continues to be a vibrant, viable, and utterly necessary field of investigation, if not resistance, and that (2) the discipline encourages—in fact requires—the active participation (read: enrollment) of all genders. How are the categories feminine and masculine culturally constructed? How have these representations altered over time? What are their effects? These issues and others are examined in this intensive experiment. Approximately half of the course work is devoted to reading, research, and films (Simone de Beauvoir, bell hooks, J.S. Mill, Yvonne Rainer, and others); the remainder to students’ visual projects in this area. The studio productions, it must be stressed, do not merely illustrate the texts but are required to add to the body of knowledge in this discipline.
*May not be repeated for credit.*
IS 351 Inside/Out: The Prison  
3 credits. Whittey. Offered occasionally.  
This class examines in detail the construction of the prison as a place and space through the investigation and intersection of the material, the textual, and the filmic. Through an intensive series of readings (film and text), discussions, and several field trips, students begin to develop independent researches with the intent of producing two works. The first half of the semester is devoted to the development of concepts, models, and detailed studies, and finally the completed artist’s proposal to the site-specific art program at Eastern State Penitentiary in Philadelphia, an historical landmark. The second investigation involves a collaborative project with inmates at Maryland’s Correctional Institution for Women based upon visits to that institution, interviews, and dialogues with the inmates—resulting in a truly collaborative and socially engaged project.  
Prerequisites: FF 101 and a 200-level 3D (3 credits).  
May not be repeated for credit.

IS 352 Hybrid Culture  
3 credits. Staff. Offered occasionally.  
Given the climate of genetic engineering and hybridization in today’s culture, we are presented with expanded ways of considering and connecting information. This course initially has students collect and examine contemporary and historic examples of hybridized or mutant phenomena. Following this research stage, students explore strategies of reconstructing, reconfiguring, or re-presenting information in visual form. Techniques of forming, connecting, and modifying disparate materials will be addressed. This course is multidisciplinary in breadth, encouraging students to create their own hybrids inspired by science, popular culture, advertising, high art, agriculture, technology, psychology, politics, religion, or other sources.  
May not be repeated for credit.

IS 365 Advanced Wood: Exploited Traditions/Expanded Practice  
3 credits. Staff. Offered occasionally.  
Using wood as a primary medium, this course features skill building and material knowledge. Sculptural idea and conceptual rigor will be generated and informed largely through direct involvement with objects, materials, and ways of making. The course emphasizes how material relationships and fabrication methods can inform the content of the work. Though grounded in traditional craft, more varied and experimental or irrational relationships are sought to determine unexpected narratives. Students are encouraged to find or invent new ways of working or fastening materials and objects. Students are challenged to discover appropriate means for making any particular expressive arrangement. The safe and proper use of wood shop tools is a primary feature of this class. Students increase creative freedom by an expanded knowledge of materials and greater proficiency in the use of hand tools and some power tools (e.g. routers, jigsaws, circular saws, and some stationary tools).  
Prerequisite: WD 200.  
May not be repeated for credit.

IS 368 Time-Based Sculpture  
3 credits. Staff. Offered occasionally.  
Art takes time to be made, and may, as well, rely on timing to be exhibited. Often the most enigmatic artworks become imbued with meaning over long periods of time—hopefully not to be forgotten. A work may cause one to relive a past event or to experience a premonition of the future. A work may make one aware of time passing at a particular speed, or feel that time has been standing still for centuries. This course will vary in its emphasis each semester, focusing on sound, performance, or process.  
Prerequisite: 3 credits of 200-level 3D coursework.  
May be repeated for credit with approval from chair.
IS 368A Time Based Art—Kinetics: Machine, Apparatus, and Event
3 credits. Staff. Offered occasionally.
Focuses on sculpture that moves mechanically. Students build objects that move themselves or move by human power. Existing machines will be salvaged, recombined, and re-contextualized. Electric motors and control circuitry will be used. Classical movements such as gears, pulleys, cams, ramps, spiral drives, etc., will be discussed. Performance, installation and interactivity are options for the presentation of moving artworks. Visual impact, physical movement, ergonomics, sound, and safety are criteria for student projects.
Prerequisite: 200-level 3D course.

IS 372 Intermediate/Advanced Figure Sculpture
3 credits. Streett. Offered occasionally.
A continuation of basic figurative coursework on a higher level.
Prerequisite: Grade of B or better in SC 272.
May be taken once as intermediate and once as advanced.

IS 374 Expanded Format Sculpture
3 credits. Staff. Offered occasionally.
Allows students to develop work that engages in the temporal, spatial, and contextual parameters of sculpture. Expanding on traditional sculptural practices and embracing new techniques and media, this class builds upon traditional foundations to evolve each student’s independent work into contemporary site specific and site responsive work.
Prerequisite: FF 101 and 3 credits of 200-level 3D.
May not be repeated for credit.

IS 378 Performance/Action/Event
3 credits. Staff. Offered occasionally.
This course locates itself at the intersection of performance and the visual arts, where the boundary between gesture, action, and object is often indistinguishable. Performance emphasizes the body as material and medium, extending the formal boundaries of visual art into time, space, and movement. Performance also relies on the performer/audience relationship. Through a combination of survey, workshops, and projects, students follow the trail of performance art in an effort to develop a visual vocabulary that engages both artist and spectator in the active creation of a work of art.
Prerequisite: 3 credits of 200-level 3D coursework.
May not be repeated for credit.

IS 398 Interdisciplinary Sculpture Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: Minimum of junior class standing and 3.0 GPA; a clear contract signed by the instructor and the student’s department chair prior to registration.
May not be used as a substitute for a department’s core requirement, senior thesis, or senior independent.
IS 400 Interdisciplinary Sculpture Senior Independent I
6 credits. Staff. Offered fall.
Students develop a coherent body of work that can be used as their portfolio. All seniors exhibit this work in the Commencement Exhibition. There are periodic critiques to discuss progress, content, and process conducted by faculty and invited critics. Professional development skills are an integral part of this course.
Prerequisite: Interdisciplinary sculpture majors only.

IS 401 Interdisciplinary Sculpture Senior Independent II
6 credits. Staff. Offered spring.
Continuation of SC 400 leading to the Commencement Exhibition. Includes periodic critiques.
Prerequisite: Interdisciplinary sculpture majors only.

IS 410 Junior/Senior Studio
3 credits. Staff. Offered occasionally.
Each semester, one or more visiting artists of recognition are invited to the MICA campus to work with a small group of seniors in their final semester of study. Students work with the artist(s) via studio critiques and informal discussions both individually and as a group. This course is intended to offer juniors and seniors contact with independent artists, to exchange views and opinions, as well as the opportunity to further their familiarity with the issues and strategies facing artists today.
Prerequisite: Juniors and seniors only.

IS 425 Concrete Culture: The City as Text
3 credits. Staff. Offered occasionally.
The urban environment is a complex blend of structures: physical, political, economic and cultural to name a few. The city's smells, sounds, textures, and shapes; its development and decay; its architecture, surfaces, and interfaces; its spaces, places, and non-places; its gendered spaces, its economies and racial divisions all compose a complex text that is read through cultural/historical context, personal experience and materiality. In this course students regard the writings of such thinkers as Benjamin, Barthes, Bachelard, Ballard, Heidegger, de Certeau, Castelles, Deleuze, and Virilio among others. In addition, films, lectures and discussions will augment students' explorations into the ways in which the urban fabric becomes site, inspiration and material for individual studio projects that may traverse many genres from site-specific to object-based works. While projects will not be material specific, students have the opportunity to learn technical proficiency in the three major methods of working with concrete: architectural structure (plywood forms); the 'monument' (sculpted concrete); and 'concrete graffiti', (casting from flexible or multi-part molds). Students are also encouraged to examine the methods of the media and consumerist strategies in the urban environment exploring works in digital media including print, video, and sound. "Concrete is the second most consumed substance on the planet after water."
Mark Kingwell, Concrete Reveries: Consciousness and the City.
Prerequisite: A 200-level IS course (3 credits).
**IS 430 Doubles, Doppelgangers, Clones, and Other Surrogate Selves**  
3 credits. Laramée. Offered occasionally.

The notion of the “double” or “doppelganger” is a familiar literary and cinematic device that suggests a polyvalent two-foldness. This one-that-is-two possibly reveals hidden deeper realities and states of mind. In this course, students explore through their visual artwork the concepts of the surrogate self: alter-ego, replicant, clone, doppelganger, twin, shadow, missing identity, automatons, cyborgs, and post-humans. This theory and practice course includes hands-on studio work, performative gestures, reading, writing, and viewing films. Students invent through visual and material means an other self, or fictional character, and will be guided through a series of studio projects in which they examine cultural attitudes towards perception, belief, desire, and transformation. The class follows in the footsteps of other artists who have created alter-egos: Sophie Calle, Marcel Duchamp, Eleanor Antin, James Lee Byars, Lynn Hirshman, Colette, Colin de Land, Richard Prince, Elizabeth King, Marina Abramovic and Ulay, the Starn Twins, and others. There are numerous film screenings as well as readings selected from such writers as Paul Auster, Jorge Luis Borges, Fyodor Dostoevsky, Sigmund Freud, Donna Harraway, N. Katherine Hayles, Fernando Pessoa, Hillel Schwartz, Barbara Maria Stafford, Ludwig Wittgenstein, and others.

**Prerequisite:** May not be repeated for credit. Open to all students at junior and senior levels, post-baccalaureate, and graduate students.

**IS 451 Wandering: Psychogeographical Explorations of Space and Place**  
3 credits. Laramée. Offered occasionally.

Sculpture, installation, site-specific works, and performative interventions are vehicles through which artists investigate their relation to space and place. These works of art are deployed strategically within actual space, represented space, and lived space. Spaces become places by being impacted by social behaviors and cultural values over time. They are composed of the confluences and assemblages of material, spatial, semiotic, poetic, political, historical, and aesthetic realms. The term psychogeography, first introduced into artistic discourse by the Situationists Guy DeBord and Asger Jorn, maps the mind onto the terrain and the terrain onto the mind. This implies a kind of aesthetic wandering or drifting (derisé) through geographical places and psychological spaces. This type of artful wandering can never be fully captured or comprehended through representation or conceptualization, it must also be lived; it must be experienced somatically, perceptually, temporally. It can never be fully represented by a single set of forms, words, or images. Wandering leads us toward expanded formats and newer genres. The purpose of this course is to cross-pollinate among studio practice, post-studio practice, field exercises, theory, environmental psychology, philosophy, and geography. Each student is required to develop a series of studio projects in relation to the subject matter of the course. These projects in turn inform a final project in which students, collectively or solo, embark on a trip, adventure, journey, or drift. They then map, graphically and spatially, their experience in a final project. Readings will be taken from Henri Lefebvre, Mike Davis, Walter Benjamin, Guy DeBord, Yi-Fu Tuan, David Harvey, Miwon Kwon, Edward Soja, and others.

**Prerequisite:** May not be repeated for credit. Open to all students at junior and senior levels, post-baccalaureate and graduate students.
IS 459 UFO: (Un)Identified Flying Objects
3 credits. Laramée. Offered occasionally.
This studio/research class focuses on flying objects and unidentified flying objects that have been aspects of art, visual culture, science, and pseudo-science for centuries. Early Asian pyrotechnic displays, Leonardo's Renaissance flying machines, kites, hot-air balloons, gliders, airplanes, skywriting, space travel and exploration, deep-space imaging systems, and the ubiquitous UFOs of post-WWII science fiction, can all be traced through a historical trajectory to the 5th century BCE, when the Greek philosopher Anaxagora first proposed the theories of panspermia and exogenesis (life originating in outer space). Studio work, readings, discussions, film viewings, and fieldwork support the creative studio practice of individual student artists or artist teams. Readings include texts by Carl Gustav Jung, Peter Greenaway, Wendell Stevens, Debbora Battaglia, Lisa Parks, and others. Visual artists whose work the class discusses are Panamarenko, Vik Muniz, Tony Oursler, Jac Liener, Erika Wanenmacher, Mariko Mori, Cai Guo-Qiang, Lowry Burgess, Nancy Rubins, Luca Buvoli, Tim Scofield, Chirs Burden, Richard Lowenburg, Carolee Schneemann, Dustin Schuler, Mel Chin, Stelarc, Kiki Smith, Fred Riskin, Regina Silviera, Rebecca Horn, and Meg Cranston among others.
Prerequisite: May not be repeated for credit. Open to all students at junior and senior levels, post-baccalaureate and graduate students.

LANGUAGE, LITERATURE, AND CULTURE

ANTHROPOLOGY

ANTH 213 What Makes Us Human?
3 credits. Brown. Offered occasionally.
Begins with a search for human universals, the emotions and impulses that are shared by all people. Next, students examine some of the top debates about human thought and behavior. Do men and women really think differently? How can humans be capable of great altruism, willingly sacrificing their lives for others, while also frequently resorting to competition, hatred, and oppression? Are emotions like shame, jealousy, and anger "hard-wired" into our brains and impossible to overcome? In pursuing these questions, students are guided by research on human evolution and insights from the fields of anthropology, sociology, and economics.

ANTH 216 The Anthropology of Disaster: Catastrophe and Culture
3 credits. Staff. Offered occasionally.
Using a variety of natural, socio-political, and technological mega-disaster case studies, this class looks at these misfortunes with an anthropological eye. Traditional cultures teach us to be aware of the interconnectedness of the entire universe. In an increasingly globalized world, the media portrays "events grandeur" on a daily basis, weaving them into our cultural perspectives. How does a nuclear leak at Chernobyl or the Exxon Valdez oil spill influence our ecosystem, behavior, and, more important, our relationship with the world? This course investigates the connection of theory, experience, worldview, and practice and reveals what anthropology can offer for tragedy analysis and management.
ANTH 223 Cultural Anthropology
3 credits. Staff. Offered occasionally.
An introduction to the study of human beings as they interact in groups, with an emphasis on early human development and non-Western civilizations, the course inquires into the nature and limits of human knowledge.

ANTH 275-IH2 Native American Studies
3 credits. Staff. Offered fall.
The last 30 years have witnessed an extraordinary renaissance in Native American studies. In this course, students read some groundbreaking historical writing, but mainly focus on Native American imaginative literature, rooted in traditional oral chants, prayers, and songs taking on modern and postmodern literary forms. We study some of the great spiritual leaders, established literary figures, and new contemporary writers. The format is seminar discussion; no lectures. Electronic submissions, midterm and final exams, and final paper are required.
Prerequisite: LA 101.

HISTORY

HST 251-IH2 Architectural and Social History of Baltimore
3 credits. Staff. Offered occasionally.
In many ways Baltimore is a microcosm of the growth of the United States. The opening of the B&O Railroad linked the vast agricultural areas of the Midwest to the Port of Baltimore and the Atlantic trade system. Baltimore lay at the heart of the industrial revolution. Architecture is perhaps the art form that most closely records the economic, demographic, and political record of a city. This is especially true of Baltimore’s architecture—its churches, factories, harbors, and neighborhoods. This class explores Baltimore’s history, using architecture as a roadmap of its development.
Prerequisite: LA 101.

HST 320-TH Crowds, Riots, and the Mass Society
3 credits. Staff. Offered occasionally.
All historical societies have routinely described collective groups of people as primary actors in political and community life. Current politicians invoke “the American people”; pollsters and historians speak of a community’s public opinion; medieval chronicles and modern newspapers alike describe scenes of mass hysteria, the dangerous rabble, and other similar manifestations of a sort of collective will. This class discusses the phenomenon of crowds, riots, and the mass and the various theories that have been developed to explain them. Topics include: theorizations of the crowd and the collective, mass hysteria and fear, demonstrations, sociological/mathematical modeling of crowd dynamics, the “flash mob,” and the relationship of the individual with mass society. Includes readings from Plato, Marx, Rousseau’s concept of the General Will, Freudian studies of the collective psychology such as Gustave Le Bon, Canetti, contemporary sociological studies, and Existentialist literature, as well as materials from other media such as the 1928 classic film The Crowd; supplemented by field studies of crowds in action and other activities.
Prerequisites: One IH1 course and one IH2 course.
**HST 331 The History of the Idea of Race**  
3 credits. Staff. Offered occasionally.
Recent genetic research has revealed that humans are more than 99.9 percent identical and racial categories have no meaningful basis in biology. However, race remains a powerful idea in contemporary society, contributing to our personal identities and persistent inequalities. This course examines the history of the idea of race, beginning in the late Middle Ages when Europeans first encountered the diversity of Africa, Asia, and the Americas. These initial encounters formed the basis for a “science” of race that emerged during the Enlightenment and reached its peak during the Victorian period, when the presumed superiority of white Europeans was used to justify the exploitation of non-white peoples. The course ends with a consideration of the experiences of those who were oppressed during the 19th century, as revealed in their memoirs.

**HST 338-TH Historiography**  
3 credits. Orr. Offered occasionally.
This course examines the contested nature of historical inquiry and narrative during the past 100 years, addressing a number of central themes: What is the nature of the historian’s craft, and what is the relationship of historical research and writing to art, literature, and the social sciences? What is the role of moral judgment in historical inquiry, and what ethical duties must historians consider in interpreting the past? What is the nature of historical “truth,” and on what basis does the historian make truth claims? What is the nature of the historical “record,” and what constitutes historical evidence? What is the relationship of theory to historical practice, and has the use of theory enhanced or hindered our understanding of the past? Authors studied will include Herbert Butterfield, Marc Bloch, E. H. Carr, G. R. Elton, Hayden White, Quentin Skinner, Roger Chartier, and Richard J. Evans.  
**Prerequisites:** One IH1 course and one IH2 course.

**HST 365 Conspiracy Theories**  
3 credits. Merrill. Offered occasionally.
In American culture, there tend to be two stories behind important events—the official line taken by the government or major media, and the rich network of “conspiracy theories” that circulate among special interest groups, Internet sites, and alternative historians. From the assassinations of JFK or Martin Luther King Jr. to the “X Files” and rumors of alien crash landings in Roswell, New Mexico, people are aware of evidence that cannot be accounted for by the official stories. Did the United States land astronauts on the moon? Or was this landing an elaborate fake in order to trump the Soviet Union in the space race? This class studies prominent histories and conspiracy theories (JFK and M.L. King; CIA drug connections; bombings in Oklahoma City, the World Trade Center; the Trilateral Commission, the Bilderbergers, Council on Foreign Relations; right-wing militias) in order to examine the merits and de-merits of both. Students also examine the role of “conspiracy thinking” in American political culture. Why is there a conspiracy industry surrounding U.S. politics? Richard Hofstadter, in *The Paranoid Style of American Politics*, shows that conspiracy thinking has become an alternative to a political culture that is disconnected from people and increasingly unable to explain its actions in terms of the kind of democracy that people understand.
HST 408 Print, Memory, and the Social Order
3 credits. Orr. Offered occasionally.
Examines the relationship between the media of print, orality, and manuscript in early modern European society. Themes and issues covered will include the authority of the written word and its relationship to memorial evidence, the relationship of manuscript to the new media of print, and the development of distinctive popular and elite cultures from the 15th through the 18th centuries. The course also emphasizes the broader question of how these developments affected the changing nature of social relations and the rule of law in pre-modern society. Authors studied include E.P. Thompson, Carlo Ginzberg, Keith Thomas, Paul Seaver, Cynthia Herup, and selected others.

HST 434 The American Civil War
3 credits. App. Offered occasionally.
Investigates the political, economic, social, and military aspects of the American Civil War, beginning with an overview of the conditions and events of antebellum America and proceeding to the war itself, observing and analyzing its causes and effects. Covers the chronology of its battles and other events that punctuated the lives of Americans, from politicians to generals, from the common soldier to families left at home, from writers and artist to pundits and scalawags. Finally, the course will explore post-war Reconstruction and the slow and painful beginning of the America we know today. Extensive reading is augmented by lectures, films, demonstrations, and field trips, all of which will culminate in active discussions. Examinations are given and an in-class presentation is required.

HST 440 Mass Media and the Contemporary World
3 credits. Merrill. Offered occasionally.
An intensive study of the history of public relations, propaganda, and the rise of mass media, this course undertakes an alternative history of recent world events. In a seminar or project-style class, we analyze media coverage of the Middle East and the region’s relations with the United States (e.g., terrorism) as a way of coming to an understanding of such media outlets as the New York Times, TV news programming, NPR, and others. We measure the news against the actual history. It is often said that totalitarian societies are characterized by high levels of propaganda and control of symbolic productions (expression and the arts). Propaganda is, in fact, a cornerstone of democratic societies. In societies where governments cannot routinely resort to brute force in order to control social policy, they adopt more subtle means of controlling thought, such as George Orwell’s “Thought Police.” The founder of the public relations industry, Edward Bernays, wrote early in the 20th century that, “The engineering of consent is the very essence of the democratic process.” Bill Moyers has called this the creation of a “Public Mind.” This class examines the influence of public relations firms and the U.S. government on news coverage, and is aimed at those interested in advertising, public relations, or contemporary world history and politics. Students study Bernays and also Noam Chomsky, Naomi Klein, Ewen, Herman, and many others. Students contribute to an anthology on the nature of mass media in the U.S.
IHST 200-IH1 Intellectual History: Ancient Cultures
3 credits. Staff. Offered occasionally.
The scope and orientation of the class is global, looking at the rise and fall of centers of cultural and humanistic activity and considering as much as possible lines of influence from earlier civilizations to later ones. While some general historical and analytical books will be assigned, the emphasis will be on reading primary sources in their entirety and books that hold something of the status as major or classical contributions to the humanities or human knowledge. The goal of this class is to provide a foundation that can be further developed and explored in upper level courses in art history, literature, and the humanities.
Prerequisite: LA 101.

IHST 201-IH2 Strange Peoples
3 credits. Myers. Offered fall.
An interdisciplinary course informed by history, intellectual history, the visual arts, anthropology, and literature. Observation of “exotic” peoples in order to gain knowledge of humankind is as old as Herodotus. But since the Western encounter with the New World and with non-Western cultures in the Early Modern period, the Western imagination has also turned the anthropological approach to purely artistic ends. This course examines actual travelers’ and explorers’ descriptions of “exotic” cultures, as well as fictional accounts and visual representations of these societies. It traces the development from amateur and ad hoc ethnography to the scientific observations written by modern anthropologists, and also considers the work of artists who have imagined societies that do not exist and who give us a “scientific” report on them. In some cases, it is difficult to distinguish the imaginary account from the true one. In all cases, however, the class discovers what the observer’s statements about the foreign society tell us about our own society. Readings include Herodotus, Captain Cook’s diaries, Melville, Michaux, Kafka, Levi-Strauss, Malinowski, Sahlins, and other works of art, fact, and fiction.
Prerequisite: LA 101.

IHST 208-IH1 Foundations of Western History
3 credits. Orr. Offered occasionally.
Investigates major events in the rise of Europe—the Crusades, explorations into new worlds, scientific experimentation, economic innovations, Protestantism—alongside developments in philosophy, the arts, and political thinking. The goal is to gain an understanding of the foundations for what came to be called Modernism.
Prerequisite: LA 101.

IHST 214-IH1 Homosexuality and Civilization I
3 credits. Morrison. Offered fall.
Throughout the history of civilization, people have perceived same-sex love differently. While in classical Greece man-boy love was considered a socio-economic privilege and tradition, in medieval Europe men and women were burned and hanged for what is now called homosexuality. This intellectual history of homosexuality surveys the period in the West from early Greece to the present and also includes a survey of homosexuality in Imperial China (500 BCE–1849 CE) and pre-Meiji Japan (800 BCE–1868 CE) The class also explores the conjunctions of this history with same-sex love in the visual arts and literature, from ancient Greece and Rome through the Christian Middle Ages and the Renaissance, the Baroque, the Pastoral Elegists, and the Gothic. The class continues with the birth of Modernism, the American Renaissance and Aestheticism, the Decadents, Realists, and Symbolists, the 19th century sexologists, the New Woman, Wilde, and the emerging “queer” culture.
Prerequisite: LA 101.
IHST 216-IH1 History of Early European Political Thought
3 credits. Orr. Offered occasionally.
Considers the intellectual debates among early modern political philosophers on some of the fundamental questions of politics: Why do individuals live under government? What gives government legitimacy and makes it worthy of our obedience? What powers should government have? If we are to be free must we have minimal government? Are extensive government and social constraints necessary if anyone is to be truly free? If social institutions are unjust, as many thought was the case with feudalism, is revolution the answer? What are the costs of overthrowing long-settled traditions? In addressing these and related questions, students read classic texts, mostly unabridged, of political and moral theory.
Prerequisite: LA 101.

IHST 220-IH2 History of the Middle East
3 credits. Staff. Offered occasionally.
Surveys the long history of the Middle East with special attention paid to the 20th century, including the Arab-Israeli conflict, the fragmentation of Lebanon, the rise of religious fundamentalism, the struggles for power, and the Gulf War. Since the first half of the 20th century, the Middle East has become a region of great interest and importance, not only because of its oil resources, but also as a focal point for the Cold War and other conflicts.
Prerequisite: LA 101.

IHST 224-IH1 Witchcraft and Demonology
3 credits. Orr. Offered occasionally.
Addresses the rise and decline of the witch hunt, exploring the underlying social, cultural, and intellectual changes that gave rise to the European and early American “witch craze.” During the period 1450–1750, upwards of 110,000 women and men in Europe alone stood accused of maleficia—of being in league with the devil and practicing “witchcrafts.” Almost half were convicted and subsequently executed. The belief in witches was at this time pervasive and held at all levels of society from the lowest peasantry to elite society; this included high-ranking magistrates who took the threat of witchcraft to the security of the state very seriously, producing a number of learned treatises on how it might be effectively countered. The course will examine a variety of readings from the period, including treatises on witchcraft, inquisitor’s manuals, literary sources, and actual transcripts of witchcraft trials.
Prerequisite: LA 101.

IHST 234-IH1 The Problem of Evil
3 credits. Staff. Offered occasionally.
Takes an interdisciplinary approach to the problem of evil: If God is all good, all knowing, and all powerful, then why is there so much evil and suffering in the world? Readings will include some biblical literature, early Christian thinkers like Irenaeus and St. Augustine, as well as selected poetry, fiction, and drama, including Voltaire’s Candide, Alexander Pope’s Essay on Man, Albert Camus’ The Plague, and others.
Prerequisite: LA 101.
IHST 235-IH1 Sacred Ritual in Russia and Eastern Europe
3 credits. Staff. Offered occasionally.
Explores the relationship between three key themes: (1) the role of symbolism in the historical context of Russian traditional culture in the late 8th to early 16th centuries CE; (2) motifs of ethnographic imagination in literature, visual arts, music, and architecture; and (3) the synthesis of philosophy, artistic expression, and religion as a way of life in old Russia. The class further explores the vocabulary of the Eastern Slavic folk art and the syncretic themes embedded in the Slavic ritual traditions. By exploring the aesthetic and philosophical roots of these “primitive” sources, students come to understand how the assimilation and integration of these sources—the symbolism and artistic language of icon painting, the traditions of old Russian books and literary monuments, the image and the role of the cathedral (khram), and design of a traditional costume—brought about the spiritual and creative energy of the modern Russian intellectual life.
Prerequisite: LA 101.

IHST 238-IH1 Mythology
3 credits. Mattison. Offered occasionally.
Greek and Roman myths are the foundations of Western civilization, the means by which classical civilizations made sense of incomprehensible and powerful forces in the world, the elements, the heavens, and human destiny. In these stories, passed through the ages from their origins as oral and communal stories, generations have witnessed the birth of gods and goddesses, immortals who reside apart from humans, procreating, waging war, and intervening in the affairs of mortals. Versions of these myths entered the literary and in philosophical work of Homer, Hesiod, Aeschylus, Sophocles, Euripides, Herodotus, Plato, Pindar, and the lyric poets Ovid and Virgil. This course examines Greek, Roman, and Norse mythology, and later the founding myths of Mayan, Native American, and Celtic cultures, along with their enduring influence on literature, art, music, dance, and film.
Prerequisite: LA 101.

IHST 245-IH1 Civic Humanism
3 credits. Orr. Offered occasionally.
Civic humanism refers to a cluster of themes in Western political thought emphasizing the active, engaged life of the citizen and the cultivation of civic “virtue.” This course examines the development of civic humanism in Western political thought from ancient through Early Modern times, the varieties of civic humanist thought (communitarian and juridical), and the evolving attitudes of civic humanist writers towards the emergence of commercial society. Authors studied may include Aristotle, Cicero, Niccolo Machiavelli, John Milton, James Harrington, Algernon Sidney, Thomas Jefferson, and Thomas Paine.
Prerequisite: LA 101.

IHST 247-IH1 Europe in the Dark Ages
3 credits. Staff. Offered occasionally.
A survey of the hidden origins of Europe in the period between the fall of Rome and the Renaissance of the 12th century. This class begins with Roman explorations into barbarian Europe (Tacitus, Agricola, and Germania) and looks at the movements and settlement of various tribes (Goths, Franks, Huns) that became the nations of Europe. It covers the great epics such as Beowulf, Song of Roland, Niebelungenlied, or Scandinavian sagas of Grettir, the Volsungs, or Burnt Njal. Religious writings running from St. Augustine (The City of God) through the pious De Contemptu Mundi of many popes and finally to the Vatican Councils will be covered. Finally, this class looks at medieval science in writers such as Isidore of Seville.
Prerequisite: LA 101.
IHST 249-IH1 Utopia and Apocalypse
3 credits. Staff. Offered occasionally.

Intellectuals and dreamers throughout history have imagined utopias—perfect worlds in which all of the moral and social problems that eternally plague human societies are absent. Often, this has been accompanied by a religious or prophetic conviction in the apocalypse. Imaginings of utopia and apocalypse have produced some of the most vivid and profound religious, political, and artistic literature in history. This course will investigate many of the expressions of utopia and apocalypse in human history, beginning with the ancient writings of the Bible and Plato and continuing to the present day. At the heart of our investigation will be the following questions: What is the purpose of utopian literature? What role has it played in the development of political thought? Who is included and who is left out of Utopia? What happens when people try to realize utopian societies? Are utopian ideas dangerous? Useful? Necessary? Potential readings may include excerpts from: Plato’s Republic, the prophetic books of the Bible, the Norse myth of Ragnarok, Baruch’s Syriac Apocalypse, William Langland, Piers Plowman, the myth of Cockaigne, medieval mystery plays on the Last Judgment, Thomas More’s Utopia, Tommaso Campanella, City of the Sun, Francis Bacon’s New Atlantis, Voltaire, Micromégas, Aratus, A Voyage to the Moon, strongly recommended to all lovers of real freedom (1790s), Coleridge, Xanadu, James Lawrence, The Empire of the Nairs, or The Rights of Women. A Utopian Romance (1811), Marx and Engels, The Communist Manifesto, Alexei Tolstoy, Aelita, Yevgeny Zamyatin, We, Aldous Huxley, Brave New World, George Orwell, 1984, Kurt Vonnegut, Piano Player, Tim LaHaye and Jerry Jenkins, Left Behind: A Novel of the Earth’s Last Days; as well as films (Fritz Lang’s Metropolis, Michael Tolkin’s The Rapture); art (Bosch, Michelangelo, Dürer, The Last Judgment tympanum on the Saint-Lazare cathedral at Autun); articles on the Heaven’s Gate and Aum Shinri Kyo cults; and others.

Prerequisite: LA 101.

IHST 251-IH2 American Intellectual History
3 credits. Staff. Offered occasionally.

Examines American history and thought from the Puritan settlements in Massachusetts through the American Revolution and the establishment of the Federal system. Readings include the writings of John Winthrop, Cotton Mather, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, John Adams, James Madison, and Tom Paine. The course covers issues such as the debate over slavery (Frederick Douglass’s autobiography and key Supreme Court cases), the rise of the Progressive and Utopian movements, Colonialism, and Imperialism during the Mexican and Spanish-American wars. European intellectual traditions that were so crucial to the formation of American ideas are also taken into account.

Prerequisite: LA 101.

IHST 252-IH2 The Enlightenment and its Critics
3 credits. Myers. Offered occasionally.

Begins with some representative Enlightenment thinkers in various fields and genres (Bacon, Newton, Locke, Voltaire, Rousseau, Jefferson, de Sade). The second part of the course focuses upon some traditional critiques of the Enlightenment found in the writings of the Romantics and the German Idealist philosophers, as well as in the works of various nationalist, Marxist, and conservative writers. After considering the very different approaches to the Enlightenment of Nietzsche, William Morris, and Dostoevsky, the course examines contemporary American “culture wars” as a battle over the legacy of the Enlightenment.

Prerequisite: LA 101.
IHST 254-IH2 American Intellectual History 1865–present
3 credits. Staff. Offered occasionally.
Tracing key developments in American intellectual history since the end of the Civil War, the course examines important topics such as the rise of Naturalism in the late 19th century, the birth of Progressivism, the emergence of intellectual and aesthetic Modernism, challenges to democratic culture, the emergence of New Deal liberalism and post-war conservatism, and the recent postmodernist turn. Students read works by important figures in the intellectual history of the modern United States, including William Graham Sumner, Elizabeth Cady Stanton, Jane Addams, Thorstein Veblen, Clement Greenberg, Martin Luther King, Betty Friedan, Allan Bloom, and Noam Chomsky. Lectures and class discussions examine the readings and place them and their authors in intellectual and historical context. There are no prerequisites for this class, although a working knowledge of the general trajectory of post-Civil War U.S. history is an advantage.
Prerequisite: LA 101.

IHST 256-IH2 American Intellectual History, Civil War–1960s
3 credits. Staff. Offered occasionally.
Covers American history and thought from the Civil War and the rise of Naturalism in the late 19th century to industrial America in the Gilded Age and the consequent rise of Progressivism. It then moves on to Modernism (1910–1930) and the challenges to democratic culture (1930–1970), culminating in the student anti-war movements of the 1960s.
Prerequisite: LA 101.

IHST 257-IH2 What Men Live By: Russian Intellectual History
3 credits. Staff. Offered occasionally.
Examines the broad scope of Russian intellectual history from its beginnings through the early 20th century, with particular focus on the work of Petr Chaadaev, Leo Tolstoy, Vladimir Soloviev, Nicholas Berdyaev, and Mikhail Bakhtin. Students travel back and forth through the Russian philosophical and cultural traditions, including the visual arts and music. Of special interest are the Russian contributions to spirituality, creativity, and organicity.
Prerequisite: LA 101.

IHST 258-IH2 Legal History of the US: 1850–Present
3 credits. Staff. Offered occasionally.
A nation’s legal history is a mirror of its economic, social, political, religious, cultural, and moral history. The course begins with an overview of the major developments in American law since the Civil War, including the revamping of laws and federal agencies under President Roosevelt and the New Deal, the rise of mass tort law and environmental law, battles over the death penalty, and struggles over presidential powers during wartime. This course covers the social, economic, and political forces that have shaped American law in civil rights (i.e., the 14th Amendment, Plessy v. Ferguson, Brown v. Board of Education); civil liberties (contraception in Griswold v. Connecticut, abortion in Roe v. Wade and Casey v. Planned Parenthood), end-of-life issues (Cruzan v. Missouri and Gonzales v. Oregon). Through readings and analysis of lower court opinions, listening to Supreme Court audio archives of oral arguments, studying Supreme Court decisions, and reading scholarly texts related to the cases and their origins in American society and politics, the course explores how a society’s legal history is indeed its social and political history. The goal is for students to have a better understanding of the complex forces that shape the law and, in turn, affect their lives in basic and profound ways. Students pick one Supreme Court case from the past 130 years and research and analyze the forces that brought the case before the Supreme Court. Grading components include a paper analyzing the case, an exam, and shorter assignments dealing with current legal events and American law as depicted in film.
Prerequisite: LA 101.
IHST 259-IH2 History of Socialism
3 credits. Myers. Offered occasionally.
Covers the Utopian socialists, origins and fundamentals of classical Marxist theory, the split between communism and social democracy, and the construction and eventual demise of socialism in the Soviet Union, China, and elsewhere. The course studies trenchant critics and defenders of various brands of socialism and explores the possibility of a 21st century socialism that, drawing the lessons of its own history, can address either the problems besetting a seemingly triumphant capitalism around the globe, or the possibility of socialism's obsolescence.
Prerequisite: LA 101.

IHST 264-IH2 Homosexuality and Civilization II
3 credits. Morrison. Offered spring.
Surveys the period in the West from the 19th century to the present and also includes a survey of Islamic homosexuality and readings on the Native American berdache, or "man-woman." The class explores the birth of modernity in the West, the American Renaissance and Aestheticism, the Decadents, Realists, and Symbolists, the 19th century sexologists, the New Woman, Wilde, "gay culture" during both world wars and the McCarthy Era, Stonewall and gay lib, and the emerging "queer" culture.
Prerequisite: LA 101.

IHST 265-IH2 Political Violence and Modernity
3 credits. Staff. Offered occasionally.
Surveys modern conceptions of political violence through direct engagement with primary texts. The class follows a broadly chronological order and considers a wide array of theoretical texts deriving from and dealing with a range of modern historical matters of political violence—from state-sponsored violence and popular uprisings to mass extermination and anti-colonial revolutions. Major themes for discussion and debate include the distinction between political violence and warfare; the relationship between violence, national identity, and the rise of modern states; the causes and consequences of violence as a form of political contestation; the rise of the police as a modern institution of violence; the dynamic interaction of terrorism and torture in modern warfare; the correlation of various ideologies (based on religious communities and texts, scientific discourses on health and hygiene, and rhetoric of progress and enlightenment, etc.) to political violence; and alternatives to violence within political discourse. Most readings come from leading modern theorists of violence. Authors whose authority stems from a personal relationship to political violence (purveyor, victim, witness) are considered. The goal of the course is to provide the student with both a general background in the modern intellectual history of political violence, and a deep understanding of the problems and challenges political violence poses for the contemporary world.
Prerequisite: LA 101.

IHST 266-IH2 Human Nature in Political Thought
3 credits. Orr. Offered occasionally.
Examines changing conceptions of selfhood and human nature and how they have informed political and moral theory since the 17th century. Is human nature constant in all times and places or is it historically contingent and the product of environment? What are the ramifications of modernity's progressive erosion of the strong conceptions of selfhood that informed classical moral thought? Readings include Descartes, Locke, Bentham, Dostoevsky, Ortega y Gasset, Golding, Sartre, Heidegger, Taylor, Derrida, and MacIntyre.
Prerequisite: LA 101.
IHST 270-IH2 Reading Peace: The History of Nonviolence
3 credits. Mattison. Offered occasionally.
From Aristophanes’ *Lysistrata* in 410 BC to the early Quakers, from The Beatitudes of Jesus to the writings of Mahatma Gandhi and Martin Luther King, the vision of peace has been one of the great hopes of mankind. In times of war, who are the peacemakers? This course examines the seminal writings of the advocates of peace and nonviolent solutions to political conflict, from the ancient Greeks to the 21st century. The course questions the received wisdom, challenges conventional assumptions, and envisions our way toward a just and lasting realization of peaceful societies in the century to come.
Prerequisite: LA 101.

IHST 272-IH2 History of Silence
3 credits. Mattison. Offered occasionally.
Traces the use of silence in human activity and thought, from the earliest written sacred texts and mystical practices of Western, Middle Eastern, African, and Asian cultures up through the use of silence in humor, silent film, and the music of John Cage. We explore silence as a contemplative space and a communicative medium in visual and literary art, philosophical inquiry, and spiritual practice, from the experience of Medieval monks to contemporary politics and astrophysics.
Prerequisite: LA 101.

IHST 273-IH2 Man, Animal, Machine
3 credits. Staff. Offered occasionally.
A critical introduction to the relationships between humans, animals, and machines, as these have colored philosophical, scientific, and social thought in the West since the 1870s. Students first study a series of definitive moments in the scientific and political understanding of animals (Darwin's revisions to natural selection, controversies surrounding vitalism and mechanism, eugenics and racism, and the literary treatment of animals from Orwell to Coetzee). They then address the human dependence on and interaction with machines (e.g. the Marxist conception of technology, the Fordist effort toward a fusion of economic and social goals, and early AI). The remainder of the course examines contemporary problematics, such as animal rights and "animality" in ethics, the limits of artificial intelligence in philosophy and film, and the intermeshing of human desire and freedom with technology and cyberspace. Darwin, Marx, Ballard, Dreyfus, Oshii, Ford, Coetzee, Canguilhem, Rabinbach, and Oshii are among the figures studied in this course.
Prerequisite: LA 101.

IHST 275-IH2 Thinking Women (A Western Tradition)
3 credits. Ghoussy. Offered occasionally.
Writing women and women's difference into history is a contradictory project. Too often "women's thought" is seen as separate or in opposition to men's thought, rather than in congruence with it. Yet, when looking at the gross of intellectual history survey courses, it becomes all too obvious that women, and feminist thought, are still conspicuously absent from the canon. This course seeks to overcome the bias that there is only a marginal female intellectual tradition that remains outside of "proper" history before the advent of the contemporary women's movement. This does not involve the exclusion of men from the ranks of liberatory thinkers concerning the woman's question. When looking at feminist and women's thought in Europe and the U.S. from the 18th century to the 1970s, it appears that gendered intellectual production is relational, i.e., tied to socio-political conditions that allow its expression. Hence the revolutionary period of the late 18th century attracted men such as Dafoe and women such as Olympe de Gouge, Mary Wollstonecraft, and Flora Tristan to write about education, citizenship, human rights, and poverty. Enlightenment ideals and the Industrial Revolution had staunch critics in figures like George Sand in France, Mary Shelley
in England, and the Romantic salonières Varnhagen, Günderrode, Schlegel-Schelling, and Arnim in Germany. The 19th century has been characterized as solidifying the separation of gendered social spheres for men and women, and many women wrote about and undertook social and philanthropic work in this period. The course examines suffrage and abolitionism as feminist preoccupations in the U.S., nationalism and imperialism as forces that influenced women’s intellectual lives in Europe, and writing such as J. S. Mill, F. Engels, and A. Bebel on gender and the conditions of the working class. The Bolshevik Revolution also inspired figures such as Rosa Luxemburg and Clara Zetkin, two leading intellectuals and socialists in Germany. Finally, the focus shifts to Simone de Beauvoir in the mid-20th century in Europe and Betty Friedan in the U.S. as advocates of an active intellectual tradition of thinking about gender and women in the West.

Prerequisite: LA 101.

IHST 276-IH2 Urbanism: The Modern American City
3 credits. D'Oca. Offered occasionally.
From the ruins and excesses of the 20th century American city, we are left with 21st century urbanism—the multiple, ever-shifting ways in which people now experience public space and activity. This course examines the trends and ideologies that gave rise to the industrial city and suburbs, urban renewal areas and ghettos, and finally the contemporary city, which simultaneously recycles, mixes, and mourns all of these to produce American urbanism. Readings, class discussions, local site visits, and guest presentations from architects and artists highlight design on an urban scale.

Prerequisite: LA 101.

IHST 278-IH2 Revolutions: Conceptualizing New Forms of Culture
3 credits. Ghaussy. Offered occasionally.
The violent revolutions and uprisings of the 19th and 20th centuries base many of their revolutionary ideologies in the ideas of secularism that characterized the enlightenment and informed 19th and 20th century ideology. This course traces some of the dominant ideas and movements that defined and fed revolutionary fervor and culminated in revolutionary actions from the 18th century to the present, where revolution is characterized by fragmentation, competing schools of thought, and movements, and in some cases a return to a religious order. To understand what kinds of epistemologies (knowledge-forming ideas) dominated and influenced the worldview of the writers and thinkers, scientists, artists, and activists, students immerse themselves in the intellectual climate of the time. Students read primary texts that serve as a gateway into understanding ideas that shaped the knowledge of the writers of the time. This course is interdisciplinary and therefore looks beyond the ideas of revolutions, cultural revolutions, social movements, and the tenor of revolutionary ideas in de-colonizing nations in a variety of texts—ranging from literature, the arts, and philosophy to political and economic theory.

Prerequisite: LA 101.

IHST 281-IH2 Psychohistory and Autobiography: Making the Modern Consciousness
3 credits. Merrill. Offered occasionally.
The concept for this course grows out of Erik Erikson’s Life History and the Historical Moment, in which he writes that certain individuals raise their individual patienthood (i.e., neurosis) to a general cultural level, and through tremendous struggle resolve for the entire culture what they could not resolve for themselves as individuals. Modernism rises with the self-consciousness of individuals. Readings include Rousseau’s Confessions and Erikson’s own Young Man Luther, Freud’s work on da Vinci, and many others that attempt to understand
history through the psychoanalysis of individual men and women who may have lost their
own lives but in the process created enduring historical movements. The course covers the
period of history from the Renaissance and Reformation to the 20th century.
Prerequisite: LA 101.

IHST 295-IH2 Intellectual History of the American South
3 credits. Staff. Offered occasionally.
The American South produced five of the first seven American presidents and the first
great chief justice, and also generated the bloodiest war this nation ever fought. It gave the
world blues, jazz, country music, William Faulkner, Elvis, and Martin Luther King. A slave
society in the land of freedom, a bastion of agrarianism in an urbanizing nation, the South
stood both inside and outside the American mainstream. Students study the Southern
founding fathers, including the conflicted Jefferson; America’s strongest conservative tradition
ever as represented by John C. Calhoun and George Fitzhugh; and read Wilbur J. Cash’s
iconic study, The Mind of the South. They examine Southern literature, social thought, and
the cultural matrix that produced both Robert E. Lee and the Klan, both Birth of a Nation
and To Kill a Mockingbird, and explore the mythical South, and endeavor to replace it with
the authentic one.
Prerequisite: LA 101.

LITERATURE

L 100 Academic Writing Workshop
1.5 credits. Staff. Offered fall, spring.
Based on the dual premise that writing is a form of thinking on paper, and—like painting or
sculpture—a written piece is a "made thing," requiring structural integrity and thoughtful,
original use of materials (in this case, language). Students analyze a wide range of writing,
including their own, and experiment with different structural and organizational strategies,
sentence-level revision techniques, research methods, and the nitty-gritty of achieving a
tight, powerful final draft.
Required of all incoming students. A waiver is possible for students with acceptable transfer
credit or after Critical Inquiry/Art Matters faculty assessment of an academic writing sample.
Students for whom the workshop is required will take a total of three elective credits.

L 210 American Writers—French Soil
3 credits. Staff. Offered occasionally.
Explores the powerful writing presence of expatriate writers in between-the-wars Paris,
including innovators such as Stein, Loy, Djuna Barnes, Eliot, Hemingway, Baldwin, Fitzgerald,
Pound, Dos Passos, Williams, Nin, and Miller.
Prerequisite: LA 101.

L 211 New Wave Cinema
3 credits. Staff. Offered occasionally.
Focuses on the French New Wave, paying attention to what the critic Jonas Mekas calls the
"American New Wave," and considering the concept of the auteur and how this manifests
itself in editing, subject matter, mise-en-scene, and other aspects of filmmaking.
Prerequisite: LA 101.
L 212 Portraits of Artists
3 credits. Poppleton. Offered occasionally.
This course, specifically designed for international students, studies representations of artists in the following literary modes: fiction, biography, drama, and film. The general requirements are careful reading of all texts, followed by thoughtful analysis and class discussion.
Prerequisite: International students only.

L 214 Literature of Empire
3 credits. Staff. Offered occasionally.
Serves as an introduction to Colonial literature in the canonized male and the lesser-mapped female traditions. While works such as Robinson Crusoe, Treasure Island, and A Passage to India have been linked with the Imperialist project of empire, works like Jane Eyre and Orlando have only recently come under similar critical scrutiny. The female Colonial legacy—in which women have traditionally held a more precarious position with respect to nation-building—has perhaps been less charted because women were located on a continuum of simultaneous oppression and domination within empire-building. This course serves as an overview and introduction to Colonial texts by juxtaposing men's and women's Colonial writing to study how the writers represented (or omitted) Colonialism, and how the ideologies of Empire surface or are critiqued in their works. Students read and analyze the literature in its socio-political context and focus particularly on the contradictions and paradoxes of nation-building and gendered and racialized involvement in the projects of Colonialism.
Prerequisite: LA 101.

L 215 Literature of the American South
3 credits. Staff. Offered occasionally.
Explores writings by William Faulkner, Zora Neale Hurston, James Agee, Flannery O'Connor, James Dickey, Richard Wright, and others. Are these writers regional or universal, radical or reactionary, experimental or traditional? Do they celebrate or criticize the South? What is the American South: geographic place, fictional setting, or state of mind? The format is seminar discussion, with no lectures. Electronic submissions, midterm and final exams, and final paper are required.
Prerequisite: LA 101.

L 217 Contemporary Fantasy
3 credits. Staff. Offered occasionally.
Students in this course examine and discuss a representative sampling of the best of contemporary fantasy literature in the form of the novel. Among the goals of the course is to arrive at a few conclusions about the nature and effects of this body of work where the literary imagination takes full and unfettered flight. The course also emphasizes how these "otherworldly" stories tell important and necessary tales about more ordinary lives and circumstances. The work of writers such as Jonathan Carroll, Robert Olen Butler, Doris Lessing, and Alisdair Gray, among others, are explored.
Prerequisite: LA 101.

L 219 Banned Books: Literature of Controversy
3 credits. Staff. Offered occasionally.
Examines a series of books whose publication has been the subject of controversy, often resulting in them being withdrawn from the market, censored, or their publishers prosecuted. Why should any government want to ban a book? The reasons for censorship vary. Sometimes books are considered politically inflammatory, such as Rushdie's The Satanic Verses. Sometimes they are considered obscene, such as Lawrence's Lady Chatterley's
Lover, or Selby's Last Exit to Brooklyn. Sometimes they deal with taboo subject matter, such as Burroughs' Junkie. This course studies a selection of these banned books, looking at the circumstances surrounding their publication; issues of censorship and audience reception; and the legal, moral, and ethical questions provoked by each case.
Prerequisite: LA 101.

L 220 Continental Modernism: Mann, Proust, Woolf
3 credits. Staff. Offered occasionally.
The impact of the First World War, the Theory of Relativity, technology, Darwinism, and other innovations of modern society pose special problems for the artist. One solution is "The Cure." Students read deeply from some of the psychological novels of early 20th century Europe: Mann's Magic Mountain, Woolf's Mrs. Dalloway; and Proust's Remembrance of Things Past.
Prerequisite: LA 101.

L 222-IH1 Literature of Eastern Philosophy and Religion
3 credits. DeBrabander. Offered spring.
Examines classical texts and writings of the major thinkers of ancient India and China, with a view to understanding the intellectual foundations and development of these respective cultures. Covers, among others, the Upanishads and the Bhagavad-Gita, the Buddha's Sermons and biography, Confucius' Analects, and the Tao te Ching; examines the centuries-long discussion between these thinkers regarding such fundamental philosophical topics as the structure of reality, the nature of the human self, the religious issues of destiny of the soul and the existence and nature of God, and the moral and political concerns of human social duties and proper techniques of ruling. In surveying this long exchange of ideas, students consider the historical forces that shaped and prompted these ideas, and the historical influences that they in turn imparted.
Prerequisite: LA 101.

L 225 Transgressive Cinema
3 credits. Staff. Offered occasionally.
This exploration of 14 films deemed far from the Hollywood norm provides the springboard for an exploration of the dominant, unspoken paradigms of cinema and how each of these films have violated an invisible tenet. Students gain an understanding of the fundamentals of film theory, write 14 short essays and one longer critical essay on this body of transgressive cinema, and see some crazy movies.
Prerequisite: LA 101.

L 226 Rapture and Despair: An Introduction to Poetry
3 credits. Wallace. Offered occasionally.
The Russian poet Osip Mandelstam believed poetry to be a cry of the heart, a message in a bottle. William Carlos Williams thought of the poem as "a small machine made of words." This course will explore the paradoxical notion that poetry is both the bottle and the message it contains. The course is based on the premise that students themselves can learn a great deal about literature, writing, and themselves by reading widely from multicultural and cross-generational texts and then by taking some poetic element (line, music, form, theme, syntax, image) and experimenting with their own versions. Through this study, students gain a better understanding of when and why a poem is emotionally powerful. When and why is it obscure? What structural strategies are available to the makers of poetry? How are these strategies employed in the service of meaning? What are the histories and politics of poetry? Is there such a thing as poetic truth? And finally, how can reading and writing poetry inform work in the other arts?
Prerequisite: LA 101.
L 227 Short Fiction Workshop
3 credits. Staff. Offered occasionally.
Artists have a wealth of fascinating fictional resources around them. In small, student-centered groups, class participants explore the short story form in free writing exercises, seminar discussions, and individual critiques, and discover the contours and characteristics of a good story.
Prerequisite: LA 101.

L 233-IH1 Chaucer and His World
3 credits. Merrill. Offered occasionally.
Intellectual history involves the study of philosophers, intellectuals, artists, and traditions of thought in their cultural and social settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions, and the dynamics of intellectual movements. Chaucer is often regarded as a pivotal figure in the transition from the Middle Ages to the Renaissance. He was associated with all of the major writers of his age—Machaut in France to Boccaccio in Italy. His age includes revolts among peasants against monarchy, the early Protestant reformers, the Crusades and the culture of Islam brought back into Europe, and the beginnings of modern science. The course looks back to the Medieval roots of the so-called High Middle Ages as well as forward to the Renaissance. Using the work of a single writer like Chaucer as a pivot point for investigating the whole world offers a unique and worthwhile experience.
Prerequisite: LA 101.

L 236-IH1 Evil/Order
3 credits. Myers. Offered occasionally.
An examination of the origin, place, and function of evil in the natural, moral, and supernatural order of things as this order is conceived by seminal works of literature, beginning with the account of the Fall in the Bible and then investigating the relationship between evil and the order of things in such works as the Book of Job, Paradise Lost, Macbeth, The Tempest, The Marriage of Heaven and Hell, The Trial, as well as the detective fiction of Chandler and Sciascia.
Prerequisite: LA 101.

L 237 Horror Movies
3 credits. Staff. Offered occasionally.
Examines the origins and development of horror cinema over the last century, with attention paid to a variety of periods including German Expressionism, American 50s horror, Gore, Japanese horror, and conceptual horror. The class looks at a variety of filmmakers from Murnau and Wiene to Warhol, Carpenter, and Nakata, to see how genre concerns are balanced with the director’s aesthetic prerogative. Students study films within cultural contexts to see how horror films are frequently a reflection of social concerns, and investigate the fine line between camp and genre excellence.
Prerequisite: LA 101.

L 238 Modern Marrying: Relationships, Love, and Marriage
3 credits. Staff. Offered occasionally.
Examines some literary and social answers to the problems of courtship, gender, queerness, and marriage, with particular attention to the rhetoric of companionship, living together, and marriage, from traditional nuptial arrangements to premarital contracts and same-sex partnerships.
Prerequisite: LA 101.
L 241 Asian American Literature
3 credits. Staff. Offered occasionally.
Examines Asian American literature with emphasis on the tie between culture, citizenship, and identity. Topics of discussion will include immigration, loyalty, civil rights, generation conflicts, and translation of various kinds. Explores how recognizable emotions, in tension with historical developments, become manifest in literary and visual texts. Required texts: Hunger, by Lan Samantha Chang; Kori; Walter Lew and Heinz Fenkl; The Woman Warrior, by Maxine Hong Kingston; No-No Boy, by John Okada; and Jasmine, by Bharati Mukherjee.
Prerequisite: LA 101.

L 242 The Call of the Wild: Environmental Literature
3 credits. Staff. Offered spring.
Where does nature begin or end? What is the natural? What do eco-terrorism, global warming, and the poisoning of the oceans and the Earth have to do with art? Are they art? Engage with naturalists and other writers and thinkers from Aldo Leopold's seminal work to contemporary authors like Annie Dillard, Tom Horton, Dianne Ackerman, and David Foster Wallace.
Prerequisite: LA 101.

L 243-IH1 Traditional Korean Literature
3 credits. Staff. Offered occasionally.
Critically examines the pre-modern literature of Korea, beginning with the Three Kingdoms Period and extending to the middle of the 19th century. The readings range from foundation myths, folktales, and songs, to memorials addressed to the king, letters written by a Korean princess, and poems composed by ladies of entertainment. Students explore, in particular, the ideas of filial piety, chastity, and various forms of fidelity as they are manifest in stories such as Ch’unhyang and Simch’ong. How were these values linked to the Confucian order so integral to Korea’s self-image? How did the community understand its place in the world, especially in relation to its neighbors, Japan and China? Were the people of this ancient peninsula satisfied with their lot? What role did fate and the gods play in their experience of everyday life? The class reads works originally composed in classical Chinese, and others, recorded in the vernacular after the invention of the Korean alphabet, provide various answers to these questions. Emphasizing the general inextricability of ideas from social, economic, and political forces of the period, discussion explores the special relevance that contextual understanding assumes in the case of reading primary works from traditional Korea, a country that for a long time the West called The Hermit Kingdom. No prior knowledge of Korea or Korean language is required.
Prerequisite: LA 101.

L 245-IH1 The Black Death in History and Literature
3 credits. Staff. Offered occasionally.
In 1348, the disease that would be called the Black Death swept west from Central Asia to Europe, where it quickly annihilated up to a third of Europe's population in the span of one short year. This was neither the first nor the last occurrence of this dread disease in world history. The effects of the plague on the social fabric of the societies with which it came into contact were considerable, but so were the psychic effects, and the intellectual and artistic worlds felt compelled to attempt to understand what the plague was, as well as its grander philosophical and moral implications. This course studies some of those efforts, with discussions of readings from Boccaccio, Defoe, Villon, Camus, danse macabre and grotesque literature, artistic responses, and the necessary social background of the Black Death and theories about the impact of disease in history from writers such as William McNeill, Jared Diamond, and others.
Prerequisite: LA 101.
L 247 B-Movies
3 credits. Staff. Offered occasionally.
The term “B movie” has taken on numerous definitions in recent years—some equate the phrase with “camp,” others with “cult,” and others with “inexpensive.” This class explores the origins of the B-movie as a marketing tool and its evolution into a film-type with a rough set of criteria. Aesthetic and historical examinations of films by Roger Corman, Orson Welles, Sam Raimi, as well as so-called “anonymous” directors are examined.
Prerequisite: LA 101.

L 250 Poe: The Raven Maniac
3 credits. Mattison. Offered occasionally.
Students read and discuss the idealist and visionary writer Edgar Allan Poe, who died in Baltimore in 1849. Poe, an American poet, critic, and short story writer, is known for his cultivation of mystery and the macabre and for writing stories of supernatural horror, but he is considered by the French as in the very forefront of American literature and is viewed by many as the originator of the modern short story. Participants read such classics as “The Fall of the House of Usher,” “The Tell-Tale Heart,” “The Pit and the Pendulum,” and “The Raven” as well as lesser-known works like “The Narrative of A. Gordon Pym” and “Ligeia,” his story of survival after dissolution. The class also visits his grave and pays special tribute to him on Halloween.
Prerequisite: LA 101.

L 256 The Short Story
3 credits. Sparrow, Shipley. Offered occasionally.
Offers an in-depth investigation of the form and content of the contemporary short story with an emphasis on how representatives of this most abiding of literary genres embody the cultural values of our time.
Prerequisite: LA 101.

L 259 The International Story
3 credits. Poppleton. Offered occasionally.
Reading literature from diverse cultures is challenging. If students are unfamiliar with a writer’s world and culture, how can students begin to interpret the text and/or fully comprehend the work? This course adopts the assumption that while familiarity with a writer or her culture can enhance one’s interpretive skills, it is just as valid to read multicultural texts situated in one’s own reality to begin to comprehend the new by using the prior knowledge brought to any interpretive situation: personal or cultural history, politics, religion, gender, race, class, sociology, economics, and other factors. This class attempts to broaden students’ scope of literature and, in turn, the world, focusing on developing close reading skills, and writing analytical papers in response to the readings, and incorporating materials from the primary source. Time is devoted to talking about students’ writing as well as the literature.
Prerequisite: LA 101.

L 260-IH2 History of Existentialism
3 credits. Staff. Offered occasionally.
Examines the development of Existentialism from its roots in the 19th century with thinkers such as Nietzsche and Dostoyevsky to its emergence as a major philosophical movement in the aftermath of the First World War. Students consider the basic elements of the philosophy, its aesthetic implications, and its applications in the fields of psychology and political science as a philosophy of moral freedom. Writers studied include Nietzsche, Dostoyevsky, Sartre, Camus, Hemingway, Kafka, Fanon, de Beauvoir, and others.
Prerequisite: LA 101.
L 262-IH2 Philosophical Constructs of Africana Literature
3 credits. Thompson. Offered occasionally.
Initiation and assimilation (as cultural devices to both maintain and change society) offer a reader a window into understanding precepts that control 21st century life in African, African American, African Caribbean, and African Latino societies. The African American is a historic amalgam of these precepts and the politics around them for more than 500 years. This course uses writings based on the Seven Hermetic Laws of Ancient Egypt, traditional African society, the Harlem Renaissance, contemporary rap music, the Seven Principles of Kwanzaa, and a comprehensive time-line anthology of writing on the 500 year sojourn of African Americans specifically. This course also asks the student to exercise primary critical thinking concepts and tools in consideration of the meaning (of both the readings and the historic experiences), to the self that the student is building to function in the 21st century.
Prerequisite: LA 101.

L 266-IH2 19th Century Literature and Culture
3 credits. Staff. Offered occasionally
Intellectual history involves the study of philosophers, intellectuals, artists, and traditions of thought in their cultural and social settings, with special attention to understanding the causes of intellectual change, the statics of intellectual traditions, and the dynamics of intellectual movements. This course focuses on the literature and history of the Victorian period, and its importance in the modern Western intellectual tradition. In addition to poetry and literature, the class studies social and historical texts from the period, both "official" and demotic, including crime statistics, and looks at the origins of photography, the flourishing Victorian underworld, political and religious influences, and the vicissitudes of Colonialism and the power of the British Empire.
Prerequisite: LA 101.

L 269-IH1 Love in the Western World
3 credits. Merrill. Offered occasionally.
Love, as we generally understand it today in the West, was an invention of the late Middle Ages, a movement generally referred to as "courtly love." This course explores Western conceptions of love as described in literary, philosophical, and theological works from the time of the Greeks to the 20th century. The class considers questions such as why love in the West is so often tragic and what this recurring theme of tragic love says about Western societies. The class examines all the famous lovers of literature and myth: Abelard and Heloise, Lancelot and Guinevere, Tristan and Isolde, Romeo and Juliet, and others. As the question has so often been phrased in Western culture, what do these lovers really want? Our reading begins in myth and ends with Sigmund Freud and the psycho-historians of the present.
Prerequisite: LA 101.

L 279-IH2 Love in the Non-Western World
3 credits. Thompson-Cager. Offered occasionally.
Courtly love (as an invention of the late Middle Ages) has proved itself to be a dysfunctional concept in Colonial and oppressed cultures that have been forced to adopt it as a rite controlling sexual behavior and marriage (as the acquisition of property). The divorce and disease rates in the 21st century suggest that it may have proven to be dysfunctional for most global societies as well. This course looks at both older and more "earth-bound" ways of conceptualizing and managing courtship, coitus, and marriage. Beginning with Practical Ifa Divination, the Persian Tales of a Thousand and One Nights, and The Lost Books of the Bible, the course uses selected ancient texts to develop a sense of what our ancient
ancestors did before the Westernization of the world. Continuing with *Doctor Snake’s Voodoo Spellbook and Dream Catcher: A Guide to Dream Interpretation*, the course also employs selected modern texts to examine what coping mechanisms have been used in modern times.

**Prerequisite:** *LA 101.*

**L 283 To the Underworld and Back**

*3 credits. Myers. Offered occasionally.*

Provides a survey of literature about the hero's trip to the underworld, and what the hero learns from the dead that he needs to take back with him to the realm of the living. The course begins with the myths of Orpheus, Herakles, Odysseus, and other heroes who make it, alive, to the underworld and back, and follows with Book VI of Virgil’s *Aeneid*, and then Dante’s *Inferno*. The second half of the course examines variations of this theme in poetry, novels, drama, and film, including the work of Rimbaud, G. B. Shaw, Sartre, Pound, Broch, Monteverdi, Henze, and Birtwistle.

**Prerequisite:** *LA 101.*

**L 289 The Narrative**

*3 credits. Staff. Offered fall.*

Asks participants to both study and produce narratives. Class time is divided between an exploration of narrative form in fiction and writing narratives to be critiqued within a workshop format.

**Prerequisite:** *LA 101.*

**L 302 Contemporary Drama**

*3 credits. Shipley. Offered spring.*

Offers a close examination of the plays of contemporary theater. Students study the works of such playwrights as Mamet, Shepard, Rabe, Fugard, Wilson, and others, as well as those of their immediate 20th century predecessors, Williams, Miller, Albee, Ibsen, and Beckett. The course includes a significant performance element; participants are asked regularly to act, direct, cast, and set scenes from the plays under study.

**L 306 Immigrant Literature**

*3 credits. Ulansey. Offered fall.*

Surveys fiction, autobiography, films, and other documents that present a variety of experiences in coming to the United States. The course focuses on the “new immigration” period of 1890–1924 as well as on current immigration policies and literature from the 1970s to the present. Topics include international and involuntary immigration, first- and second-generation experiences, and issues of nationalism, gender, and language at the beginning and end of the 20th century.

**Prerequisite:** *One 200-level course in literature or one IH1 or IH2 course.*

**L 307 The Book: Art, Technology, Theory**

*3 credits. Staff. Offered occasionally.*

Examines how artists, critics, and theorists have understood the book—in both print and electronic formats—in the second half of the 20th century. Whether it is viewed as an aesthetic object, disposable commodity, intellectual machine, or instrument for socio-political change, the book has been a focal point for many of today’s most prominent thinkers. Study and discussion lead to questions about the natures of language and reading, literary property, authorship, aesthetics, literacy, orality, interactivity, and textual materiality.

Readings include the work of Jacques Derrida, Jean-Paul Sartre, Gilles Deleuze and Felix Guattari, Elizabeth Eisenstein, Keith A. Smith, Georges Poulet, and Stuart Moulthrop.

**Prerequisite:** *One 200-level course in literature or one IH1 or IH2 course.*
L 310 James Joyce’s *Ulysses*

3 credits. Myers. Offered occasionally.

Offers students the chance to immerse themselves in a single, seminal work of the 20th century. While considering the many ways in which Joyce’s innovations transformed literature, the class also examines the relations between Joyce’s comic universe and non-literary arts.

**Prerequisite:** One 200-level course in literature or one IH1 or IH2 course.

L 313 Literature and Remembering

3 credits. Ulansey. Offered occasionally.

Uses literary texts to explore the process of memory and the ways in which humans make sense of the past in personal, collective, and family histories. Authors will include Chekov, Ibsen, Faulkner, Proust, Woolf, Morrison, Kundera, Nietzsche, Baudelaire, and Benjamin. Students are encouraged not only to think critically about the readings but also to explore their own habitual modes of remembering and connecting to the past.

**Prerequisite:** One 200-level course in literature or one IH1 or IH2 course.

L 314-TH Body Discourses

3 credits. Staff. Offered occasionally.

Whether we experience our bodies as the site and center of our being, or we feel we are the proprietors of a shell called “the body,” whether we are at one with it or feel alienated from it, our body is always with us, we are in our body, and we desire to know it. To understand and define it, fix it, liberate it, expose it, invent and imagine “truths” that are inscribed in the flesh, however, we turn, necessarily, to symbolization and language. When studying the body, we therefore recognizes the somatic players in the drama such as skin and bones, hair, organs, ova, semen, blood—but one can be amazed at the stories woven into intricate plots by theorists from a variety of disciplines that offer often strange, often profound, and often literal insights into the body. This course serves as an introduction to the complex and extensive field of body theory, exploring texts that narrate the sexed body, the gendered body, the orgasmic body, the ascetic body, the tortured body, the uncanny body, the raced body, the foreign body, the body in images and film, and the body and technology through a variety of discourses, ranging from religious to scientific discourses, discourses on aesthetics, political activism, cultural theory, and psychoanalysis.

**Prerequisites:** One IH1 and one IH2 course.

L 319-TH Reading Signs: An Introduction to Semiotics

3 credits. Shipley. Offered occasionally.

Semiotics is the study of signs and sign systems. Language is the most elaborate and pervasive of sign systems, but it is far from the only one—images, clothes, advertising, sports, social behavior, in fact almost all cultural expression may be considered to be governed by an intricate network of signs out of which “meaning” and “significance” arise. This course explores a range of signs and sign systems in an attempt to understand the codes they embody and the principles that govern their creation and operation.

**Prerequisites:** One IH1 and one IH2 course.
L 320 Image/Text
3 credits. Wallace. Offered occasionally.
A multidisciplinary course for students who wish to explore the relationships between image and text (with an emphasis on text) by studying historical models, artistic/literary conventions, and image-text theory. Materials to be examined include writings on Blake and other artists and writers whose texts are as strong as their images, products of collaborations, occasions of emphasis, children's literature, comics, and hypertext. Course includes lecture, discussion, and workshops that focus on the textual elements of student image/text work.
Prerequisite: One 200-level course in literature.

L 321-TH Relativism in American Thought
3 credits. Myers. Offered occasionally.
Students identify several strains of relativism in the theory of knowledge, theory of meaning, and ethics. The class attempts to answer such questions as these: Is knowledge objective or is it a social/cultural construction? Is meaning independent of particular contexts or is it relative to a particular community's interests, power, and purposes? When we judge something to be morally wrong, are we making a universal claim that must be valid at all times or is it a judgment that is relative and limited to a particular times, circumstances, and history? Students examine these problems as they appear in the recent relativism controversy between American proponents of literary-cultural theory on the one hand and professional philosophers on the other. At the center of this study is the late Richard Rorty, whose relativistic philosophy tries to link the American Pragmatist tradition with the European thinkers most congenial to literary theory (Nietzsche, Derrida, Foucault, and the later Wittgenstein).
Prerequisites: One I1H and one I2H course.

L 324 Contemporary American Poetry
3 credits. Staff. Offered fall.
Beginning with the anti-academic reactions of Beat poetry, contemporary American poetry has often been concerned with subverting the theories and criticisms of poetry in favor of philosophically and politically charged poetry that breaks down literary canons. Such subversion has created a schism between elitist and populist poets. In this course, students read, discuss, and write about contemporary American poetry after the Second World War, focusing largely on poets, formal and avant-garde, who are living and writing today. Course work consists of readings, criticism, discussions, short written analytical responses, imitative poems, formal essays, and group presentations. Poets covered may include Allen Ginsberg, Gary Snyder, Sylvia Plath, Elizabeth Bishop, Charles Bukowski, Yusef Komunyakaa, Frank O’Hara, Adrienne Rich, Amiri Baraka, Carolyn Forché, Gary Soto, Lorna Dee Cervantes, Cathy Song, Sherman Alexie, and Lyn Hejinian, among others.
Prerequisite: One 200-level course in literature.

L 325 High Modernism in Literature and Philosophy
3 credits. Merrill. Offered occasionally.
“High Modernism” denotes a moment in Euro/ American history between about 1900 and 1930 when the grounds of philosophical and artistic reality began to shift. These writers, committed to the notion of a high culture and generally opposed to the emerging avant-gardes (Futurism, Surrealism, Dada, Cubism), reworked such fundamental questions as human existence, consciousness, time, language, history, and identity. They tended to produce "monumental" works encompassing a totality of human experience. The class
covers both literature and philosophy but may include some readings in science and math, especially Einstein or Poincaré. Readings include some of the following: French writers Marcel Proust, Henri Bergson, and Maurice Merleau-Ponty; German authors Martin Heidegger, Edmund Husserl, Thomas Mann, and Ludwig Wittgenstein; American writers T. S. Eliot, Ernest Hemingway, Henry Adams, Henry James, William Faulkner, Gertrude Stein, and Ezra Pound; British writers Virginia Woolf, James Joyce, E. M. Forster, and Joseph Conrad.

Prerequisite: One 200-level course in literature.

**L 326 Intermediate Poetry Workshop**

3 credits. Cager. Offered fall.

Focuses on reading a variety of ancient and modern poetic forms that serve as models for student work. Students study poetic language as a way to master imagery. In addition, they read the work of contemporary poets whose style and content are important to the class’s work and who also are invited to visit the class for readings and critiques of student work. Some attention is paid to the performance aspects of poetry writing.

Prerequisite: One 200-level course in literature.

**L 327 Literary Masters: Faulkner**

3 credits. Myers. Offered occasionally.

Offers students the opportunity to immerse themselves in the writings of seminal modern American novelist William Faulkner.

Prerequisite: One 200-level course in literature.

**L 328 Narrative Poetry**

3 credits. Merrill. Offered fall.

Before the novel, long narrative poems held the highest place in the literary canon. Falling generally in the categories of Epic or Romance, these poems developed elaborate conventions for story telling and, in many cases, came to be associated with the foundation or identity of a particular nation and people. Sometimes the poems were composed for oral recitation and existed only in oral form for hundreds of years. This class involves a careful reading of some of the most important narrative poems in western literature, including works from Homer, Virgil, Dante, Tasso, Ariosto, Boccaccio, Chaucer, Rabelais, Chrétien, Milton, Tennyson, and the anonymous authors of Lancelot, Beowulf, Cid, Tristan, Roland, Gawain, and many others. The goal of this course is to give students a comprehensive grounding in literary works that, although now somewhat out of fashion, organized Western culture at the deepest level for a thousand years.

Prerequisite: One 200-level course in literature.

**L 329-TH Deep Ecology: Environmental Ethics**

3 credits. DeBrabander. Offered occasionally.

Are we merely in nature, or intimately part of it? What do we owe the earth, and may we take any liberties with her? How can we figure nature and its members into our moral community, or extend moral thinking to include it? What have been the traditional obstacles of such a project, and what present challenges—practical and ideological—face it now? Students consider such questions among others in exploring literature of ecological consciousness and an emerging environmental ethic. The guides in this course include Thoreau, Lao Tzu, John Muir, Aldo Leopold, Arne Naess, and Peter Singer.

Prerequisite: Fulfillment of IH1 and IH2 requirements.
L 330 The Contemporary Memoir
3 credits. Staff. Offered occasionally.
Surveys some of the successes and scandals in contemporary memoir, focusing on the use of both writing and reading in dealing with personal pain, dysfunction, and disaster. In addition to weekly and ongoing creative writing assignments, students read from the following list: *This Boy’s Life* by Tobias Wolff; *The Diving Bell and the Butterfly* by Bauby; *The Kiss* by Katherine Harrison; *The Liars’ Club* by Mary Karr; *A Heartbreaking Work of Staggering Genius* by Dave Eggers; *Secret Life* by Michael Ryan; *Experience* by Martin Amis; *Permanent Midnight* by Jerry Stahl; and *Girl, Interrupted* by Susanna Kaysen. Critical reaction to and reviews of these works are also read and discussed.
**Prerequisite:** One 200-level course in literature.

L 333-TH Hypertext: 21st Century Electronic Writing and Theory
3 credits. Morrison. Offered spring.
Explores the effects of technology on composing with words and images by examining hypermedia and hypertext theories and postmodern cultural theories related to discursive/imaging creations in virtual landscapes. Students read "new media texts," hyperrhetoric, and nonlinear, indeterminate, and interactive narratives across these theories. The readings vary each year but may include the works of such writers, theorists, artists, and philosophers as Donna Haraway, Douglas Rushkoff, Marshall McLuhan, Giles Deleuze and Felix Guattari, Buckminster Fuller, Howard Rheingold, Rudy Rucker, R. U. Sirius, Queen Mu, William Gibson, William Burroughs, Jean Baudrillard, Johndan Johnson-Eiola, Timothy Druckrey, Paul Delany, George Landow, Nancy Kaplan, Stuart Moultrop, Avital Ronell, Lester Faigley, Victor Vitanza, Cynthia Haynes, Walter Ong, Cynthia Selfe, Richard Lanham, Jean-François Lyotard, Nicholas Negroponte, Paul Virilio, and artists using computer images in their work. Besides class presentations, reading papers, and quizzes, students’ assignments may include creating their own hypertexts.
**Prerequisites:** One IH1 and one IH2 course.

L 336 Harlem Renaissance
3 credits. Cager. Offered occasionally.
Surveys African American literature written during the Harlem Renaissance as a way of examining confluence of forces that created the New Negro at the beginning of the 20th century. The literature of the Harlem Renaissance represents several major artistic movements that created the contemporary African American persona and fueled subsequent artistic movements worldwide. Discussion of work by Jean Toomer, Zora Neale Hurston, James Weldon Johnson, Countee Cullen, W. E. B. DuBois, and Langston Hughes will be central to the course.
**Prerequisite:** One 200-level course in literature.

L 341 The Art of the Lyric
3 credits. Staff. Offered occasionally.
From the Troubadors to Tupac, words in song have mattered. Do songs differ from poetry in that they must be intelligible at first hearing? Students examine traditional lyrics from medieval ballads and songs in Shakespeare to the lyrics of Bob Dylan, Joan Armatrading, Richard Thompson, and Lucinda Williams. Students read Joyce, Yeats, Frost, and Michelle Shocked. Particular attention is devoted to lyric and poetic devices: alliteration, rhyme, wordplay, and “the hook.”
**Prerequisite:** One 200-level course in literature.
L 344 Romanticism I: Culture, Nature, Revolution
3 credits. Merrill. Offered fall.
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.
Prerequisite: One 200-level course in literature.

L 345 Romanticism II: Decadence, Nihilism, Aestheticism
3 credits. Merrill. Offered occasionally.
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.
Prerequisite: One 200-level course in literature.

L 346 Global Voices
3 credits. Mattison. Offered occasionally.
Covers contemporary works that illuminate daily life and the struggle for survival and growth among the poorer two-thirds of humanity. Discussion includes how communities respond to social conditions in various cultures. Readings are prefaced by a study of relevant sections of the United Nations Human Development Report. Readings are put in context with selections from Edward Said and Franz Fanon, and the testimony of Elvia Alvarado of Honduras. Some authors to be covered are Salman Rushdie, Wole Soyinka, Nawal El Saadawi, Manlio Argueta, and Chinua Achebe.
Prerequisite: One 200-level course in literature.

L 347 Sense and Senselessness in the Modern Novel
3 credits. Myers. Offered occasionally.
The heroes of the novels read in this course are thoughtful types who arrive in a foreign city and then undergo some kind of existential breakdown. The world is in danger of falling apart, of becoming meaningless, and the protagonist must reconstruct or create meaning in the world or go completely mad. How does the hero go about this project of meaning constitution? Novels by Rilke, Sartre, Butor, Nabokov, Celine, Miller, Handke, Pynchon, Auster, and others are discussed.
Prerequisite: One 200-level course in literature.
L 349-TH French Feminism  
3 credits. Ghaussy. Offered fall.
Heated debates once surrounded which kinds of feminism more usefully counter the patriarchal structures we live with—the theory-laden French Feminism celebrating women as different, or the socially-oriented Anglo Feminism that strives for sameness with respect to the sexes. Today, a large body of feminist thought weds these schools—and yet the turf wars within feminism are as alive as ever. Moreover, the sex appeal of the French Feminist credo, "vive la différence," and its joyful and playful attitude toward reclaiming and re-inventing patriarchal constructions, continue to seduce, fascinate, and appall women (and men). The class begins its exploration into French Feminism with the philosophical and very practical questions raised by Simone de Beauvoir; studies the possibilities of a feminine language or écriture féminine and comes to terms with the body as informing thought through Hélène Cixous, Luce Irigaray, Julia Kristeva, Monique Wittig, and others; and engages in a rigorous critique of French Feminist issues as perhaps utopian, perhaps élitist, by non-academics and women of color. The readings are non-traditional and often hard to classify. They range from polemics to fiction, from philosophy to psychoanalysis, from the textual to the visual with a firm focus on what happens when women speak.
Prerequisites: One IH1 and one IH2 course.

L 351 Etymology on Page and as Picture  
3 credits. Staff. Offered occasionally.
Sometimes words are even more than what we make of them. Often, their histories reveal word pictures and origins that surprise us and tell contradictory and sometimes oddly appropriate stories, enriching and complicating meaning. In this course, students read a play, some short fictions, a novel, and poetry written from the modernist period (circa 1900) to today, paying particular attention to word pictures, roots, and origins. Beyond the roots, the course explores spurious etymologies, folk etymology, and mondegreens (misheard song lyrics) and others. Students gain a working knowledge of concepts of linguistics, the development of the English language, some of the principles of language change, and basic sociolinguistics.
Prerequisite: One 200-level course in literature.

L 352 Film Noir  
3 credits. Staff. Offered occasionally.
Considers the development of film noir, from the early examples in the ’30s to its golden age in the ’40s and ’50s then onto the resurgence of the ’80s and ’90s. In addition to watching and discussing films such as The Big Sleep, Double Indemnity, Touch of Evil, Chinatown, and others, the class also reads seminal works by Chandler, Hammett, and Auster, crime comics from the ’20s, selected works of Nietzsche and Sartre, and critical essays from the Film Noir Reader.
Prerequisite: One 200-level course in literature.

L 354-TH Contemporary Critical Studies  
3 credits. Staff. Offered fall, spring.
Through readings, discussion, and student presentations, this seminar examines the history, theory, and practice of the following 20th century critical discourses: psychoanalysis, semiotics, structuralism, poststructuralism, Marxism, feminism, postmodernism, and cultural studies. The goal of the course is to put critical theory in context so students can read, understand, and discuss how it affects and has been affected by artists. Class is run as a seminar with no more than fifteen students, who lead the discussions.
Prerequisites: One IH1 and one IH2 course.
L 355 Myth and Literature
3 credits. Staff. Offered occasionally.
Particular stories, when repeated within a culture for centuries, define something essential about the culture. These special stories are told in thousands of different forms, ranging from children's fables to official state propaganda. In this sense, myths are not works of art or literature, but help point out where and how the sacred infuses the profane. The essential story often finds its way into conscious artistic creation. This class proposes to study the myth and mythological literature from Ancient Greece and Rome, the early Pagan and Christian Middle Ages, and the Christian High Gothic Middle Ages. Students look at the mythological roots of certain major themes in each culture and trace those themes through to their manifestation in high literature. These include the Oedipus myths, the Olympian gods, Tristan, the Grail Quest, the sagas of the Nibelungs, and much more. Students also consult important interpreters of myth such as Mercia Eliade, Joseph Campbell, Claude Levi-Strauss, and Carl Jung.
Prerequisite: One 200-level course in literature.

L 355-TH Reality, Illusion, and the Moving Image
3 credits. Staff. Offered occasionally.
Through extensive screenings, readings, and discussions, this course explores the continually shifting and elusive boundary between reality and illusion in film, video, installation, and animation; identifies the ways in which the moving image constructs fantasy or reveals its self-reflexive nature, using as a theoretical framework key texts and concepts from the fields of aesthetics, semiotics, and ethics. Explorations include the structural components that connote a space of “fantasy” or “verism” and a meditation on the social dynamic that generates or bridges the distances between self and other. Our examination will be expansive and generous, ranging from Hollywood classics like *Singing in the Rain* to the recent emergence of the indie mumblecore movement, to documentaries, to the new realm of YouTube, and to experimental video and film.
Prerequisites: One IH1 and one IH2 course.

L 356 Film as Art: Hitchcock
3 credits. Sterritt. Offered occasionally.
Students watch and study at least eight of Hitchcock's films, accompanied by historical and theoretical articles that help to contextualize the movie. They examine such issues as the concept of the “auteur,” psychoanalysis and film theory, feminist reactions to Hitchcock’s work, reception theory, and the role of the celebrity. This course also introduces students to analysis of the style and discourses of cinematic narratives and the complex and ever-changing relationship between studio production and audience consumption. Films include *The Wrong Man*, *Psycho*, *Marnie*, *Vertigo*, *Rear Window*, *Blackmail*, *Frenzy*, and *Notorious*.
Prerequisite: One 200-level course in literature or one IH1 or IH2 course.

L 357 Documentary Film
3 credits. Staff. Offered occasionally.
A history of documentary film that starts off with the Lumière Brothers, then moves chronologically to consider films including Robert Flaherty’s *Nanook of the North*, Dziga Vertov’s *Man with a Movie Camera*, Basil Wright’s *Song of Ceylon*, New Deal documentaries including *The River* and *The Plow that Broke the Plains*, Leni Riefenstahl’s *Triumph of the Will* and *Olympia*, John Huston’s *The Battle of San Pietro*, Alain Resnais’s *Night and Fog*, D.A. Pennebaker’s *Don’t Look Back*, Albert and David Maysles’s *Grey Gardens*, Barbara Kopple’s *Harlan County U.S.A.*., Joe Berlinger and Bruce Sinofsky’s *Brother’s Keeper*, Michael Moore’s *Roger & Me*, and Errol Morris’s *Fast, Cheap & Out of Control*. Textbooks include
Prerequisite: One 200-level course in literature or one IH1 or IH2 course.

L 358 War and Literature
3 credits. Mattison. Offered occasionally.
In the 20th century, humanity crossed a “certain threshold” according to Nobel laureate Czeslaw Milosz. “Things too atrocious to think of did not seem possible, but, beginning in 1914, they proved to be more and more possible. A discovery has been made, that civilizations are mortal.” Twentieth-century warfare claimed the lives of more than one hundred million people. In this course, students read the works of writers who suffered and survived the World Wars, the American War in Vietnam, and the wars of uprising and revolution in Latin America and Africa, including the “soldier poets” of the trenches, Ernest Hemingway, Mary Lee Settle, Marguerite Duras, Kurt Vonnegut, W. B. Sebald, Tim O’Brien, and others. The course concludes with works that address the implications of war in the 21st century.
Prerequisite: One 200-level course in literature.

L 360-TH Existentialism and Literature
3 credits. Peacock. Offered fall.
Examines the development of Existentialism from its roots in 19th century thinkers such as Nietzsche and Dostoyevsky to its emergence as a major philosophical movement in the aftermath of the First World War. Students consider the basic elements of the philosophy, its aesthetic implications, and its applications in the fields of psychology and political science as a philosophy of moral freedom. Writers studied include Nietzsche, Dostoyevsky, Sartre, Camus, Hemingway, Kafka, Fanon, de Beauvoir, and others.
Prerequisites: One IH1 and one IH2 course.

L 361-TH Masculinity
3 credits. Ulansey. Offered occasionally.
Examines the social history of masculinity, beginning with a survey of the goals, methods, and controversies in the growing field of gender studies and men’s studies. Students use theoretical and literary texts to analyze the construction of masculinity as a concept in relation to race, class, and sexual orientation.
Prerequisites: One IH1 and one IH2 course.

L 364-TH Reading Freud
3 credits. Staff. Offered occasionally.
Prerequisites: One IH1 and one IH2 course.

L 367-TH Outlaws, Crazies, and Scapegoats: Outsiders in Art and Literature
3 credits. Morrison. Offered occasionally.
Obligatory injunctions—the “thou shalt nots” and the “you ought to bes”—are universally familiar. These moral imperatives, and the tendencies of language to track down perfection like a divining rod, give rise to guilt and to exclusion from communities of those who seek to escape the circle’s ethical and political charge or who fall outside its periphery. Kenneth Burke long ago called attention to the exclusionary nature of “community,” to “segregation”
inherent in any "congregation," and to the sacrificial need of a scapegoat to maintain the sanctity and identity of the fold. But humans are also aware that the operating processes of language and art systems unfold in crosscurrents, the turbulent spaces in which are sometimes heard the voices of outlaws and "crazies." Through reading, film, and music, this course explores the specific rhetorical and artistic strategies of these outlaws and crazies in evading, interrupting, or subverting scapegoating schemes of master narratives of common identity formation. Readings and viewings vary each semester but may include: Morrison, Artaud, Foucault, Kay Redfield Jamison, Virginia Woolf, van Gogh, Nietzsche, Genet, Shakur, the Blues, Gilman, Wiseman's Titicut Follies, Outsider Artists and Outsider Music, bell hooks, Basquiat, Leonard Peltier, Kate Millet, 20th century prison writings, Matt Groening, Kricfalusi, and Bob Flanningan.

**Prerequisites:** One IH1 and one IH2 course.

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**L 368-TH Queer Literature and Theory**

3 credits. Morrison. Offered occasionally.

Examines the theoretical controversies surrounding terms like "invert," "heterosexual"/"homosexual" (invented in the 19th century), "gay," "straight," "bisexual," "lesbian," "queer," "transgendered," and "transsexual" and read so-called "non-normative" literatures and other "texts" across these theories. The readings vary each year but may include the works of such writers, theorists, artists, and philosophers as Oscar Wilde, Michel Foucault, Andre Gide, Freud, Jeannette Winterson, Henry James, Gertrude Stein, James Baldwin, Thomas Mann, Virginia Woolf, Kathy Acker, Jean Genet, Eve Sedgwick, Leslie Feinberg, Paul Monette, Dorothy Allison, Robert Glück, Audre Lorde, Plato, Kate Bornstein, David Sedaris, Judith Butler, and Andrew Holleran; poets including Whitman, Ginsberg, Hemphill, Hughes, and Rich, filmmakers including Marlon Riggs, and Michelle Parkerson; and artists including Deborah Bright and David Wojnarowicz. Assignments may include class presentations, reading papers, and quizzes.

**Prerequisites:** One IH1 and one IH2 course.

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**L 372-TH Feminist Theories of Race, Class, and Gender**

3 credits. Ulansey. Offered occasionally.

Examines the contributions of feminist theories to the cultural understanding of power and oppression and to the struggle for social justice. Emphasis is on race, class, and gender as intersecting variables in a matrix of domination. Special attention is made to practical applications of theories for creative artists.

**Prerequisites:** One IH1 and one IH2 course.

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**L 373 Contemporary Latin American Literature in Spanish**

3 credits. Mattison. Offered occasionally.

Contemporary Latin American prose writers and poets have created a richly imagined literature—Magic Realism, Surrealism, bardic epics, lyric love songs, and deeply committed "poetry of witness." Students travel for one hundred years through Gabriel García Marquez's magical village of Macondo in Cien Años de Soledad, fall in love with Pablo Neruda in Viente Poemas de Amor y Una Cancion Desesperada, wander through Jorge Luis Borges's enchanting labyrinths of the mind, and become haunted by Juan Rulfo's mysterious Pedro Paramo, and read poetry and fiction by Gabriel Infante, Miguel Angel Asturias, and Claribel Alegría. Native English speakers with a familiarity of the Spanish language are encouraged to take this course.

**Prerequisite:** One 200-level course in literature.

All texts are read in Spanish.
L 378 Women's Autobiography
3 credits. Ulansey. Offered occasionally.
Examines women's autobiographies both as literary works and as documents of social history. How do the selected authors organize and interpret their life experiences? What narrative forms (linear and non-linear) do they use to convey growth and development? Authors include Linda Brent, Jane Addams, Zora Neale Hurston, Simone de Beauvoir, Virginia Woolf, Lillian Hellman, Audre Lorde, Maya Angelou, and Kim Chernin.
Prerequisite: One 200-level course in literature.

L 381 Women's Poetry
3 credits. Ulansey. Offered occasionally.
A study of selected women poets, especially American poets who wrote in the last few decades, concentrating on the uniqueness of women's poetic vision.
Prerequisite: One 200-level course in literature.

L 382-TH Beyond Imperialism
3 credits. Ghaussy. Offered occasionally.
In an increasingly globalized world, where tourism and migration are mass phenomena, colonization and subjugation have taken on new forms, the self-professed centers of command are confronted with a fast-growing unruly periphery, and knowledge travels and intertwines with power. It is important to look at the history of imperialist knowledge production and get a sense of the resistance that questioned, eroded, and sometimes had the force to dislodge it. To this end, the course studies some of the critiques of imperialist thought and practices through the myriad voices that have come to constitute the vibrant and evolving field of post-Colonial, ethnic, border, and subaltern studies. The class explores the tropes of hybridization and métissage, looks at narrations of nations vis-à-vis local experiences and the ideas and critiques of various diasporas, and how they deal with and re-imagine the legacies of the colonial impact. Here, particularly close attention is paid to the ways in which the intersections of race/ethnicity, class/caste, religion/tradition, and sex/gender constitute dominant as well as alternative forms of knowledge through theory, fiction, films, and other visual cultural productions.
Prerequisites: One IH1 and one IH2 course.

L 384 Women Writers in the 19th Century
3 credits. Staff. Offered occasionally.
This class grows out of selected readings from two of the most important polemical works in the 19th century: Mary Wollstonecraft's *A Vindication of the Rights of Women* and Margaret Fuller's *Woman in the 19th Century*. These important books announce that in the 19th century, women would achieve a degree of self-consciousness as women that would bring them to the same level as men as writers, artists, and social philosophers. By mid-century, women readers outnumbered male readers and there developed a clear genre of women's writing. This course tracks the development of an independent women's canon of literature and the gendered consciousness that underlies it. The class surveys authors from Europe (both east and west) and the United States.
Prerequisite: One 200-level course in literature.

L 385 Native North American Literature
3 credits. Staff. Offered fall, spring.
Native American spiritual philosophy acknowledges many forms of consciousness: animal, plant, cosmological, meteorological, geographical, or human. It is a philosophy rooted in the ritual and ceremonial life-ways of Native American communities. Native North American literature is engendered with a philosophy of spiritual balance and a sense of godliness that
is neither artificial nor otherworldly. In a time when the great religions of the world are engaged in a war of values and faith, when words like “terrorists” and “infidels” are part of the religious lexicon, Native American philosophy offers new meaningful directions and takes on a greater relevance. Through films, essays, sacred texts, poetry, and fiction, this course is designed to develop students’ sensibilities as to how identity, heritage, marginalization, spirituality, and liminality define what it means to be an American Indian.

**L 398 Literature Independent Study**

3 credits. Staff. Offered fall, spring.

A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.

**Prerequisites:** Minimum of junior class standing and 3.0 GPA; a contract signed by the instructor and the student's department chair prior to registration.

**L 403 Creative Writing Seminar**

3 credits. Cager. Offered occasionally.

A production workshop for poets, dramatists, and fiction writers who want to develop and refine a body of work and possibly submit it for publication. Some referential reading directly related to individual projects is required. About half of the semester is spent in group meetings with the instructor. A final class reading and reception presents new authors to the campus community.

**Prerequisite:** One 300-level course in literature.

**L 404 Writing for Theater**

3 credits. Staff. Offered occasionally.

Designed for students who want to experience the immediacy of theater, this workshop offers participatory experiences in scene writing, improvisation, and acting. Other activities include readings of student work and analysis of selected plays. The course culminates in a workshop production of scenes, monologues, and performances written and staged by students.

**Prerequisite:** One 300-level course in literature.

**L 409 The Western Tradition in Drama**

3 credits. Shipley. Offered occasionally.

A survey of drama from the great Attic tragedies of Sophocles and Aeschylus through the plays of English and Continental playwrights in the Middle Ages and Renaissance to the work of the masters of the form in the late 19th and 20th centuries.

**Prerequisite:** One 300-level course in literature.

**L 411 Poetics of Difficulty: Joyce, Yeats, Woolf**

3 credits. Staff. Offered occasionally.

High modernism is often invoked but seldom read with comprehension. Virginia Woolf wryly declared, “In 1910, human character changed,” and if this was not to be, the ways of conveying character certainly had changed: the interior monologue, fragmentation, and a mythic method allowed these three writers to convey deeper and more ambiguous messages about a world that still exists—altered by WWI and II and technological change. The class reads the major poetry of Yeats, concentrating on his later work, along with Joyce’s *Portrait of the Artist as a Young Man* and *Ulysses*, Woolf’s *Mrs. Dalloway* and *To the Lighthouse*, and finally *Between the Acts*.

**Prerequisite:** One 300-level course in literature.
L 412 Gender in Film
3 credits. Staff. Offered occasionally.
Provides an introduction to gender as a critical tool for film analysis. Students watch films of various genres, different historical periods, and cultural backgrounds. In addition to analyzing and discussing film as cultural creation, the class reads essays on film theory and cinematic production and pays particular attention to the constructions and representations of concepts such as femininity and masculinity, and to racialized, classed, and sexualized representations of otherness as they intersect with gender in film. The course also provides students with the scholarly vocabulary needed to critically engage with and write about film.
Prerequisite: One 300-level course in literature.

L 414 Performance Poetry: Form and Language
3 credits. Cager. Offered occasionally.
Explores poetry as a performing arts medium. It integrates writing and oral presentation with installation and choreography in performance venues on and off campus. Students write their own texts, prepare them for presentation, and refine them for the class video documentation project. Discussion includes the world of performance art as it relates to traditional and non-traditional art venues today.
Prerequisite: One 300-level course in literature.

L 420 High Modernism in Literature and Philosophy
3 credits. Merrill. Offered fall.
"High Modernism" denotes a moment in Euro/American history between about 1900 and 1930 when the grounds of philosophical and artistic reality began to shift. These writers, committed to the notion of a high culture and generally opposed to the emerging avant gardes (Futurism, Surrealism, Dada, Cubism), reworked such fundamental questions as human existence, consciousness, time, language, history, and identity. They tended to produce "monumental" works encompassing a totality of human experience. The class covers both literature and philosophy but may include some readings in science and math, especially Einstein or Poincaré. Readings include some of the following authors: French writers Marcel Proust, Henri Bergson, and Maurice Merleau-Ponty; German authors Martin Heidegger, Edmund Husserl, Thomas Mann, and Ludwig Wittgenstein; American writers T. S. Eliot, Ernest Hemingway, Henry Adams, Henry James, William Faulkner, Gertrude Stein, and Ezra Pound; and British writers Virginia Woolf, Joseph Conrad, James Joyce, E. M. Forster, and Joseph Conrad.
Prerequisite: One 200-level course in literature.

L 426 Poetry Seminar
3 credits. Staff. Offered spring.
"Poetic" describes the sublime accomplishment in all the arts. Poetry is the sister art of painting, and the urge to appreciate, study, and make poetry is a traditional and natural desire of the visual artist. This class is for experienced poets (as a continuation of L 326). This seminar is a forum to uncover and gratify the desire for poetry in our lives. Students read the work of accomplished poets and write and critique the work of themselves and other members of the class.
Prerequisite: One 300-level course in literature.
L 431 American Ugly
3 credits. Sparrow. Offered occasionally.
Since Don Delillo’s White Noise (1985), a novel he originally titled PANASONIC before being prevented from doing so by copyright restrictions, the corporate logo and the language of advertisement have been especially embraced and examined by American authors. In reading and writing about the works of Annie Proulx, Chuck Palahniuk, David Foster Wallace, Lorrie Moore, and others, this course examines the often riveting, apocalyptic, and even beautiful ways in which contemporary America sees and writes itself.
Prerequisite: One 300-level course in literature.

L 437 Africans in the New World: The Literature
3 credits. Cager. Offered fall.
As an introductory course in Africana studies, the readings focus on developing a broad-based knowledge of the history and culture of African Americans from both an insider and an outsider perspective. While the course links literature and culture in Africa to literature and culture in the New World, it especially focuses on contemporary Africana writers and includes works by a range of classical and avant-garde writers. Some works covered include Catch A Fire: An Intergenerational Anthology, Van Sertima’s They Came before Columbus, Sundiata Lester’s To Be a Slave, Toomer’s Cane, King’s Why We Can’t Wait, and Shange’s For Colored Girls. At least one living writer studied by the class will visit to read and discuss his or her work.
Prerequisite: One 300-level course in literature.

L 446 Shakespeare in Performance
3 credits. Shipley. Offered occasionally.
An intensive examination of several of Shakespeare plays, such as Hamlet, Othello, Richard III, Romeo and Juliet, and As You Like It—all of which have enjoyed recent critically acclaimed cinematic treatments. Students explore Shakespeare’s work on the page, on the stage, and in the movies, studying the play texts, the classically presented BBC productions, and the recent film versions of the plays. Acting, directing, discussion, and writing are all part of the coursework.
Prerequisite: One 300-level course in literature.

L 467 Creative Non-Fiction Workshop
3 credits Staff. Offered occasionally.
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.
**LA 101 Critical Inquiry**  
*3 credits. Staff. Offered fall, spring.*  
Explores the intellectual and aesthetic foundations of students’ own work and the work of others. The class calls for a vigorous investigation into the nature, sources, and consequences of personal values (intellectual, moral, formal, philosophical) as such values are invoked in the process of creation and critique. Students are also given opportunities to sharpen and extend their ability to articulate their critical responses, both in written and spoken form, reinforcing the essential link between critical thinking and artmaking, and demonstrating the powerfully complementary nature of language as a medium vital to the thoughtful artist.

**LA 357 Ecology and the Imagination**  
*3 credits. Wallace. Offered minimester.*  
Combines ecological studies with reading and writing in the tradition of the great naturalists. This cross-disciplinary course combines introductory field research in ecological studies (exploring the basics of food chains, habitats, ecosystem diversity, plant and animal adaptations, and human impacts on interrelated communities). Concurrent with this field research, students read the great literary naturalists, hoping to better understand the relationship between the natural world, themselves, and the wider human community—Dillard, Emerson, Teilhard de Chardin, Hopkins, Jefferson, Carson, Walt Whitman, Tom Horton, Loren Eiseley, Edward Abbey, Gary Nabahn, and John Burroughs, with a focus on writers of the central Atlantic region. Students write original non-fiction essays using field studies as catalysts.

**LA 362 Doing Documentary Work**  
*3 credits. Wallace. Offered minimester.*  
A follow-up to Critical Inquiry, this course uses documentary form to explore how one’s point of view is influenced by individual frames of reference, social, and educational backgrounds, personal morals and political beliefs. Through documentary research (oral histories, archival sources, etc.) and writing, students explore the relationship between “reality” and the narratives we construct to represent and interpret it. Texts will include literary documentary works such as George Orwell’s *The Road to Wigan Pier*, James Agee’s *Let Us Now Praise Famous Men*, Muriel Rukeyser’s book-length poem about West Virginia coal miners, *The Book of the Dead*, and Gary Nabhan’s *Gathering the Desert*. Robert Cole’s *Doing Documentary Work* is a primary source for methodology.

**PHILOSOPHY**

**PHIL 204-IH1 Music and Western Thought**  
*3 credits. Myers. Offered fall.*  
Beginning with Plato, Western thought has reflected on the nature of music in order to address concerns that are not merely aesthetic. This course traces the history of philosophical thinking about music—polyphonic music in particular. Why is it that Western thinkers have constantly inquired about the enigma of music in order to answer questions concerning order in the universe, concerning harmony in the state, the “Dionysian” origins of tragedy, the nature of myth and eros, and more recently, the relation of language to meaning? This is not a history of music course, but a course in how seminal Western thinkers have focused on music in order to answer genuinely philosophical problems. No background in music is required, though students must be prepared to listen to a lot of music. The course covers Plato and the ancients on music; Renaissance thinkers on polyphony and harmony; parallels
between Leibniz and the music of Bach; parallels between Hegel and Beethoven; Kierkegaard on Mozart and seduction; Schopenhauer and Nietzsche in relation to the music of Wagner; Schoenberg, Thomas Mann, and the philosophy of Adorno; Wittgenstein on music and language; and Levi-Strauss on music and myth.

Prerequisite: LA 101.

PHIL 222-IH1 Ancient Eastern Philosophy
3 credits. DeBrabander. Offered occasionally.
Examines classical texts and writings of the major thinkers of ancient India and China, with a view to understanding the intellectual foundations and development of these respective cultures. Readings include, among others, students read the Upanishads and the Bhagavad-Gita, the Buddha’s Sermons and biography, Confucius’ Analects, and the Tao te Ching. The class examines the centuries-long discussion between these thinkers regarding such fundamental philosophical topics as the structure of reality, the nature of the human self, the religious issues of destiny of the soul and the existence and nature of God, and the moral and political concerns of human social duties and proper techniques of ruling. In surveying this long exchange of ideas, students consider the historical forces that shaped and prompted these ideas, and the historical influences that they in turn imparted.

Prerequisite: LA 101.

PHIL 232-IH1 Classical Greek and Roman Philosophy
3 credits. DeBrabander. Offered occasionally.
The ancient Greek world, and the adoption and mutation of its intellectual traditions by the Romans, provide seminal ideas at the basis of Western civilization. This course examines the roots and progression of that tradition through its heyday and demise, culminating with its early transformations by Christian thought. The class covers some of the well-known writings of major philosophers of this period, including Plato, Aristotle, Seneca, Lucretius, and Augustine, and consider the historical, political, religious, and literary trends to which they responded and which molded their thought in turn. This means students sample from texts of Homer, Sophocles, Aristophanes, Cicero, and Julius Caesar, among others.

Prerequisite: LA 101.

PHIL 251-IH2 Age of Rationalism and Empiricism
3 credits. DeBrabander. Offered occasionally.
The topic of this course involves one of the most significant debates in Western philosophy—one that emerges in the period following the Renaissance, starts with the question of the origins of human knowledge, but blossoms into larger controversies concerning the makeup of the human mind, the essence of personal identity, the relations between body and soul, the limits of knowledge, and the possibility of religious faith. Various voices considered in this debate include those of Descartes, Spinoza, Pascal, Hume, and Berkeley.

Prerequisite: LA 101.

PHIL 261-IH2 Moral Philosophy of Modernity
3 credits. DeBrebander. Offered occasionally.
Covers the major influences, statements, and debates in Western moral thought from the end of the Renaissance through the 19th century. It explores the continuity and changes in various approaches to questions concerning the best way to live, the social duties we have, and the manner of ethical motivation. The course begins by examining the influence of Stoicism and the Reformation on the Christian moral paradigm of the Middle Ages, following with the emergence of Enlightenment ethical ideals, and concluding with the critique and rejection of the reigning moral paradigms and their religious, cultural, and philosophical foundations in the 19th century. Among the writers examined are Hobbes, Rousseau, Kant, Mill, and Nietzsche.

Prerequisite: LA 101.
PHIL 277-IH2 The Scientific Revolution
3 credits. DeBrabander. Offered occasionally.
The period since the Renaissance has known a remarkable rush of scientific advances culminating in unparalleled conveniences in human history. This course examines texts that chronicle the major advances of this period, with a view to the development of the scientific method that made these advances possible, the socio-political forces that encouraged particular innovations and areas of research, and of course, the effect and reception of these advances as they emerged.
Prerequisite: LA 101.

PHIL 339-TH Philosophy of Intellectual History
3 credits. Staff. Offered occasionally.
All MICA students are required to take two courses in intellectual history. This course helps students appreciate the philosophical and theoretical foundations of intellectual history. While providing this foundation, students learn how intellectual history has evolved over the decades and how it has been impacted by the advent of critical theory. In addition to investigating the foundation and historical overview of intellectual history, students delve into how “public intellectuals” function within society and serve to mediate or exacerbate public controversies. This framework teaches students how to “read” past and current works of intellectual history, understand their historical and ideological contexts, and appreciate their means of production and social reception.
Prerequisites: One IH1 and one IH2 course.

PHIL 352-TH Philosophy/Aesthetics/Criticism
3 credits. Staff. Offered occasionally.
Explores major Western and non-Western thinkers and their critics in the world of politics, economics, psychology, science, philosophy, and the arts. Students discuss writings by Marcus Aurelius, Buddha, Plato, Bacon, Douglass, Marx, Luther, Freud, Jung, Fromm, Weil, Horney, and others. There are large and small group discussions and a paper developing the student’s primary interest.
Prerequisites: One IH1 and one IH2 course.

PHIL 365-TH On Appearance
3 credits. Myers. Offered fall.
An examination of a classic problem in Western philosophy: What is the relation between appearance and our knowledge of reality? Is there an essential reality behind or beyond the world of appearances? Are appearances illusory, or do they provide the basis for true apprehension of reality? These are some of the questions the course considers through classic texts by the Pre-Socratic philosophers, Plato, Descartes, Hume, the German Idealists, Schopenhauer, Nietzsche, Marx, the Phenomenologists, and contemporary thinkers.
Prerequisites: One IH1 and one IH2 course.

PHIL 383-TH Image, Time, Movement: Gilles Deleuze
3 credits. Myers. Offered fall.
Proposes to study Gilles Deleuze’s philosophy by looking closely at his writings on the temporal art of cinema, and to a lesser extent, his writings on music. To understand Deleuze’s theory of these arts, the course examines his general concepts of movement, time, and the image. Since this aspect of Deleuze’s thinking is strongly influenced by his reception of Bergson, study also includes relevant texts by this somewhat neglected philosopher. Classwork includes the viewing of films.
Prerequisites: One IH1 and one IH2 course.
Open to qualified undergraduates as well as graduate students.
SCI 210 Environmental Science
3 credits. Rule. Offered fall, spring.
A comprehensive understanding of humankind's interaction with the local, regional, and
global environment. The first part of the course introduces the background, techniques, and
tools necessary to conduct and understand environmental science. The bulk of the course
is devoted to an in-depth study of specific environmental issues, which may vary from one
semester to another. Emphasis is placed on issues of current relevance, with mandatory
in-class discussion during most sessions.

SCI 215 Big Ideas in Science
3 credits. Pappas. Offered fall.
Looks at the major advances in science in the last 500 hundred years, focusing particularly
on the 20th century. Newton's laws, Einstein's theories, quantum mechanics, and string
theory are explored. These ideas affect not only our understanding of the universe, but also
our understanding of our cultures and ourselves.
Fulfills natural science requirement.

SCI 229 Biodiversity
3 credits. Staff. Offered occasionally.
An introduction to the science of biodiversity. We examine the history of biodiversity as well
as current issues, with an emphasis on building the understanding needed to be advocates
for the natural world. Topics of discussion include levels of biodiversity; measuring and
mapping biodiversity; dispersal and succession; the fossil record and evolution of major
groups; the scope of present-day biodiversity; the relationship between biodiversity and
ecosystem health; species concepts, speciation, and extinction; conservation biology; and
restoration ecology.

SCI 244 Objectivity: Nature, Numbers, and Doubt
3 credits. Staff. Offered occasionally.
Does “objectivity” have a history, or even multiple histories? Through close readings and
case studies in the history of medicine and science, the course explores how things become
known to the world, how consensus becomes fact, and how (often) knowledge is unmade.
Topics include: the rise of statistical thinking; objectivity in physics; rational thought and
monsters; the move from pathological anatomy to the clinic; and debates between philosophy
and science about perception. The aim is for students to gain sophistication in their
reading of individual texts, and to synthesize concepts between scientific domains and
historical periods.
Prerequisite: Credit earned or concurrent enrollment in LA 101.

SCI 253 Bioethics
3 credits. Luthardt. Offered occasionally.
Explores the field of bioethics. Students examine basic moral theory in the writings of
Aristotle, Aquinas, Kant, Mill, and others and review the principal philosophical concepts
(autonomy, personhood, justice, beneficence) underpinning ethical considerations as they
influence medical research and practice. Special attention is paid to medical ethics history,
from Hippocrates to contemporary medical ethics policies and regulations. The course
includes case studies and case presentations that identify ethical conflicts, present options,
recommend resolutions, and defend/challenge decisions.
SCI 256 Foundations of a Scientific World View
3 credits. Waddell. Offered occasionally.
A course in science for non-practitioners. Starting from Newton's description of gravitation, the course explores the role of mathematical models as the foundation of modern science. Students should achieve some degree of mathematical intuition and an understanding of the scope and limitations of the realm of science. Topics include light and color, harmonics, motion, higher-dimensional spaces, uncertainty, and the nature of scientific theories. A background in higher mathematics is not assumed or required.

SCI 335 Intimate Explorer/Passionate Observer: Art Meets Science
Cross-listed with AH 435. 6 credits. Garrigues and Wallace.
The poet Rainer Maria Rilke suggests, "The artist’s task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us." Sculptor Jackie Bookner echoes Thomas Berry's belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do (Art Journal, Vol. 51, No. 2, Summer 1992.) Students in this interdisciplinary course will explore these ideas through ecological field studies at Baltimore's Herring Run Park. Their research into basic ecological principles (energy flow, cycling of matter, adaptations/changes in form, and interrelationships) will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create. Lectures, field experience and notebook, independent project, and written critique form the basis of this class.
Prerequisites: AH 100 and AH 201; LA 101.

SCI 398 Natural Science Independent Study
3 credits. Staff. Offered fall, spring.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.
Prerequisites: A contract signed by the instructor and the student's department chair prior to registration.

PSYCHOLOGY

PSY 202 Personal and Abnormal Psychology
3 credits. Otani. Offered fall, spring.
Surveys personality theories, various concepts of psychological adjustment, and models of mental health. Specifically, the students examine bio-psycho-social foundations of human personality theories, and normal and deviant human behaviors. The class format includes lectures, discussions, and case studies.
Fulfills social science requirement.

SOCIOLOGY

SOC 215 Social Problems
3 credits. Rubenstein. Offered occasionally.
Investigates contemporary cultural scenes through the study of newspapers, periodicals, tests, media, and guest speakers. Students concentrate on the important cultural markers of postmodern society: violence, ethnic relations, gender roles, ecology, and alternate belief and healing systems. Formerly titled Anthropology of Postmodernism.
Fulfills social science requirement.
SOC 239 Tribal Societies
3 credits. Rubenstein. Offered occasionally.
An anthropological journey exploring the realm of indigenous cultures around the world. Taking a holistic approach, students weave the paths of adaptation that form these cultures by investigating their environment, values, beliefs, rituals, and socio-economic systems. It is important to be aware of these cultures to attain a view of our past and understand the multitude of problems of contemporary tribal peoples.

SOC 284 Family Matters
3 credits. Rubenstein. Offered occasionally.
At the root of human behavior is the need to survive. Cooperation and alliance-making is of paramount importance to survival. This course closely examines the adaptive mechanisms of kinship and descent within various traditional/indigenous cultures around the world and through time. The class discusses family structures in horticultural, nomadic, pastoral, hunting and gathering, and formal agrarian settings.

SOC 316 Belief Systems: An Expedition into Alternative Paths
3 credits. Rubenstein. Offered occasionally.
Offers artists a means to explore their curiosity about such topics as magic, witchcraft, voodoo, the occult, and other beliefs within an anthropological setting.

SOC 321 Creativity and Community
3 credits. Mattison. Offered spring.
Examines the relationship between art practice and community building, drawing from the work of Paolo Freire and Saul Alinsky, as well as Kenneth Koch’s and Wendy Ewald’s work with children. Students study the use of poetry, theatre, improvisation, and photography in collaboration with communities who are engaged in the work of self-definition and cultural expression. Participants also work with students and parents on collaborative projects that are publicly exhibited.
CAP course.

SOC 323-TH Globalization and Its Discontents
3 credits. DeBrabander. Offered spring.
Our world seems to be getting ever smaller: natural disasters in one part of the planet reverberate around the globe; American fast food can be enjoyed in most every nation; information streams electronically across the earth in a matter of seconds. Is this a good thing, this “globalization”? Some think it is. Some simply think it’s inevitable. And some react with immense anxiety and animosity. Why such an uproar over globalization? First of all, what is globalization exactly? It is a rather nebulous term, in fact, made so by the immensity of its scope: globalization refers to an amalgam of political, economic, cultural, and social theories. This course aims to explore the various incarnations and aspects of globalization, in order to amass some definition of it. Evaluates globalization as a theory and considers the many compelling criticisms of it, as well as its real and possible consequences.
Prerequisites: One IH1 and one IH2 course.
SOC 345-TH Activism and Social Theory
3 credits. Staff. Offered occasionally.
Efforts to understand human society have always been linked to activist struggles to achieve social change. This course examines some of the major social theories of the 19th and 20th centuries, including Marxism, critical theory, and postmodernism. Students consider the influence of these ideas on social movements such as the labor movement, the student movement of the 1960s and the anti-globalization movement and discuss the ways in which the form, content, and goals of activist efforts evolve in connection with ideas from philosophers and social scientists.
Prerequisites: One IH1 and one IH2 course.

SOC 376-TH Urban Theory—Listening to the City
3 credits. Staff. Offered spring.
Rem Koolhaas wrote that it’s “sometimes important to find out what the city is, instead of what it was, or what it should be.” True enough, but is the city knowable? How can we theorize cities without losing sight of their extraordinary variety and vitality? The aim of this class is to obtain new knowledge of the city by conducting critical “listenings” of the city of Baltimore. Throughout the semester, students identify, research, and then experiment with various experimental, exploratory tactics, including (but not limited to) the ambulatory drift (as practiced by the Surrealists) the derive (as practiced by the Situationists), stalking (as practiced by Yoko Ono), flânerie (as practiced by Walter Benjamin), Rhythmanalysis (as practiced by Henri Lefebvre), urban detective work (as practiced by Phillip Marlowe and Jake Geddes), and actor-network theory (as practiced by Bruno Latour). While the pedagogic intent of this course therefore tends towards the epistemic, ultimately, the point is to encourage artists, architects, activists, and the like to engage their cities in ways that resist our predefined notions of what the city is or should be. Toward this, in the second half of the semester, students are asked to employ the knowledge they have derived from the “listenings” towards an urban intervention of their choosing.
Prerequisites: One IH1 and one IH2 course.

PAINTING

PT 200 Painting II
3 credits. Staff. Offered fall, spring, summer.
Consolidates concepts and methods from FF 150 Painting I and leads students to expanded perceptual awareness. Projects may include still life, landscape, and the figure, as well as abstract and conceptual concerns to enhance each student’s formal and personal development. There is ongoing concern with painting materials and techniques.
Prerequisite: FF 150.
May not be repeated for credit.

PT 213 Material as Metaphor
3 credits. Park. Offered fall.
The physical and metaphoric dimensions of materials are examined in this class. The process of how artists interact with materials can be parallel to the experience of thinking. This class is for students who are linked to materials and are process-oriented in the way they work. The use of traditional two-dimensional materials, natural materials in their raw and processed states, as well as found and collected materials is explored as students develop independent projects.
Prerequisite: PT 200.
PT 235 Over the Lines
3 credits. Labadie. Offered spring.
Provides a venue in which students investigate notions of painting that challenge its boundaries and question its method and materials. Working independently, students are encouraged to develop personal direction and to experiment with novel approaches to problem solving. Scheduled slide talks address such topics as conceptual painting, kinetic painting, sculptural painting, electronic painting, performance painting, and process painting. There are regularly scheduled individual and group critiques.
Prerequisite: PT 200.

PT 248 Figure and Ground
3 credits. Connolly. Offered fall, spring.
A studio class designed for the student with an abiding interest in realism, this course actively uses both the history of painting and the presence of contemporary painting to facilitate an investigation of procedure in narrative figure painting. Specific mechanical procedures are covered through demonstrations and contemporary examples and include surface preparation, glazing, old master procedures, ala prima procedures, observational painting procedures, photo referencing, and many others. Over the course of the semester each student produces two major figurative paintings and five smaller works.
Prerequisite: PT 200 and DR 252.

PT 250 Sophomore Painting
3 credits. Dudrow. Offered fall, spring.
Students are encouraged to develop their own representational or abstract painting direction. A significant feature of this class is the opportunity for individual student advisement. Slide presentations and occasional group critiques accompany regularly scheduled individual critiques. This course is not required for painting majors but is strongly recommended.
Prerequisite: PT 200; sophomore painting majors only.

PT/DR 253 Painting and Drawing: The Figure
6 credits. Karnes. Offered spring.
The first part of this studio and lecture course deals with the nude, and the second part deals with the portrait. Students paint directly from life each week. Paintings range from one to three days in length, and a minimum of eight hours outside work is required each week. The lecture part of the class involves both critiques of work done in and out of class. Lectures are designed to put the work into historical and contemporary perspective. The slide talks include particular painters and issues concerning the figure. The class may view films on Frank Auerbach, Antonio Lopez Garcia, and Lucien Freud.
Prerequisites: PT 200 and DR 252.

PT/DR 256 Painting and Drawing: Landscape and Interior
6 credits. Karnes. Offered fall.
This combination studio and lecture course takes a naturalistic approach to the landscape and interior. The course moves between issues of drawing and painting throughout the semester. The first ten weeks focus on landscape, the last four weeks on interior. Most of the landscape work is done at St. Paul's School and Goucher College, two beautiful properties fifteen minutes north of the city, as well as other sites. The interiors are done at various sites in and around the city. Slide lectures focus on particular painters and issues involved with the landscape and interior. These talks include painters and schools ranging from the 16th century to the present. Part of this time is also devoted to critiques of class and outside work. Attendance to all classes is mandatory, and six to eight hours of outside work are required each week. Transportation to and from sites in school vans is provided.
Prerequisites: PT 200 and DR 252.
PT/DR 258 Height x Width
6 credits. Majumdar. Offered fall.
Can you imagine The Arnolfini Wedding and Las Meninas switching sizes? How about a scene from the Brancacci chapel and a Persian miniature? In this course, students study, through the works of other artists and our own exploration, how the physical size and relative proportion of parts in a painted whole are as crucial as the painted surface. The work done in class encompasses drawings and paintings of the figure, space, sculptural forms, and works of art. A renegotiation of the painted space is continuously challenged by moving from body size and larger works, to hand-held sizes and ideas of miniature. The studio work consists of half the day, while the second half is used for critiques, and slide talks. Comparative and individual slide talks cover artists such as Van Eyck, Velasquez, Rubens, Tiepolo, Auerbach, Rembrandt, Constable, Walton Ford, Diebenkorn, and early Quattrocento Italian frescoes and Persian miniatures. At least two trips to museums in New York and Philadelphia are also be part of the course. A love for the complexity of seeing and an openness to exploration are the primary requirements of this course.
Prerequisite: DR 252.

PT 263 Discovering the Figure through Paint
3 credits. Economos. Offered fall.
Painting the figure presents numerous challenges and opportunities in both technical and formal matters. This course embraces those challenges. Perception and expression are directed in understanding and resolving compositional problems. In addition, this course also focuses on the development of figurative imagery and direction. Slide lectures occur and students discuss certain artists, both traditional and contemporary. The class explores their contributions in specific areas, such as light, environment, and attitude. Assignments are given on a weekly basis. Individual and group critiques are included.
Prerequisite: PT 200.

PT 271 Experimental Painting
3 credits. Salazar. Offered occasionally.
"It’s a good time for painting when it is under stress, when it is questioned and doubted... That is when painting has to prove itself, when you get the best work," wrote David Reed. Painting has been practiced, multiculturally, for at least 400 centuries. Its history is one of dynamic and constant change of techniques, content, concept, tools, even of the material that constitute the medium. And though it has frequently been declared dead by cynics, it persists today as a potent means of making vital, vigorous, expressive, and challenging images and metaphors. One reason painting has survived (physically, politically, socially) is because of its ability to respond to the cultural moment around it, its capacity to reinvent itself. This course provides an open-ended opportunity for students to explore other possible structures, other ideas of what painting is and can be in this era of rapid technological change, by combining their own painting practice with other media and other modes of making.
Prerequisite: PT 200.
May be repeated for up to 6 credits.
PT 274 Community-Based Murals
3 credits. Staff. Offered occasionally.
Students actively participate in a variety of community-based mural projects that involve close collaboration with community residents and organizations, public schools, and/or senior citizen centers. During the semester, students design and execute—upon approval by the community host—interior murals for a community program site. Additionally, students submit proposals for a site-specific, large-scale outdoor mural for a community in Baltimore (to be executed during the May minimester Murals class). The range of topics discussed include the history of murals and the genesis and development of the community mural movement, technical aspects of mural making, and strategies for working with diverse communities. Mural materials are provided.
Prerequisites: FF 150.

PT 275 Artist On-Site: Mural Technique
3 credits. Labadie. Offered minimester.
In this three-week course sponsored by Community Arts Partnerships (CAP) and the Mayor’s Advisory Committee on Art and Culture (MACAC), students train in the technique of mural painting while assisting in the execution of a permanent, site-specific outdoor mural. The mural, to be designed by a MICA student (as part of the sited painting course offered in the spring catalog), is to be located in the Druid Hill corridor. In addition to gaining experience and technical information, mural assistants doing exterior painting are eligible for a stipend from MACAC for community service. The intent of this program is to bond artists and community through collaboration on a project. Transportation and mural materials will be supplied.
Prerequisites: DR 298, PT 200, and permission of instructor.
Enrollment limited to ten students.

PT 280 Color Abstraction
3 credits. App. Offered spring.
Various approaches to the phenomenon of color have played an important role in the development of 20th century abstract painting. From the earliest experiments in abstraction to the most recent developments, painters have freed color and form from the object and the figure in order to explore openly potential meanings inherent in pure color expression. This course investigates the nature of abstraction and its relation to color theory. Students are encouraged—through structured and free problems, readings, slide presentations, and museum/gallery visits—to develop their own personal approach to abstract painting. There is discussion of color theories of Kandinsky, Itten, Hoffman, and Albers. Form issues are emphasized, including alternative painting methods, surface qualities, and effective composition.
Prerequisite: PT 200.

PT 282 Theme and Variation
3 credits. Majumdar. Offered occasionally.
Throughout time, artists have explored themes in their work through various mythological, religious, social, or personal filters. The deeply human context behind such imagery makes these images universal and timeless. In hindsight, it is also incredibly educational to see artists developing their personal visions over a range of themes and processes. Students use personal history and art history as a catalyst for ideas and imagery in their work. A “stream of consciousness” attitude will be used to gear the development of the imagery to see how a theme can develop in expected and unexpected manners when one or multiple aspects of the visual equation is altered. The idea of working in a “series” alongside individual works
will also be encouraged. Slide talks on certain themes such as annunciation, mother and child, and man vs. environment; and discussion on artists such as Degas, Kollwitz, Titian, Mondrian, Rego and Rothenberg; will supplement course content. In addition, contemporary film, literature, and other media will be discussed.

**Prerequisite:** PT 200.

**PT 285 The Other Life of Painting**
3 credits. Staff. Offered occasionally.
Examines how to reinvent and reinvigorate the possibilities of painting by looking outside the western canon's hierarchy of how paintings are made and what their subjects should be. Through slide discussions and readings we look at the other life of painting through historically marginal artists, self-taught painters, non-western art, devotional painting, ancient painting, accidental painting, the craft traditions, and painting in vernacular culture, along with a wide range of modern and contemporary artists who draw from these worlds to articulate new languages. Explores how painting can absorb and restructure its processes by letting in and reacting to concepts and forms in scientific, literary, political, biographical, philosophical, cinematic and other cultural fields. Starting with theme-based projects that lead up to working on independent projects, students expand their own language of painting by looking into the past and into the world around them to inform and define painting, strengthening what makes it capable of expressing new experiences through its distinct merging of matter, time, and the visual. This class is open to experimenting with process, abstraction, representation, mixed media and conceptual based painting; includes regular individual and group critiques, museum/gallery visits.

**Prerequisite:** PT 200. Class size is limited.

**PT 289 Coloration of Asian Painting**
3 credits. Organ. Offered occasionally.
Introduces the traditions and techniques of the Northern School of Asian Painting, which is characterized by rich colorization effects achieved through the application of many thin layers of natural materials. Students experience and understand how to apply the principles of brushwork, ink, and coloration to painting on rice paper and silk-and make pigments from natural materials, such as animal skin glue, egg, natural mineral powder, and pigment. By adding glue, egg, natural powder, and pigment in sequences or regularly to a painting, the pigment becomes multi-layered with the superimposition of the colors. Although the colors infiltrate deeply into the paper or silk surface, the surface remains clear and translucent. This method allows the artists to apply and achieve interesting coloring to include all sorts of colors with rich colorization effects.

**Prerequisite:** PT 200.
May be repeated for up to 6 credits.

**PT 290: D-Painting**
3 credits. Zukowski. Offered occasionally.
Explores the possibilities of creating original images through a combination of imaging programs, such as Adobe Photoshop, with painting. The course is both highly creative and technical, and will encourage innovation in work employing vocabulary of both the manual and digital artist. Students modify work their handmade work (including photographs) by scanning, adjusting, and preparing for printouts on canvas, paper, or other supports. The resulting digital prints are then painted by hand until the desired effects are achieved. Using their own unique markmaking in conjunction with sophisticated digital technique, students build a bridge between traditional and contemporary media. This course is designed for students with a background in fine art and a basic knowledge of imaging software.

**Prerequisite:** PT 200.
May be repeated for up to 6 credits.
PT 305 Cultural Perspectives
3 credits. Shore. Offered fall.
Introduces young artists to a variety of culturally diverse artists/critics, while encouraging the development of a personal direction within their work. Six visiting artists of varied backgrounds bring their unique perspectives to intense in-class critiques. Students learn of and research artists of varied ethnic backgrounds, while exploring issues of race, class, gender, and identity.
Prerequisite: PT 200.
May be repeated for up to 6 credits.

PT 308 Contemporary Concepts in Painting
3 credits. Farber. Offered fall
Includes both a two-hour seminar and a three-hour critique session. Students are required to read texts addressing issues in contemporary art, with an emphasis on painting, but are not required to be painters. All media are welcome. In addition to readings and critiques, the course concerns itself with both formal and conceptual issues and empathizes verbal skills during critique sessions. Students may also be asked to present topics of their choice during seminar.
Prerequisite: PT 200.
May be repeated for up to 6 credits.

PT 310: Storytelling and Mythmaking
3 credits. Slemmons. Offered occasionally.
Storytelling is a human instinct as old as language itself and one could say the same of painting. This course takes a contemporary approach to “the painter as storyteller” or painting as evidence of story. Addresses the idea of visual narratives with and without character-subjects, and the idea of the abstract narrative. Explores the notions of invented personal mythology, existing archetypal mythology and the role of ritual. Students primarily paint independently while group and individual critiques are held during class. Class time is also devoted to looking at the work of contemporary and historical narrative painters; investigating the relationship between painting and writing, spoken word and performance; and discussing folklore (the old and the need for new), the movement of lore through cultures, and the role of theater in painting.
Prerequisite: PT 200.
May be repeated for up to 6 credits.

PT 311 Pushing Color: Theory and Practice in Contemporary Painting
3 credits. Salazar. Offered occasionally.
Through discussions and slide lectures, this course explores how artists use color in contemporary figurative and abstract painting across a wide spectrum of styles and methods. In studio work made for this class, students discover how color—the most challenging of the visual elements—can be an exhilarating, sensuous, creative, and expressive force in painting.
Prerequisite: PT 200.

PT 315: The Spaces Between
3 credits. Natarova. Offered occasionally.
Focuses intensively on paint as a language. Painting is akin to music in that through a specific set of limitations something limitless may be created; with this in mind, the class explores the spaces between the means and the end, the ephemeral and the plastic, the cerebral and the visceral. Whether one is working figuratively, abstractly, conceptually, intuitively, or all at once, the realization of an idea must transform and transcend the material, for which a great understanding of it is necessary. Also included are an examination of artists, as well as critiques, readings, lectures on materials and approaches, and demonstrations of methods and techniques as needed.
Prerequisite: PT 200.
May be repeated for up to 6 credits.
PT 316 Building Pictures
3 credits. Salazar. Offered occasionally.
Leonardo, Caravaggio, Rubens, Rembrandt, and Velázquez built their pictures one way; Cézanne, Picasso, Mondrian, de Kooning, and Johns built theirs in a totally different way. What are the spatial options for making paintings today? By means of comprehensive slide lectures, the class explores ways artists throughout history have reconciled volumetric illusion and pictorial flatness, and through this process, students develop an increased awareness of the vital roles the articulation of pictorial space and the mechanics of painting play in shaping the content in paintings. In-depth discussions of their own paintings will allow students to begin to regard pictorial space as a potent expressive tool.

PT 324 Collaborations
3 credits. Salazar. Offered occasionally.
Throughout the history of art, works of remarkable invention have been created by pairs of artists working in concert—exchanging ideas while inspiring and inciting one another to new and greater heights of artistic achievement. Such creative duos include Picasso and Braque, Peter Paul Rubens and Frans Snijders, Jean Arp and Sophie Taeuber-Arp, George Grosz and John Heartfield, Sonia and Robert Delaunay, and Robert Rauschenberg and Jasper Johns. In recent years, artistic collaboration has become a preferred way of creating for many, and a large number of artistic teams have come to dominate the contemporary art scene: Komar and Melamid, Christo and Jeanne-Claude, and Gilbert and George. Painting, which has long been the voice of the solitary artist, becomes a conversation when one enters into a creative partnership. This dialogue provides the artist with the exciting opportunity to make work of greater power and significance than might be achieved by working alone.

PT/AH 343 Materials, Techniques, and Conservation
6 credits. Moore. Offered occasionally.
Fuses technical art history and studio painting. Students explore materials and techniques used in painting from the 13th century to the present, including egg tempera with gilding, specific applications of oil, and various synthetic media. They prepare surfaces and make paint and mediums using historic materials and sources in the reconstruction of masterworks, and in the application of historic methods to original compositions. Individual projects may include encaustic or fresco. The basic principles of art conservation are introduced, and trips include a visit to the National Gallery conservation studio. Many topics covered are applicable to disciplines other than painting.

PT 350 Junior Independent Painting I
3 credits. Neill, Nemett. Offered fall, spring.
Helps the student gain insight into his/her personal process and direction as an artist. Students work independently, receiving scheduled critiques from the coordinator and invited faculty. Faculty and fellow students conduct mid-term reviews. At the end of the term a jury made up of elected faculty, a visiting artist, and the coordinator will hear the individual student's presentation on his/her term's work and provide an in-depth response and interaction.
Prerequisite: PT 200; painting majors only.

PT 400C Sorrento Summer: Experiencing Southern Italy through Painting and Drawing
3 credits. Burchenal, Weiss. Offered summer (see Division of Continuing Studies for dates).
This four-week program provides a wonderful opportunity to interpret the landscape of Southern Italy through various media while simultaneously integrating the rich art and history of the area into a meaningful experience. Students live in Sorrento, one of Italy's
most exquisite Mediterranean towns. Participants work independently on location, exploring the dramatic cliffs, colorful streetscapes, bustling markets, Baroque churches, and fishing inlets of this sun-drenched coastline. Field trips introduce students to the cultural and historic richness of the area. A walking tour of old Naples reveals a rare Caravaggio in situ, the majolica cloister of Santa Chiara, and the Treasury of Naples Cathedral. The group tours the Capodimonte Painting Museum and the National Archaeological Museum, which houses the incomparable Roman wall painting, mosaics, and sculpture buried by the eruption of Vesuvius in 79 CE. Students also tour the archaeological sites of Herculaneum or Pompeii and Paestum.

**FA 498 Senior Thesis I**

3-6 credits. Staff. Offered fall, spring.

Seniors are given assistance in developing personal directions as artists. Work is independent, either at home or in a designated studio. The senior independent or thesis program offers qualified students an opportunity to work on a continuing series of projects of their own choice in studio spaces provided in the Fox or Main buildings. Requirements: at least three individual critiques with a participating instructor, a final critique with a visiting artist, and a midterm review by a panel of the program's instructors. In addition to the regular individual and class critiques in each student's studio art courses, progress is evaluated by visiting artists, critics, writers, philosophers, and filmmakers, and by various faculty members from different departments, with reviews of student work twice each semester.

*Prerequisite:* Seniors only.

**FA 499 Senior Thesis II**

3-6 credits. Staff. Offered fall, spring.

A continuation of FA 498 into the spring semester.

*Prerequisites:* FA 498.

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**PHOTOGRAPHY**

**PH 232 Basic Photography**

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

This studio elective covers the fundamentals of developing visual skills and photographic techniques. Emphasis is placed on exposure, development, printing, and aesthetics of photographic vision. The format includes class critique, darkroom, and field assignments.

**PH 330 Contemporary Issues and Practices in Photography**

3 credits. Staff. Offered fall.

Familiarizes students with concepts, movements, and practices in contemporary photography both as an art and profession. It deals with current aesthetic trends and the ever-changing professional applications of the medium. The first half of the course focuses on a survey of photography from the late 20th century to the present with readings, lectures, presentations, and field work. The second half features topic-specific lectures from MICA faculty, visiting artists, curators, and working photographers from various fields. Lectures address a wide range of issues including conceptual trends, current exhibitions, and professional development.

*Prerequisites:* PH 332, AH 332.

Required for photography majors and strongly recommended for concentrators.
PH 332 Intermediate Photography
3 credits. Staff. Offered fall, spring, summer.
Offers a refinement of techniques and visual skills through lectures, criticism, group discussion, assignments, and darkroom work. Students are to bring samples of work to the first class. 
Prerequisite: PH 232.

PH 335 Studio Lighting
3 credits. Staff. Offered spring.
Exploration of controlled lighting for black-and-white and color photography in a studio situation. Emphasis is placed on the use of 4” x 5” view cameras and the production of color transparencies, but all formats are used. Students use constant light sources and professional studio flash equipment to photograph subjects from small set-ups to larger sets/models.
Prerequisites: PH 332 and PH 382.

PH 336 Large Format Photography
3 credits. Staff. Offered fall, spring.
Explores the long tradition of the view camera, basic technical mastery, and aesthetic application to traditional areas such as architecture, people, still life, and landscape. Using 4” x 5” and 8” x 10” cameras, students gain a meaningful understanding of the potential of the large format, including a modified application of the “zone system” for negative control. Students produce a body of personal work using the techniques learned in the class. Large-format cameras are provided by the Photography Department.
Prerequisite: PH 332.

PH 338 The Fine Print
3 credits. Baird. Offered fall, spring.
This studio elective is devoted to mastering the principles and practices of classic black-and-white silver print production. Film developing variations, printing paper, developing combinations, archival processing controls, and toning are covered. Students are encouraged to work on a single series.
Prerequisite: PH 332.

PH 340 Landscape Photography, Thomas Baird
3 credits. Baird. Offered fall.
Focuses on nature/nature, rural/agrarian, industrial, urban, and suburban landscapes, with emphasis on how they can be interpreted photographically as genre, fact, the sublime, symbol, pure form, culture, and propaganda. Includes assignments, field trips, individual and group projects. Students can work in traditional or digital black and white, color, and in any format size.
Prerequisite: PH 332.

PH 343 Environmentally Concerned Photography
3 credits. Baird. Offered occasionally.
A photographic examination of how the landscape has been altered by human incursion and the forces of nature. The course includes readings, research techniques, presentation forms, as well as group and individual projects. Students may work in black-and-white or color.
Prerequisite: PH 332.
PH 346 Social Documentary
3 credits. Baird. Offered spring.
Emphasizes humanistic experience provided by photography through the use of the camera as a means of understanding human beings in relation to each other, to their environments, and to society.
Prerequisite: PH 332.

PH 354 The Photographic Book
3 credits. Snyder. Offered spring.
An artist's book class that uses photographic imagery as its primary source. The photographic book extends the photographic series into time and space. Assignments focus on book structures and book binding, image sequencing, and page design.
Prerequisite: PH 332.

PH 355 The Body in Photography
3 credits. Deluise. Offered occasionally.
From photography's inception to the present moment, the body has captivated, repelled, and engaged us. From the rarified to the sensual, the erotic to the embattled, the body in photography continues to intrigue. This course is designed to keep the human form at its center, with all openness to explore the many tributaries that flow from this subject. Students are encouraged to think broadly about the figure, and to consider how the long tradition of photographing the nude has shifted in the 21st century. Students respond to specific assignments, readings, and exhibitions. The latter part of the semester consists of a self-initiated project and the production of a portfolio of work based on a personal interpretation of issues surrounding the human figure in photography.
Prerequisite: PH332 and either PH330 or PH375.

PH 356 The Environmental Portrait
3 credits. Baird. Offered occasionally.
Concentration in this course is on the photographic portrait that incorporates visual information beyond the representation of face. Emphasis is on location, lighting techniques, the individual and group portrait, and the single image or series, in both formal and informal situations. Additional attention is given to contemporary and historic portraiture, the significance of the family snapshot, the portrait as document, and social commentary. The course includes lectures, assignments, critiques, and individual projects. Participants can work in black-and-white and/or color using any appropriate format.

PH 362 Digital Photography I
3 credits. Heilner, staff. Offered fall, spring.
Explores the conceptual and practical principles of photography in the digital era through lectures, readings, hands-on assignments, and field trips. Discussion topics focus on the impact of digital technology on contemporary photographic practice, as well as the aesthetic and ethical issues surrounding it. Adobe Photoshop and other imaging software applications are used to explore creative and experimental possibilities for manipulating photographs. Studio work emphasizes printed, still imagery, but students are encouraged to devise new uses for their digital materials. Introduction to input and output peripherals will include digital cameras, various scanners, printers, film recorders, and videotape.
Prerequisites: PH 332 and FF 210.
PH 375 Narrative Strategies
3 credits. Silverman. Offered fall, spring.
It is said that a photograph wears the aspect of fact but says nothing. This ambiguity has not prevented photographs from being used to construct visual stories such as the classic picture essay. This course explores how editing and sequencing create relationships between images. The role of text and the use of allegory in contemporary photographic practice are also considered. Students have the opportunity to develop a body of work on a subject of their choice.
Prerequisite: PH 332.

PH 377 Illusion, The Essence of Truth
3 credits. Imboden. Offered occasionally.
The power and danger of illusions are that we see them as absolute truth. We trust our eyes (“I’ve seen it with my own eyes”). The class will explore different ways of utilizing the influence of illusions beyond mere tricks of seeing to compelling and poetic means of communication. Through their research and imagination, students will develop a final project based on his or her discovery of illusions.
Prerequisites: PH 232 and either PH 332 or PH 362.

PH 382 Color Photography
3 credits. Staff. Offered fall, spring, occasionally summer.
Deals with both the technical and aesthetic possibilities of color photography. Theory, history, and contemporary directions of color photography are explored. Students produce a portfolio of color prints. Emphasis is on shooting and printing of color negative materials.
Prerequisite: PH 332.

PH 384 The Contemporary Color Landscape
3 credits. Heilner. Offered occasionally.
Just what does “landscape” mean to us in the 21st century? How are we as artists to interpret the changes that are occurring in our surroundings, and in our perceptions of the spaces we inhabit? This interdisciplinary studio course asks challenging questions about the nature of our changing world, and encourages students to develop new ways of approaching these ideas. Topics range from the shifting urban/rural dichotomy to explorations of cyber-space, and how it influences our existence in the physical world. Color is emphasized as a fundamental interpretive tool. This course is open to and intended for juniors and seniors working in any medium, and students are encouraged to explore materials with which they are not familiar. Photography is not required for this course. Though offered through the Photography Department, this is an interdisciplinary section of this course. Students in all media are encouraged to enroll, regardless of their background in photography.

PH 385 Image and Context
3 credits. Silverman. Offered fall, spring.
Explores the relationship between the virtual space of the photograph and the actual place in which the viewer encounters the image. The use of a lens structures vision in a particular way. Looking at a number of photographs and films, we can begin to appreciate how the quality of observation is critical in the portrayal of a situation. What does it mean to peep, stare, or survey a subject? The first part of the class deals with the ramifications of lens-based vision, the second half considers context. Whether the image is viewed on a wall or as part of an installation, in a book, or on a computer screen, issues such as size, editing, and arrangement are important. The practical implications of these ideas are realized in
several short assignments, in addition to a self-initiated project toward the latter part of the semester. Students may choose to work with video or digital technology as well as photography.

Prerequisite: PH 232.

PH 386 Alternative Processes in Photography
3 credits. Snyder. Offered fall, spring.
An experimental course that introduces other processes in photography. Students learn how to make large negatives, pinhole cameras, and use hand-applied emulsions such as cyanotype and Van Dyke Brown.

Prerequisite: PH 332 for photography majors. PH 232 for others.

PH 387 Extended Image
3 credits. Staff. Offered occasionally.
This studio class explores the photograph in contemporary art. Students extend the photograph through installation, projection, collage and montage, public art, collaboration, mixed media, computer, and other means. Projects, readings, and field trips are required.

Prerequisite: PH 332.

PH 390 Junior Photography Seminar
3 credits. Staff. Offered fall, spring.
Under the direction of the faculty member conducting this seminar, each student formulates and pursues a body of personal photographic work with an ongoing critique of work in progress. Discussion and investigation of contemporary theory and directions of photography and the arts are key parts of the seminar.

Prerequisite: Junior photography majors only.

PH 394 Palladium Printing
3 credits. DeLuise. Offered occasionally.
Palladium printing is a 19th century photographic process that yields an exquisite, archivally sound image with a long and rich tonal range. In this class, students use large format negatives and an ultraviolet light source to produce a final image of pure palladium, focusing on making the appropriate negative, the subtleties of hand-coated emulsion, and the importance of paper choice. Since this is a contact process, knowledge of large format enhances students’ experience, although the course covers enlarging techniques for 35mm negatives as well.

Prerequisite: PH 336 or PH 386.

PH 398 Photography Independent Study
3 credits. Staff. Offered fall, spring, summer.
A special independent study class for students wishing to work with a particular instructor on subject matter not covered by regularly scheduled classes.

Prerequisites: Minimum of junior class standing and 3.0 GPA; a clear contract signed by the instructor and the student’s department chair prior to registration.

May not be used as a substitute for a department’s core requirement, senior thesis, or senior independent.

PH 462 Digital Photography II
3 credits. Heilner. Offered fall, spring.
A critical seminar for the production of digital photography, and builds on skills and ideas learned in Digital Photography I. Work focuses on production of still imagery and some interactive web design, as well as high-end projects output at MICA and other service bureaus. Students complete a series of short assignments, leading to a written proposal for a substantial, self-directed final project. Specific topics are derived from readings, discussion, critiques, and individual meetings with the instructor. The fall section of this
course emphasizes critical issues in contemporary landscape and spatial perceptions, including environmental usage, digital reinterpretations of our surroundings, and cyberspace. The spring section of the course emphasizes directed projects of the student’s choosing, and is particularly well suited to juniors and seniors using digital processes in their independent work.  
Prerequisite: PH 362.

**PH 490 Senior Thesis Project**

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

This intense seminar class is required for all senior photography majors. Students write thesis proposals and artists’ statements to accompany thesis projects. The purpose of the class is to formulate and explore a personal photographic direction in depth. Guest artists and critics are invited to meet with the group.  
Prerequisite: PH 390. Senior photography majors only.

### PRINTMAKING

**PR 100 Foundation: Print Media**

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

Introduction to printmaking. Explores traditional techniques using experimental and contemporary approaches. Students develop an understanding of three main techniques used in contemporary print media. Beginning with Intaglio and monoprinting this course covers various techniques in etching, including drypoint, line etching, soft and hard ground methods, engraving, and painterly methods of developing an image with monoprinting. The second part of the semester focuses on stone lithography, including stone preparation, drawing materials, and editioning. Students acquire basic skills and an overall knowledge of materials, paper usage, tools, equipment, and safety procedures particular to traditional and contemporary print to assist them in choosing future courses in printmaking. Includes lectures and demonstrations.  
Prerequisite: Incoming freshmen elective only, sophomores with permission. Recommended as the first course in printmaking; all students interested in printmaking should enroll first in this course. May not be repeated for credit.

**PR 213 Studio Survey of Printmaking: Intaglio and Relief**

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

For sophomores, juniors, and seniors interested in learning how to develop personal imagery through the mediums of relief and intaglio printmaking. The first half of the semester focuses on relief printing, which calls for very graphic images that emphasize high contrast, simplified shapes, and bold rendering of content. Two examples of relief printing are linoleum cuts and woodcuts. The second half of the semester teaches some intaglio techniques, a medium that is quite opposite from relief printing, allowing for delicate lines, some gradation of tone, and fine detail. Some examples of intaglio methods include etching, aquatint, drypoint, engraving, and mezzotint. Images from blocks or plates are transferred to paper using oil-based inks and a printing press.  
Recommended for sophomore printmaking majors and for non-majors as a survey of print methods. May not be repeated for credit.
PR 214 Intaglio Printmaking  
3 credits. Staff. Offered fall, spring.  
Looks at techniques of plate-making and intaglio printing, ways to form printing surfaces on metal plates, and methods of printing images on paper from this surface. Students explore the development of their own ideas in this medium from both technical and personal points of view. Processes covered are drypoint, line etching, hard and soft ground, rosin aquatint, spit bite, and color printing.  
Prerequisites: FF 100 and FF 198, or permission from advisor. Suggested for all printmaking majors in their sophomore or junior year. May not be repeated for credit.

PR 216 Lithography  
3 credits. Garner. Offered fall, spring.  
Covers through demonstrations and lectures the major design and basic technical processes of image making in lithography, traditional and contemporary. The primary goal is the production of fine lithographic images. Beyond technique there is art. Focus is on fundamentals of drawing and design principles, as well as a concern for ideas and personal artistic growth. Technically, this course addresses registration of multi-color images, edition printing, presentation, curating, and the vocabulary used in a print studio setting.  
Prerequisites: FF 100 and FF 198.  
Suggested for all printmaking majors in their sophomore or junior year. May not be repeated for credit.

PR 217 Studio Survey of Printmaking: Lithography/Monoprinting  
3 credits. Staff. Offered fall and spring.  
Lithographs can resemble charcoal and pencil drawings as well as those done with bold brush strokes. Printing from the stone or metal plate can result in gradations of tone and rich blacks. In this course students develop their own ideas and give their drawings the power of the graphic image by translating them to lithographs; students also explore monoprinting, the traditional, contemporary, and experimental techniques of making one-of-a-kind prints.  
Suggested for printmaking majors and concentrators in their sophomore or junior year. May not be repeated for credit.

PR 218.01 Screenprinting  
3 credits. Karvounis. Offered fall, spring.  
Explores the different possibilities of water-based screen-printing in a professional print shop atmosphere. Students can gain a solid working knowledge of screenprinting, employing both traditional and contemporary methods of stencil making, film preparation and, printing methods on various papers, as well as alternative surfaces and materials. Techniques such as digital film outputting, mixing gradations with ink, multi-color registration, and four-color process printing are demonstrated and employed. Through independent projects, demonstrations, and critiques, students are encouraged to create a cohesive body of work and utilize the medium for their own individual artistic needs.  
Prerequisites: FF 100 and FF 198.  
Suggested for all printmaking majors in their sophomore or junior year. May not be repeated for credit.

PR 218.02 Screenprinting  
3 credits. Staff. Offered fall and spring.  
Focuses on graphic disciplines of screenprinting used in commercial practice.  
Prerequisites: FF 100 and FF 198.  
Suggested for printmaking concentrators. May not be repeated for credit.
PR 222 The Illustrative Print
3 credits. Marquart. Offered occasionally.
A good storyteller must exaggerate and simplify events to make the point clear and memorable. A good print often does the same thing visually. Working from poems, stories, or news articles, students create a series of images that communicate themes or ideas while developing their own style and learning the basics of relief printing. This relatively direct and simple print medium involves cutting into linoleum, plastic, or wood blocks, which are then printed by hand or press, generally in black and white. On a field trip to the Baltimore Museum of Art, students see examples of prints from Dürer to Blake and from Daumier to Coe, which inform and present messages important to the artist and the times. May be repeated for credit.

PR 226 Studio Survey of Color Printing with Collagraph
3 credits. Moseley. Offered fall.
For students who want to learn the basics of color printing. A collagraph plate may employ acrylic mediums, collage techniques, and linear engraving on plastic. Each plate is designed to carry a separate color (or colors). When printed, the information on the plates overlap to produce a richly multi-colored image. Both relief and intaglio inking methods are used to print the plates using oil-based inks and in etching press. Students develop a folio theme of their choosing. Color is emphasized as an expressive and compositional element. Suggested for printmaking majors in their sophomore year and concentrators wishing to work in relief and color. May not be repeated for credit.

PR 242 Dolphin Press: Relief and the Broadside
3 credits. Staff. Offered occasionally.
Open to students who are interested in woodcuts and linoleum printing and broadsides. Large editions in several colors are possible when printing on the Vandercook proofing press. This course explores the history of the relief print and its use for political posters; for dissemination of information on botany, medicine, and agriculture; and for the publication of poetry and literature illustrations. With the advent of moveable type, the relief print was in demand for illustrating books. A field trip is scheduled to the Baltimore Museum of Art’s print collection. Suggested for printmaking majors and for book arts and printmaking concentrators. May not be repeated for credit.

PR 248 Dolphin Press: Letterpress
3 credits. Staff. Offered occasionally.
This introductory course explores the current use of traditional letterpress production and is ideal for the artist, writer, poet, or designer who seeks to produce combinations of word with images in a professional, fine art, limited-edition format. The relationship between word and image may be pursued through fine arts prints, folios, and books printed with Dolphin Press & Print’s Vandercook letterpress. Hand-set lead type and polymer plates can be printed to produce 'zines, artist books, cards, and broadsides. Students are introduced to setting type, running the Vandercook letterpress, pilot presses, and proofing press. Suggested for printmaking majors and for book arts and printmaking concentrators. May not be repeated for credit.

PR 294 Papermaking and Book Structure
3 credits. Deery. Offered fall and spring.
Focuses on the historical beginnings of the codex and handmade paper through weekly assigned readings—from the textbook for this class, Papermaking: The History and Technique of an Ancient Craft, as well as from The Archeology of Medieval Bookbinding—
along with bench work demonstrations of both structural binding and hand papermaking. Focusing on both Eastern and Western tradition in papermaking and bookbinding, this course familiarizes students with the practicality of the materials, tools, and techniques used in both processes. Students develop an understanding of basic elements for constructing books. Suggested for sophomores, transfer majors, and printmaking and book concentrators. May not be repeated for credit without permission from instructor.

**PR 340 History of Paper Structure**

*3 credits. Deery. Offered fall or spring.*

For students interested in the history, conservation, and artistic applications of paper, including the historic and contemporary practice of hand papermaking, of particular interest to book arts concentrators. Understanding plant structure and chemistry is essential to a historical understanding the development of paper. Our primary focus is the technical applications in production of pulp fiber for paper, as well as production of handmade paper for various applications. Held in the department’s newly renovated paper studio; includes a trip to a working paper mill.

**Prerequisites:** PR294 or PR213 or permission of instructor.

**PR 354 Artists’ Books**

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

Introduces the book format for the presentation of ideas. Emphasis is on visual and conceptual structuring of the book and the sequencing of images generated through photography, printmaking, and other mediums. Slide lectures survey the various attitudes and approaches evident in contemporary artists’ books.

**Prerequisite:** For advanced-level book arts students, preferably junior and seniors; priority is given to printmaking majors and book arts or printmaking concentrators. May not be repeated for credit without permission from instructor.

**PR 371 Post Studio: Print in the Public Realm**

*3 credits. Karvounis. Offered occasionally.*

Explores expanded definitions and directions in print matter and its function within both public and private structures and designed as an investigation. Students question their print practices through research and development of art and non-art. A print can encompass everything from public advertisements, wallpapers, newspapers, and three-dimensional objects produced as multiples. This course focuses on recent aesthetics and practices, attempting to dissect the printed image in the art world. This upper-level survey course focuses on mediums such as screenprinting, lithography, digital print, and the mix thereof through assigned readings, lectures, projects, and the chance to work independently in the subject matter demonstrated.

**Prerequisite:** 3 printmaking credits, preferably in screenprint, intaglio, or lithography—or permission of instructor. May not be repeated for credit.

**PR 376 Junior Printmaking Seminar**

*3 credits. Staff. Offered fall.*

In this advanced course, each student is expected to complete one or two independently developed projects that form a body of work related in content by the end of the semester. Students have use of the entire print studio facilities. Readings and critical theory specific to print media, instruction, and regular, individual, in-depth consultation with the instructor are the norm. Students are expected to critically evaluate and discuss their work in print formats which can include, book, 2D, and 3D print work. Students make in-class presentations, work from selected readings for discussions and evaluation of work. Short group meetings
and field trips will be held outside of class time. Invited critics will be scheduled and students are expected to attend designated lectures at MICA.

**Prerequisite:** Printmaking majors and non-majors who have completed at least 6 printmaking credits and are ready for substantial independent work. Required for printmaking majors. May be repeated for credit.

**FA 498 Senior Thesis I**
3 credits. Staff. Offered fall.
Seniors meet together and independently with the instructor and others to discuss the development of an independent printmaking project. The theme of the project must be articulated in a written statement that is developed along with the work. Final selection of work is exhibited at end of year in the Commencement Exhibition. Seniors have additional responsibilities as part of this Senior Thesis practicum, such as overseeing the organization and hanging of departmental exhibitions. Printmaking seniors select a GFA faculty mentor to oversee their independent work, and receive critiques from printmaking faculty.

**Prerequisite:** Printmaking seniors only.

**FA 499 Senior Thesis II**
3 credits. Staff. Offered spring.
A continuation of FA 498. In addition, seniors are required to submit a viewbook containing professional quality slides, a résumé, photo prints, and the thesis statement. Work may also be presented in CD-ROM format.

**Prerequisite:** FA 499; printmaking seniors only.

**PD 455 Professional Practice for the Visual Artist**
3 credits. Staff. Offered fall, spring.
Focuses on career preparation and development for visual artists. It presents a wide variety of professional tools and business skills, including subjects such as goal setting, professional ethics, portfolio basics, and imaging strategies; writing cover letters, statements, and proposals; exhibitions in galleries, museums, and alternative spaces; self-initiated projects and exhibitions; networking and public relations; applying for grants and residencies; applying for internships, jobs, and graduate schools; and locating helpful resources. Includes weekly lectures, practical exercises, guest speakers, and one required field trip to New York.

**VID 200 Video I**
3 credits. Staff. Offered fall, spring, summer.
Through workshops, students develop basic skills in field production and will become proficient in digital editing using Final Cut Pro. The class is designed to assist students in the development of their creative voice in the video medium. Project assignments, screenings, readings, and lectures will explore the diverse ways the medium has been used for purposes of entertainment, individual expression, and social and intellectual inquiry.

**VID 202 Sound I**
3 credits. Staff. Offered fall, spring, summer.
Through workshops, students are introduced to studio and field recording. Students learn sound editing, effects processing, and audio mixing using ProTools. The class is designed to increase students’ technical and creative ability, whether working on soundtracks, musical compositions, or sound art.
ID 210 Film I
3 credits. Moore. Offered fall, spring.
Students make films that deal with composition, camera movement, editing, and time/space manipulation. Topics covered include the use of 16mm camera and film editing. The development of a visual language of film and creative uses of the medium are stressed. All equipment is provided except film and processing. Students should expect to spend between $250 and $300.

VID 271 Video Diary
3 credits. Reed. Offered occasionally.
With the availability of newly affordable consumer video technology in the 1980s, a simple yet powerful tool emerged in the form of the video diary. This approach, responding to the radical objectivity of cinéma vérité and informed by the controversial subjectivity of New Journalism, quickly gained popularity as artists sought to record their own perspectives as well as to place them in a larger social and historical context. This course looks at early as well as more contemporary video diarists, including the work of Sadie Benning, George Kuchar, Chris Marker, Agnès Varda, Michael Moore, and others. Students also produce their own video diaries.
Prerequisite: VID 200.

VID 278 Experimental Film and Video
3 credits. Hironaka. Offered spring.
Many artists have utilized both film and video to tell personal stories, explore the formal qualities of the medium, and invent new and unusual methods to express different realities. The class views, discusses, and analyzes the histories, philosophies, and structures of experimental film and video, and students make experimental films and videos.

VID 284 Action Media
3 credits. Staff. Offered occasionally.
When does art become propaganda? How do individuals, governments, and corporations use media to encourage action, or discourage it? Why are some forms of media more persuasive than others? Students explore these questions, uncover the history of harnessing art and media to a mission, and produce their own media and art pieces informed by the techniques of AIDS activists, Soviet propagandists, and contemporary practitioners like Witness, MoveOn.org and others.
Prerequisite: VID 200.

VID 300 Video II
3 credits. Wright, Staff. Offered fall, spring.
Focuses on more sophisticated forms of image manipulation, editing and theory. Students are introduced to digital editing through a series of projects that explore different genres: documentary, narrative, and experimental. Each student develops a final project that involves shooting with a crew. Students also engage with contemporary writings about media arts. Supplies for editing will cost $100 at minimum.
Prerequisite: VID 200.

VID 303 Sound II: Music
3 credits. Jamison. Offered spring.
This advanced class explores musical composition and studio recording. Students compose music and work as engineers on each other’s recordings in MICA’s professional sound recording studio.
Prerequisite: VID 200.
VID 306 One-Person Show
3 credits. Elston. Offered occasionally.
Students work on the successful writing, rehearsal, and filming (or performance) of an original, one-person show. Students act as scriptwriter, director, designer, and actor for their original work.

VID 307 Video Art
3 credits. Pocock. Offered occasionally.
Artists have been using video since 1965 when Sony released its first portable video camera. Artists have used video as sculpture, produced single-channel works, and integrated it into their performances. This course explores video as a fine arts medium. Students produce a number of works that explore video's rich possibilities.
Prerequisite: VID 200.

VID 312 Video Production
3 credits. Wright, Cottis. Offered fall, spring.
Through workshops and group projects, students learn advanced techniques in lighting and camera technology. Various production strategies are explored, including working as a crew and studio productions.
Prerequisites: VID 200 and VID 202.

VID 314 Video Post-Production
3 credits. Wright. Offered spring.
Covers the technologies used to finish a video. Skills covered include color correction, audio sweetening, DVD authoring, and moving edit lists between Final Cut Pro, AfterEffects, and ProTools.
Prerequisites: VID 200 and VID 202.

VID 317 Documentary Production
3 credits. Staff. Offered occasionally.
Explores a wide variety of documentary styles and genres with an overview of the history of documentary film-making. Topics include pre-production planning, shooting interviews, and recording sound in the field. Students produce several short projects.
Prerequisite: VID 200.

VID 320 Special Effects and Motion Graphics
3 credits. Dyer. Offered spring.
Personal computers have provided a low-cost method for previously high-cost video post-production. Through invention and with patience, one can develop unique visual effects. This class explores 2D animation, matting, keying, and visual effects using Adobe AfterEffects.
Prerequisite: VID 200.

VID 326 Video Installation
3 credits. McCabe. Offered occasionally.
Explores the theory and practice of installation of design and interactive media with an emphasis on the completion of self-defined interactive projects. Students work with both software and hardware solutions, such as MAX/MSP/JITTER, Basic Stamp Microcontrollers, MIDI, and serial communication.
Prerequisite: VID 200.
VID 328 Experimental Documentary
3 credits. Cottis. Offered fall.
Introduces the different voices of documentary film and video. Through a combination of theoretical discussion, hands-on technical training, and completion of short personal works, students explore documentary modes of representation. The class investigates such subjects as ethics and objectivity, cinematic subjectivity, and the power relations of the producer and the subject. The documentary form has had trouble historically with its various claims to represent the truth. Rather than simply critiquing these forms, this class will look at ways to use them by re-representing, re-thinking, and blurring the genre of documentation. Students produce and edit projects that are screened and discussed in class, and are expected to complete assigned readings.
Prerequisite: VID 200.

VID 337 Narrative Production
3 credits. Moore. Offered occasionally.
Students participate in the production of a short narrative film. Students are required to present one to two short scripts at the beginning of the course. Two to three of these screenplays will be selected for production. The class divides into production teams focused on one of the chosen scripts. Through a series of workshops on production design, directing, cinematography, and art direction, each group sees their project through to completion. The class also includes a number of screenings and workshops with film-makers. This course is a collaboration between MICA and Johns Hopkins. Students from both institutions are eligible to enroll. The course will be co-taught by cinematographer Allen Moore and independent feature filmmaker Doug Sadler.
Prerequisite: VID 200.

VID 340 Spin Cycle
3 credits. Reed. Offered occasionally.
Whatever happened to “just the facts?” People have been “spinning” the news for as long as there have been people. Then again, that depends on your definition of spin. And your definition of “is.” What’s changed since the cave days is nothing, and also, of course, everything. This class and students examine the history of drafting mediated histories and create their own mediated media. (Or at least contribute to the echo chamber.)
Prerequisite: Video I.

VID 359 Film: Special Project
3 credits. Moore. Offered occasionally.
In collaboration with the Charles Theatre, this class writes, shoots, and edits a 35mm short film to open all film screenings at the theatre. This is a special opportunity to shoot large format.
Prerequisite: Film I.

VID 364 Cinematography and Lighting
3 credits. Moore. Offered occasionally.
A comprehensive, hands-on studio course, exploring the technical and theoretical dimensions of motion picture cinematography and lighting, using both 16mm film and mini-DV videotape as creative formats. The course covers the practical aspects of camera and lighting techniques as applied to a variety of genres (documentary, narrative and experimental), and also screens and analyzes a wide range of film and video material as examples of creative cinematography. Students are expected to complete several shooting exercises for presentation in class.
Prerequisite: VID 200 and VID 210.
VID 369 HD Documentary: Special Project
3 credits. Moore. Offered occasionally.
Students produce a cinéma-verité documentary about a local Baltimore institution (the institution is to be determined). From pre-production, shooting, and editing though post-production and DVD authoring, students experience the complete workflow of documentary production. Students shoot on location with the recently acquired, state-of-the-art, Panasonic AG HVX200 high-definition video camera and edit in the HD format on Final Cut Pro. The completed 15- to 20-minute documentary program is then made available to the greater Baltimore community for educational use.
Prerequisite: VID 200.

VID 380 Sophomore Video Seminar
3 credits. Reed. Offered fall.
Introduce students to the theory and practice of time-based media. Students expand their knowledge of the medium through readings, viewing a variety of historical and contemporary video work, and critique. Students are given assignments and will present them as well as their independently produced work throughout the semester.

VID 385 Mythic Film and Video: Blockbusters and Small Tales
3 credits. Hollander. Offered occasionally.
The same mythological structures show up globally in any narrative, documentary, or experimental film in which the protagonist, whether human or animal, embarks on a journey to seek an answer, goal, or treasure. Mythological structure is examined via Hollywood blockbusters and international independent films. Everyone from Akira Kurosawa to Maya Deren to George Lucas is fair game for mythological examination! This course enables students interested in dreamlike, magical, or science fiction formats to understand the universal structure that underlies these types of tales while allowing for enticing continuous development.
Prerequisite: VID 200.
Coursework includes a semester-long project in conjunction with a written film treatment and shot list.

VID 453 Alternative Narrative
3 credits. Staff. Offered occasionally.
Jean-Luc Godard said he likes “a film to have a beginning, a middle, and an end, but not necessarily in that order.” This course looks at the ways that contemporary art, including film, has taken Mr. Godard at his word. Students can expect to look at a wide range of video art, installation, sculpture, and film which tell a story outside more traditional film methods. Students produce projects in a variety of narrative forms. Students working outside of film and video are encouraged to take the course.

VID 498/499 Video Senior Thesis
3 credits. Wright, Cottis. Offered fall and spring.
A seminar class for video majors working on their thesis projects. Students work independently; class time is devoted primarily to critique and individual meetings with the instructor.

VID 5570 Grad Video Seminar/Workshop
3 credits. Wright. Offered occasionally.
During the first meeting, a series of technical workshops are designed to advance students’ skills, as needed. Possible workshops include HD production, advanced DVD authoring, video/audio on the Web, motion graphics, compositing, color correction, and scripting (PHP, MYSQL, JavaScript, Actionscript, and DVDs). In addition, students present works-in-progress for group critique.
Five-Year Dual Degree/ Capstone Program
BFA AND MASTER OF ARTS IN TEACHING (BFA/MAT)

Mary Hafeli, Director,
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Katie Morris
Stacey McKenna
Mary Mark Munday
Shyla Rao
Craig Spilman
Beth Thomas
Antoinette Ungaretti

The BFA/MAT is a pre-professional program designed to help students make the transition from artist and student to artist-teacher, one who can construct opportunities for others to make art and engage with it in meaningful ways. The program, housed in the Center for Art Education, is a Maryland State Approved Program for art teacher certification in grades preK-12. All students take national teacher exams (Praxis exams) as part of the program; passing scores, as set by the state of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states, which allows for easy transfer of certification. Students with specific destinations in mind should check to see what requirements from other states they might need to consider. In addition to studio, art education, art history/criticism, and internship courses, six credits in the teaching of reading are integrated into the program.

The program is designed to have a high level of interaction with peers as well as students in preschool through grade 12. Introductory courses set the stage for thinking about the role of art education in the schools and in the development of children and adolescents. Subsequent coursework focuses on the development of teaching strategies and professional knowledge and skills. Two internships precede full-time student teaching in preK-12 settings. Professional knowledge, dispositions, behaviors, and skills build over time as students move...
from observing and assisting to microteaching in teams, gradually assuming the full role of the teacher. In addition to art education coursework, a graduate-level studio thesis exhibition is required. During the final phase of the program students complete job applications, develop interviewing skills, and assemble professional portfolios. The culminating event of the program is the Student Teacher Showcase, where accomplishments are evaluated by a visiting critic and presented to peers, family, and friends.

Some students already know they want to teach when they come to MICA, and these students begin the coursework for the BFA/MAT program in either their freshman or sophomore year. For those who would like to explore a potential interest in teaching, it is also possible to take one or two electives in art education before making a commitment to a program of study. If begun early enough in the undergraduate years and if the suggested course plan is followed, the program is usually one year (two semesters, plus summer) of graduate study following the completion of the BFA. A two-year program is available for students who begin the art education coursework after completing the BFA (see MA in Teaching program description). Planning ahead is a major key to successfully combining a studio major, academic requirements, art education courses, and any areas of interest, such as technology or art history, into a five-year time sequence. The BFA/MAT program can work with any undergraduate major, although it works best with those that provide some flexibility in choosing electives. Because courses are sequenced and offered in designated semesters, the program usually takes transfer students longer to complete.

To gain admission, schedule an interview with the undergraduate chair for art education, ideally during the second semester of the freshman year or the first semester of the sophomore year. Those who would like to explore the possibility of teaching are welcome to come in to talk with faculty anytime. In short, anyone wanting to investigate the possibility of teaching is encouraged to come visit with us and explore planning options and strategies.

During the student’s final semester of the BFA program, she/he will make a formal application to the graduate level of the program. At the end of Internship I during senior year, students have a final review that serves as their interview for graduate school. Provisional acceptance is not final until the MAT faculty decides to admit the student to the graduate level of the program.

Entrance requirements to the MAT graduate program for BFA/MAT students are as follows:

(a) Completed undergraduate degree in studio art from MICA
(b) Minimum of 30 credits in studio and 9 credits in art history/criticism
(c) Minimum 3.0 GPA, and a B or better in all required art education courses taken in the undergraduate program
(d) Overall passing score on the Praxis I Teacher Examination
(e) Personal statement
(f) Portfolio of studio work
(g) Personal interview with undergraduate chair and/or faculty
(h) Criminal background check: BFA/MAT students must pass a criminal background check prior to the beginning of their fifth year, before they can take ED 5308 Teaching Internship II.

Each semester graduate students have a departmental review with the Art Education faculty. This review is used to evaluate and advise students on their progress. Students given a satisfactory rating by faculty may continue with their program of study. If progress is not satisfactory, faculty has the right to deny the student’s continuation in the program and subsequent enrollment in art education courses.
The art education coursework for the MAT graduate program begins in the fall. A program plan developed with the graduate director of Art Education sets forth the sequence of courses for each student. A minimum of 35 credits is required for the degree. All graduate coursework must be completed with a grade of B or better. Many art education courses involve travel to sites in the schools and local museums, and student teaching involves daily travel to school placements, many within neighboring counties. **Students are responsible for their own transportation to and from these off-campus sites, and graduate students should make arrangements to have use of a car for use during the fifth year of the program.**

During ED 5309 Teaching Internship II, taken in the fall semester, students apply for placement as a student teacher for the following spring. A conference held with department faculty at the conclusion of Teaching Internship II is used to review the student’s progress. Students demonstrating a level of readiness for student teaching are recommended for placement; those who do not may be given the opportunity to continue in the internship until such time as they are ready, or may be denied continuation in the program and completion of the degree. The last semester of the program consists of full-time student teaching. Each student completes two seven-week placements, one at the elementary level and one in a middle or high school setting. MICA provides supervision and progress in teaching is guided and evaluated by the cooperating teachers in the schools and by the college supervisor. Should withdrawal from student teaching be necessary, the program’s policy includes a contract for outlining an intervention plan and criteria for resumption or dismissal.

Overall continuation in the program is dependent on maintaining a minimum of a 3.0 overall grade point average and a B or better in art education courses. Completion of program and award of degree require successful completion of all course requirements and student teaching (B or better), plus passing scores on all required Praxis exams. The faculty will deny continuation for students who do not meet the minimum academic requirement for continuing in the program, or who do not demonstrate the knowledge, dispositions, behaviors, and performance consistent with program goals and requirements.

Each year, faculty members nominate a candidate for national recognition and the visiting critic selects the recipient of a cash award recognizing excellence in both studio work and student teaching. All report they feel extremely well-prepared for the profession and are able, early in their careers, to make a contribution to curriculum and professional development efforts in their schools and districts.

Federal law requires publication of our pass rates on the Praxis exams. Out of 12 graduates completing the program between August 2006 and May 2007 the pass rate was 96 percent; on Praxis I: Reading, Writing, and Math composite scores—96 percent. For Praxis II, the pass rate for Art Content, Traditions, Criticism, and Aesthetics was 96 percent, and for Art Content Knowledge, 97 percent. The percentage of students passing all five exams is 83 percent. The program includes preparation for the art content components of the exams. Students who have formal diagnosis and appropriate documentation of a learning disability can apply to the testing agency to take the exams under special conditions; these students should contact the Learning Resource Center immediately upon entry to the program for information on procedures for applying for special accommodation.

The Hurwitz Center for Art Education, located in Fox 120, houses faculty offices, administrative staff, and a resource room with computers and a library available to BFA/MAT students. A gallery with art education exhibits and a teaching lab complete the program facilities. The complete Hurwitz Collection of art education materials can be found in Decker Library.
## REQUIREMENTS FOR UNDERGRADUATES IN THE BFA/MAT FIVE-YEAR PROGRAM

<table>
<thead>
<tr>
<th>Course #</th>
<th>Credits</th>
<th>Course Title</th>
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<tbody>
<tr>
<td><strong>Art Education Credits (18)</strong></td>
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<tr>
<td>Freshman or sophomore year:</td>
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<tr>
<td>ED 5202</td>
<td>3</td>
<td>Intro to Teaching Art in Schools <em>(foundation elective freshman year, academic elective sophomore year)</em></td>
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<tr>
<td>ED 5200</td>
<td>3</td>
<td>Art and Human Development <em>(academic elective)</em></td>
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<td>Spring, junior year:</td>
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<tr>
<td>ED 5305</td>
<td>3</td>
<td>Critical Response to Art <em>(theory elective)</em></td>
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<tr>
<td>ED 5306</td>
<td>3</td>
<td>Strategies for Teaching Art <em>(academic elective)</em></td>
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<tr>
<td>Spring, senior year:</td>
<td></td>
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<tr>
<td>ED 5307</td>
<td>3</td>
<td>Intro Special Education <em>(minor concentration)</em></td>
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<tr>
<td>ED 5308</td>
<td>3</td>
<td>Teaching Internship I <em>(studio elective)</em></td>
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<tr>
<td><strong>Art History Requirements (9)</strong></td>
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<tr>
<td><em>(Students who have earned AP credits or transfer students who took required courses at a prior college or university may request that a class be waived with permission of graduate director.)</em></td>
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<tr>
<td>AH 202</td>
<td>3</td>
<td>Ancient through Gothic</td>
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<tr>
<td>AH 200</td>
<td>3</td>
<td>Renaissance through 1855</td>
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<tr>
<td>AH</td>
<td>3</td>
<td>World Arts Elective <em>(Asian, African, New World, Oceanic)</em></td>
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<tr>
<td><strong>Studio Art Requirements (as part of BFA degree)</strong></td>
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<tr>
<td><em>(Students who have earned AP credits or transfer students who took required courses at a prior college or university may request that a class be waived with permission of graduate director.)</em></td>
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<tr>
<td>DR 252</td>
<td>3</td>
<td>Life Drawing</td>
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<td>PH 232</td>
<td>3</td>
<td>Intro to Photo <em>(or advanced photo course)</em></td>
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<td>PR 100</td>
<td>3</td>
<td>Foundation Printmaking <em>(or advanced printmaking course)</em></td>
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<td>CE 200</td>
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<td>Intro to Ceramics <em>(or advanced ceramic course)</em></td>
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<tr>
<td>IS/WD 200</td>
<td>3</td>
<td>Intro to Wood <em>(meets Sculpture requirement)</em></td>
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<td>or</td>
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<tr>
<td>FB 200</td>
<td>3</td>
<td>Intro to Fiber <em>(meets Sculpture requirement)</em></td>
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<td>or</td>
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<tr>
<td>IS 200</td>
<td>3</td>
<td>Intro to Sculpture <em>(meets Sculpture requirement)</em></td>
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<td><strong>Fifth-Year Graduate Level</strong></td>
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<td><strong>Summer:</strong></td>
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<tr>
<td>FA 5590/5591</td>
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<td>Studio Thesis</td>
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<td><strong>Fall:</strong></td>
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<td>ED 5304</td>
<td>3</td>
<td>Visual Thinking in Studio Media, PreK–12</td>
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<td>ED 5206</td>
<td>3</td>
<td>Foundations of Education</td>
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<tr>
<td>ED 5310</td>
<td>3</td>
<td>Psychology of Teaching and Learning</td>
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<tr>
<td>ED 5309</td>
<td>6</td>
<td>Teaching Internship II</td>
</tr>
<tr>
<td>ED 5510</td>
<td>1</td>
<td>MAT Graduate Seminar</td>
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<td><strong>Spring:</strong></td>
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<tr>
<td>ED 5520</td>
<td>12</td>
<td>Teaching Internship III, Student Teaching</td>
</tr>
<tr>
<td>ED 5521</td>
<td>1</td>
<td>Pro Seminar</td>
</tr>
</tbody>
</table>
Milestones for the BFA/MAT Program:

1. **GPA:** Undergraduate BFA/MAT students must earn a cumulative GPA of 3.0 or higher and a B or better in art education courses.

2. **Praxis I:** Undergraduate students must pass the Praxis I exams (tests cover Reading, Writing and Math) by the end of the first semester of their senior year. Students applying to the two-year MAT program must pass Praxis I before submitting an application to the program.

3. **Praxis II:** Graduate BFA/MAT and MAT students must pass the Praxis II exams (Art Content and Art Theory and Criticism) by the end of their first semester.

4. **Criminal Background Check:** Graduate students must pass a criminal background check before they can take ED 5308 Teaching Internship II. BFA/MAT students must pass the criminal background check prior to the beginning of their fifth year. Two-year MAT students must pass the criminal background by the end of their first year in the program.

**Course Descriptions**

Refer to course descriptions beginning on page 258.
Special Academic Opportunities—Undergraduate
Special Academic Opportunities for Undergraduate Students

CENTER FOR DESIGN PRACTICE

The Center for Design Practice (CDP) is a multi-disciplinary studio dedicated to preparing the next generation of design leaders. The Center brings students together with educators, professionals, organizations, businesses, and free thinkers who are committed to education, collaboration, and pursuing ideas with solutions not yet defined. The CDP’s goal is to engage students in the process of problem solving, ultimately using the power of design to make a positive impact on society. The Center’s process engages students, faculty, and partners through research, experimentation, collaboration, and solutions. See the course description for CDP 350 on page 109 for more detail on CDP projects and processes. For more information, contact Mike Weikert, director, at 410-225-5113 or weikerts@verizon.net.

COMMUNITY ARTS PARTNERSHIPS (CAP)

The Community Arts Partnerships (CAP) program is an internship program designed to connect MICA students with the local Baltimore community. Students may receive CAP training and then serve as CAP interns. Interns receive a stipend during the training period and may receive either a stipend or course credit for their CAP internships. CAP interns work in teams in arts-based programs, developing and implementing fine arts projects with community residents of all ages; they may also pursue individual or collaborative projects in community-based settings and with other arts professionals, educators, and organizations. For more information, contact the CAP office at 410-225-2347.

CONTINUING STUDIES COURSES

The MICA Division of Continuing Studies offers credit and non-credit classes year-round. A full listing of continuing studies classes is available at www.mica.edu under “Programs of Study.” Students enrolled full time in BFA, MA, or MFA programs at MICA may take one credit-bearing course per semester in the continuing studies program during the regular academic year on a space-available basis. Tuition is not charged as long as the student is enrolled in at least 12 credits in their degree program, and the additional credits in continuing studies will not cause the student to exceed 19.5 credits. Students may be subject to additional fees. All students, regardless of status, must pay for non-credit classes. Contact the continuing studies registrar for further information.
MICA students enrolled full-time in BFA, MA, or MFA programs must pay for all credit and non-credit classes during the summer session. Students should consult with their academic advisor or graduate program director to determine whether Continuing studies courses will fulfill degree requirements. For students seeking post-baccalaureate experiences on a part-time basis, the Division of Continuing Studies offers certificate programs in creative entrepreneurship and jewelry.

**BALTIMORE ACADEMIC EXCHANGE**

MICA students may expand their educational experiences by enrolling in the Baltimore Collegetown Network (BCN) academic exchange program with The Johns Hopkins University, Goucher College, College of Notre Dame of Maryland, Peabody Conservatory, University of Baltimore, University of Maryland, Baltimore County, Towson University, Morgan State University, Baltimore Hebrew College, and Loyola College on a space-available basis. Only courses not offered by MICA may be taken at these institutions. Full-time undergraduate students can take two undergraduate courses per academic year through the BCN exchange program.

Students who wish to take courses at any of these institutions must register through the Office of Enrollment Services at MICA, which will provide registration forms and procedures. Students are subject to the rules and regulations of the host college. Tuition is not charged by the host college, but students may be subject to course fees.

**INTERNSHIPS**

The internship program at MICA provides opportunities for students to work in business and cultural institutions and artist’s studios and receive studio credits for their experiences. Internships develop on-the-job skills for employment after graduation and help students explore options for art-related careers.

Internships are available to sophomores, juniors, and seniors in all major areas of study who have maintained a 2.5 GPA. Generally, students may participate in up to two internships during their four years at the College. Interested students should see Joseph Meyerhoff Career Development Center for specific information and application materials prior to early-registration for the semester during which they plan to participate in the internship program. See page 110 for the course description for EX 402 Internship.

**DOMESTIC EXCHANGE**

MICA is a member of the Association of Independent Colleges of Art and Design (AICAD). AICAD’s domestic exchange program provides qualified third-year undergraduates the opportunity to study at another AICAD member institution in the U.S. or Canada during the fall or spring semester. Participating institutions include:

Alberta College of Art & Design  
Art Academy of Cincinnati  
Art Institute of Boston  
California College of the Arts  
Cleveland Institute of Art  
College for Creative Studies  
Columbus College of Art & Design  
Cooper Union School of Art
Special Academic Opportunities—Undergraduate

Corcoran College of Art & Design
Emily Carr Institute of Art & Design
Kansas City Art Institute
Laguna College of Art & Design
Lyme Academy College of Fine Arts
Maine College of Art
Massachusetts College of Art & Design
Memphis College of Art
Milwaukee Institute of Art & Design
Montgomery College of Art
Moore College of Art & Design
Nova Scotia College of Art & Design
Ontario College of Art & Design
Oregon College of Art & Craft
Otis College of Art & Design
Pacific Northwest College of Art
Parsons The New School for Design
Pennsylvania Academy of Fine Arts
Rhode Island School of Design
Ringling College of Art & Design
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts
University of the Arts

General criteria to apply include a minimum 3.0 cumulative GPA, junior standing during the intended semester away, completed paperwork by the application deadlines, and attendance at an advising session with MICA’s Office of International Affairs. In order to participate, students must apply and meet MICA’s eligibility requirements and also be accepted by the host institution. Domestic exchange programs are restricted to one semester. Note that participating in domestic exchange is not the same as transferring, as students on domestic exchange are still officially enrolled at MICA.

Students on all domestic exchange programs pay MICA tuition (without fees) directly to MICA, and pay no tuition at the host school. Students are responsible for all other expenses (e.g., travel, housing, meals, health insurance, studio fees), some of which may be required and billed by the host institution. Students planning to participate in domestic exchange must apply for financial aid in the same manner they would if on campus and must meet all financial aid application deadlines.

Application procedures are similar to those for study abroad. Applicants are to submit all required materials to MICA’s Office of International Affairs by the appropriate deadlines. For more information about application procedures, policies, and current programs, contact the Office of International Affairs or visit the International Affairs website at www.mica.edu/internationalaffairs.
NEW YORK STUDIO PROGRAM

The Association of Independent Colleges of Art and Design (AICAD) institutions have cooperatively developed the New York Studio Program (NYSP), a semester-long program of study in New York City that admits a limited number of students each semester. Participation in the program offers two options:

1. Independent studio: Students are provided a space to pursue independent work based on a plan developed with their department chair.

2. Internship: Students work directly in the studios or firms of professional designers and artists or in such settings as workshops, galleries, publications, or museums.

Both options require participation in seminars, visiting artist lectures, and journal-keeping, as well as the required studio work or internship. NYSP faculty include the program director, visiting faculty from AICAD institutions, and local artists.

General criteria to apply include a minimum 3.0 cumulative GPA; junior or, with chair approval, first-semester senior standing during the intended semester away; completed paperwork by the application deadlines; and attendance at an advising session with MICA’s Office of International Affairs. Admission is competitive and is decided by jury at MICA.

Participating students pay MICA tuition (without fees) directly to MICA. Students are responsible for all other expenses (e.g., travel, housing, meals, health insurance, studio fees, etc.), some of which may be required and billed by the program.

Application procedures are similar to those for study abroad. Applicants are to submit all required materials to MICA’s Office of International Affairs by the appropriate deadlines. For more information about the program, application procedures, and study away policies, contact the Office of International Affairs or visit the International Affairs website at www.mica.edu/internationalaffairs.

MICA NEW YORK SUMMER INTENSIVE

The New York Studio Center, located in the Dumbo area of Brooklyn, is the home base for an innovative 3-credit summer program offering both undergraduate and graduate students an artistic immersion in New York City—working intensively on their own art, learning about the city’s historical and cultural significance, and living in Manhattan. The program includes weekly critiques and presentations with well-known practicing artists, curators, and writers such as Ellen Harvey, Andrea Fraser, Franklin Sirmans, Eve Andrée Laramée, Katherine Dieckmann, and Shimon Attie. Students get to know New York as working artists through a curriculum of weekly seminars, informal projects, independent studio, and field trips to museums, galleries, and historical sites. The MICA New York Summer Intensive provides students with individual studios, access to a shop, a seminar reading-room, and wireless Internet access. Students live in apartment-style residence halls. Consult the Division of Continuing Studies for more information and an application.
MICA maintains partnerships with institutions around the world so that students in all majors, with advance planning, can complement their MICA experience with a semester abroad. MICA offers semester study abroad and exchange opportunities in a wide range of programs at affiliated institutions all over the world.

General criteria to apply include a minimum 3.0 cumulative GPA; junior or, with chair approval, first-semester senior standing during the intended semester abroad; completed paperwork by the appropriate deadlines; and attendance at a study abroad advising session. Some programs have additional eligibility requirements. In order to participate, students must apply and meet MICA’s eligibility requirements and also be accepted by the host institution. Students must be registered through MICA’s Office of International Affairs for study abroad status to be eligible to apply credit from a semester abroad program toward their MICA degree.

Students on all semester abroad programs pay regular MICA tuition (without fees), as well as any tuition costs that may exceed those of the College, directly to MICA. Students pay no tuition to the host program. Students are responsible for all other expenses (e.g., travel, housing, meals, health insurance, studio fees, etc.), some of which may be required and billed by the host program. Eligible candidates who are accepted into a study abroad program retain their status as full-time MICA students during their time abroad, which enables them to apply all MICA institutional aid and federal financial aid (with the exception of work study) toward the cost of the semester abroad.

Applicants are to submit all required materials to MICA’s Office of International Affairs by the appropriate deadlines. For more information about application procedures, policies, and current programs, contact the Office of International Affairs or visit the International Affairs web page at www.mica.edu/internationalaffairs.

Summer study abroad (for 3 to 6 credits) is designed to provide students with the opportunity to work closely with MICA faculty in locations that offer diverse cultural and artistic experiences. Current sites for the four-week intensive summer programs are Italy, Greece, South Korea, Nicaragua, United Arab Emirates, and Portugal. Consult the Division of Continuing Studies for more information and an application. Full details are available at www.mica.edu under Programs of Study.
Undergraduate Academic Policies
Policies and Standards

Each student entering Maryland Institute College of Art is responsible for reviewing and adhering to the procedures, policies, and regulations contained in this publication. Please read the following information with care, as it clarifies your academic obligations, and contact the Office of Academic Affairs, located in the Main Building, with any questions.

Satisfactory Academic Progress for Financial Aid

Maryland Institute College of Art recognizes that although the BFA degree is programmatically designed for completion within four years, many students need five years to complete the program. Financial aid funds will be available to students for five years if the student maintains satisfactory progress. Students are responsible for credit accumulation and fulfillment of degree requirements. Earning the minimum number of credits for financial aid does not guarantee completion of a degree.

The following chart represents the minimum number of non-repeat credits to be successfully completed each academic year in order to achieve satisfactory academic progress. In addition to credit requirements, students must maintain a minimum 2.0 cumulative GPA each semester. Failure to complete the minimum number of credits or to maintain a minimum 2.0 cumulative GPA will result in loss of assistance.

<table>
<thead>
<tr>
<th>Year</th>
<th>Minimum annual credit accumulation</th>
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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>48</td>
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<td>72</td>
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<td>4</td>
<td>96</td>
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</tbody>
</table>

These are minimum requirements to satisfy financial aid eligibility. A normal course load to complete curricular requirements would consist of 15 credits each semester of the freshman year, and 15–18 credits each semester of the sophomore, junior, and senior years depending on the major department.

Financial Aid Probation

Full-time students who fail to successfully complete 12 non-repeat credits in a given semester or achieve a 2.0 minimum cumulative GPA in any given semester will be placed on Financial Aid Probation for one semester. This allows one semester of additional work to bring the academic record up to the minimum standards. Students will be notified in writing of Financial Aid Probation status and the conditions of the probation.
**Financial Aid Suspension**

Students who fail to meet the minimum Satisfactory Academic Progress standards after the probation semester will have a suspension of further assistance until standards are met.

**Financial Aid Appeals**

Students who have not met satisfactory academic progress standards or who have lost scholarship renewal because of failing to meet specific GPA requirements and who have special circumstances (for example, serious health problems) may appeal aid suspension. Students must make appeals in writing, outlining the extenuating circumstances, and submit appeal letters to the Financial Aid Office. An Appeal Review Committee will review the appeal and notify the student in writing of their decision.

**DECLARING MAJORS**

First-year students are encouraged to attend the Major Café Program, sponsored by the Office of Academic Advising, the Foundation Department, and the Joseph Meyerhoff Center for Career Development, designed to help students explore major choices. Majors are usually confirmed by March 1, just prior to registration for the fall term. Students may remain undeclared until the second semester of the sophomore year, although by doing so they may extend their date of graduation.

**Five-Year Double-Major Programs**

In order to declare a double major, students must have a cumulative grade point average of 3.0 or greater at the time of declaration. Students who select a double major must fulfill the requirements for both majors; they earn one BFA degree.

Students who double major may only count 18 credits toward fulfilling core degree requirements for both majors. Beyond these 18 credits, all courses that fulfill specific core requirements for one major may only count as studio electives for the other. (For example, PH 232 may count as fulfilling a photography major requirement, but may only count as a studio elective for GFA.) If a course is required for both majors (for example Life Drawing), then it is to be included as part of the 18 credits that may be “cross counted.” Therefore, the double major will earn between 147 and 159 credits, which is 21–33 credits more than the student who pursues one major.

In addition, students must complete two full years of Senior Thesis work, including exhibition. This means that the senior thesis for one major must be complete (presumably in the fourth year) before beginning the senior thesis work for the second major (in the fifth year).

**Changing a Major**

Upper-class students who wish to change majors must get written approval of the department chair in the new major, as well as acknowledgement from the department chair of their previous major.

Students who declare or change their major after the freshman year may prolong their expected graduation date. Contact the Office of Academic Advising for further information. All changes must be confirmed and recorded by the Office of Academic Advising at least two weeks prior to registration for the upcoming semester in order to maintain registration priority in the new department.
LIBERAL ARTS MINORS AND STUDIO CONCENTRATIONS

Students in any major may incorporate into their degree plan a liberal arts minor offered in art history or in language, literature and culture, or a studio concentration. See page 48 for detail on requirements for minors. Detail on requirements for studio concentrations may be found beginning on page 52.

INDEPENDENT STUDY

The purpose of independent study is to provide for intensive study in an area of special interest with appropriate College faculty. Supervising faculty members guide, evaluate, and grade students on their work. The same quality of work and time invested in traditional class settings is expected of students in independent study courses. Students are limited to two independent study courses per semester (6 credits). Independent study is not equivalent to the junior and senior independent study courses required in each major. Contracts for independent study are available in the Office of Enrollment Services. The contract requires the following: a minimum GPA of 3.0; a complete description of the work to be undertaken; and signatures of the supervising faculty, department chair, and student. The complete contract must be submitted to the Office of Enrollment Services during registration or within the semester’s add period.

CONTINUING STUDIES COURSES

MICA undergraduate students may enroll in courses offered through the College’s Division of Continuing Studies, as detailed on page 217.

ACADEMIC STANDING

Every student’s transcript is reviewed at the end of each semester by the Office of Academic Advising. At this time, academic standing is determined according to the following criteria.

First-Year Students

The academic standing of students who earn less than a 2.00 GPA for one or both semesters of the freshman year will be determined at this time, and such students may be placed on probation or dismissed.

Upper-Level Students

1. Students earning a semester grade point average of less than 1.00 will be academically dismissed.
2. Students on academic probation who fail to earn a semester 2.00 GPA in the consecutive semester of attendance will be academically dismissed.
3. Students whose overall cumulative GPA or semester GPA is less than 2.00 but higher than 0.99 will be subject to academic probation.
4. Students having less than 30 credits remaining to complete their degree and who earn a semester grade point average less than 2.00 will be subject to academic probation.
APPEAL PROCEDURE FOR ACADEMIC DISMISSAL

Students who have been academically dismissed may appeal as follows:

1. Dismissal may be appealed to an Academic Review Board. The appeal must be in writing, explain the reasons why the board should reconsider the dismissal, and be addressed to the Academic Review Board, via the Office of Academic Advising. All such appeals will be considered within the time set by the Academic Review Board. Recommendations are made by the Academic Review Board to the Office of Academic Advising, which reviews for approval the proposed course of action.

2. If the Academic Review Board upholds the dismissal, the student may confer with the Office of Academic Advising, which will outline a proposed course of action for potential readmission, according to the readmission policy. This process may involve successfully completing coursework at another college.

WITHDRAWAL/TEMPORARY LEAVE OF ABSENCE FROM SCHOOL

Students of record are eligible to take a leave of absence or withdraw from the College. A student of record is defined as one who has a permanent MICA record of enrollment (a transcript). Any student wishing to withdraw permanently or take a temporary leave of absence must meet with the Office of Academic Advising and complete the proper paperwork.

READMITTANCE POLICY

Students in good academic standing who are returning from an official leave of absence may file an application for readmittance through the Office of Academic Advising. Application deadlines are December 1 for spring readmittance, April 1 for summer and July 15 for fall. Students who are academically dismissed from MICA must also petition for readmission to the College. All readmitting students will register in the period between semesters.

In order to be accepted for readmittance, students must have no outstanding financial obligations to the College and must be current on all student loans. Official transcripts from each college or university attended since the last enrollment at MICA must be submitted. Students applying to return after an absence of more than three years will be eligible for readmittance on a space-available basis, and will be expected to fulfill the degree requirements of the year in which they are readmitted.

ACADEMIC REQUIREMENTS FOR VETERANS

Veterans enrolled at Maryland Institute College of Art or students eligible for veterans’ benefits should read and understand the following guidelines set by the Veterans Administration in the State of Maryland and Maryland Institute College of Art.

1. All undergraduate and graduate students who receive veterans’ benefits must carry 12 credits to maintain full-time eligibility. Veterans have 30 calendar days to drop classes. After 30 days, all drops must be reported to the Veterans Administration Officer.

2. Certified veterans are to notify the Office of Enrollment Services immediately upon terminating or changing their student status.

3. Students must maintain at least a 2.0 cumulative GPA to remain in good standing. Certified veterans with a GPA below a 2.0 for any given semester will be notified of their academic probationary status. A veteran student is not eligible for VA benefits for more than one probationary semester and must receive counseling and approval from the Veterans Administration before the College can re-certify him/her.
4. Students not making satisfactory progress during the course of any given semester assume the responsibility of contacting the Office of Enrollment Services prior to registering for the following semester of study. This change in status will result in less financial aid from the Veterans Administration. The Registrar will notify the Veterans Administration of such changes within 30 days.

5. The Veterans Administration’s demands on students are reasonable but perhaps slightly more rigid than those of the College. There are many resources available to support and help students in their scholastic pursuits. The objective of these guidelines is to remind veterans to stay in touch with the Registrar if their good standing status seems threatened.

GRADUATION

Graduation honors are determined by the student’s cumulative GPA upon completion of degree requirements:

<table>
<thead>
<tr>
<th>Honor</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summa cum laude</td>
<td>3.85</td>
</tr>
<tr>
<td>Magna cum laude</td>
<td>3.75</td>
</tr>
<tr>
<td>Cum laude</td>
<td>3.50</td>
</tr>
</tbody>
</table>

Please note that the GPAs for honors are under review and may change before the next edition of the Academic Bulletin is published. See www.mica.edu, About MICA, Policies, for current GPA requirements for honors.

It is each student’s responsibility to understand and track progress toward completion of degree requirements by review of transcripts, degree plans, and meetings with designated advisors. Questions or perceived discrepancies should be brought immediately to the attention of the Office of Enrollment Services.

A minimum cumulative GPA of 2.0 is required to obtain the BFA degree. MICA confers degrees in May, August, and December. Students are eligible to participate in the May Commencement ceremony if they have met all degree requirements for the May confer date, or have a 2.0 or higher GPA and 6 credits or fewer to complete their degree requirements. All students who meet these requirements must submit an application for graduation to the Office of Enrollment Services by March 15. No exceptions are made.

Participation in the Commencement Exhibition is approved by the student’s department chairperson.

Students will receive their diploma immediately following the May ceremony if their financial obligations to MICA have been met. December graduates will receive their diploma through the mail during the winter.

REGISTRATION AND ADVISING

ACADEMIC ADVISING

Academic Advising is an important part of a student’s experience, and is integrated throughout all levels of a student’s progress at MICA. Under the auspices of Enrollment Services, the advising offices are found in the Student Services Center located on the second floor of Bunting. Academic Advising is staffed by full-time professional advisors dedicated to working with all undergraduate students on making the most of their MICA education through the delivery of advising, mentoring, and enrollment services.
Foundation Year Academic Advising

Academic advising during the foundation year is provided by an assigned faculty advisor, who is an Elements of Visual Thinking instructor. Students therefore have weekly contact with their advisors, allowing for easy and regular communication of important information. Foundation faculty advisors serve as a source for general questions and concerns about coursework, academic programs, campus life, and other issues. This advising is supplemented by the foundation academic advisor, a professional staff advisor who is in close contact with other campus resources, and is dedicated to working with first-year students on a broad range of student life and academic matters. The foundation academic advisor assists students with registration and scheduling, transfer credit and advanced placement, understanding foundation requirements and degree programs.

Upperclass Academic Advising

Midway through spring semester of their first year, students are assigned to upperclass academic advisors and begin working with the new advisors on long-term planning and preparation for sophomore year registration. Upperclass advisors work with their students through the remainder of the students’ academic careers at MICA, regardless of major. This continuity supports the development of a more substantial advising relationship.

Students are required to meet with their academic advisors at least once per semester in order to be eligible for the next registration period, and are encouraged to see their advisors on a frequent basis. Academic advisors support students’ short-and long-term academic planning, clarifying career and life goals, explaining degree requirements, interpreting institutional policy, and navigating the campus community and its offerings. Students are responsible for making appointments with advisors, bringing appropriate records to advising meetings, understanding and tracking their progress toward graduation, and following through on necessary advising actions.

Office of Academic Advising

The Office of Academic Advising is charged with the administrative oversight of all students’ academic progress. Each student’s degree plan is reviewed at the conclusion of every semester to determine if he/she is meeting degree requirements in a timely and logical fashion. Transcripts of grades are also reviewed to determine academic standing. Students in academic jeopardy are notified by the Office of Academic Advising. Appeals for reinstatement to the program after dismissal are made to this office.

Students wishing to withdraw from school for any reason or who wish to take a leave of absence must meet with the Office of Academic Advising for an exit interview and to complete paperwork. Students returning to MICA from a leave of absence apply for readmittance through this office as well.

REGISTRATION

Students may register for courses through the online registration system during the registration period set in the academic calendar, usually beginning in November (for spring courses) and April (for fall courses). All students are provided with a registration appointment time, which is a designated date and time at which they may begin using the registration system. Students may continue to access this system to modify their schedules through the end of the add period. Undergraduates are required to meet with their academic advisor prior to accessing the online registration system. All freshmen will be registered by the Foundation Department advisor for both semesters of the freshman year, and may not make schedule changes without approval of the Foundation department chairs or academic advisor.
The Schedule of Courses is published twice per year prior to registration for the fall and spring semesters. Please Consult the Schedule for further registration instructions and details.

**Important Considerations for Schedule Changes**

It is the student's responsibility to be aware of degree requirements and the potential consequences that dropping/adding classes may have on their academic progress towards a degree. Dropping any required course could potentially delay graduation.

All students should be aware that a course load of 12–19.5 credits is considered full-time status. Any student who elects to drop below a 12-credit course load will be jeopardizing financial aid and scholarship monies, as well as student visa status for international students.

Any student wishing to take more than 19.5 credits in a semester will incur an additional tuition charge.

Students enrolled in the degree program are required to take a minimum of 6 credits per semester in order to be considered for financial aid. (Continuing Studies courses do not count toward the minimum 6-credit requirement.)

**Medical Withdrawal from Courses**

A medical withdrawal may be requested when extraordinary circumstances, such as a serious illness or injury, prevent a student from continuing classes. This policy covers both physical health and mental health difficulties. In addition, requests may be made in extraordinary cases in which a significant personal situation (for example, the serious illness of a child or spouse or the death of a parent, child or spouse) prevents a student from continuing in classes. Medical withdrawals may be considered when incompletes or other arrangements with instructors are not available, or when other options are not possible. All requests require thorough and credible documentation.

Usually, consideration is for a complete withdrawal; application for less than a complete withdrawal requires additional documentation to justify the selective nature of the request. Students should contact the Office of Student Affairs to acquire appropriate forms to apply for a medical withdrawal. However, completing the application process does not guarantee or ensure approval; each case is reviewed individually. Students approved to withdraw from all classes and the semester may be placed on a leave of absence and will need to follow readmittance application procedures to return to MICA. Please refer to Readmittance Policy on page 228.

**COURSE REPEATS**

Courses may not be repeated for credit to fulfill degree requirements, except as designated in the course description. Exceptions may be approved by the department chairperson and must be recorded with the Office of Academic Advising.

In the case when a grade of "F" is earned, the course may be repeated until a passing grade and credit are earned. At that time, the failing grade(s) will be replaced with a repeat designation of "R" and will not be calculated into the grade point average. This policy may also apply to courses in which a grade of "D" is earned, but must be approved by the department chairperson.
AUDITS
Students may take a class for audit on a space-available basis. No credit is awarded; tuition is charged for each audited course. Students enrolled in class for credit may only change to audit status during the withdrawal period. Students may change from audit to credit status during the add period. No exceptions are made. It is required that students attend the class meetings for courses they are auditing. Instructors must change the status of the auditing student to withdrawal (W) if the student fails to attend class.

TRANSFER OF CREDIT
Transfer of credit for transfer applicants is initially evaluated by the Office of Undergraduate Admission. Once matriculated, students must obtain prior approval to take courses at another institution from the appropriate departmental chairperson in writing. Courses must equate to semester credit hours. Upon successful completion of coursework and a minimum grade of C (grades of S/U, Pass/Fail are not accepted), students must provide an official transcript to the Office of Academic Advising. At that time, coursework will be transferred in with a grade of TR. All transcripts must be submitted by the close of the first semester of the senior year to avoid delay in graduation. Portfolio review for a studio course may be required.

Transfer Credit Policy
Matriculated students may transfer credit from accredited institutions according to the following policy:

- Students must have the course pre-approved by the appropriate chairperson or academic advisor and submit a completed and signed Prior Approval for Transfer Credit form to Enrollment Services.
- A minimum grade of “C” must be received for the awarding of transfer credit. No pass/fail or satisfactory/unsatisfactory courses are accepted.
- Courses must be the equivalent of semester credit hours.
- Students must make arrangements for the Office of Enrollment Services at MICA to receive an official copy of a transcript from the institution attended.
- All transcripts must be submitted at least one month prior to next registration period or graduation to ensure appropriate academic status.
- Portfolio of artwork (for studio course) may be requested for final approval by the necessary departmental chairperson at MICA.

Advanced Placement
MICA accepts Advanced Placement courses for credit from students who successfully pass the College Board AP Examination with scores of 4 or better. Transfer is contingent upon applicability to degree requirements.

International Baccalaureate
Students who have completed the IB Diploma or the individual examinations may be eligible for credit if they earn a score of 6 or 7 on the higher-level examinations. Students are evaluated on a case-by-case basis, and awarding of credit is at MICA’s discretion. No credit will be awarded for the Art/Design Elective.

High School/College Dual Enrollment
Credit for college-level coursework completed in high school is not accepted for transfer credit.
GRADES AND STUDENT RESPONSIBILITIES

CLASS ATTENDANCE

Unless otherwise indicated by the instructor, students are expected to attend all meetings of each class in which they are enrolled. They are expected to be ready to start work at the opening of class and to remain for the entire class session.

Irregular attendance or habitual tardiness usually leads to lower grades and, ultimately, to probation or dismissal. Although an instructor's discretion is clearly involved, unexcused absence from as few as three classes will result in a failing grade.

In the case of extended illness or other legitimate absences that may keep the student from attending a class for more than three meetings, students must contact the associate dean of student development in the Division of Student Affairs so that instructors can be notified.

STUDENT CONDUCT IN CLASS

If, in the opinion of the instructor, a student's behavior is hindering the educational progress of the class, the faculty member may counsel the student to encourage behavioral improvement or may contact the dean of students. The student may be withdrawn from the course and a grade of "W" recorded.

A student may be asked to leave school, and the use of school facilities may be denied if at any time the student's conduct, attendance, or scholarship is deemed unsatisfactory by College authorities. The student will not be entitled to a tuition refund after the refund period.

PLAGIARISM

Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the responsibility to become familiar with such processes and to carefully follow their use in developing original work.

Policy

MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgment. Without proper attribution, a student may NOT replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student's department. In addition, students may not submit the same work for credit in more than one course without the explicit approval of the all of the instructors of the courses involved.

Consequences

When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair. Depending on the circumstances of the case, the department chair may then report the student to the Office of Academic Affairs, which may choose to impose further penalties, including suspension or expulsion.
**Appeal Process**

Students who are penalized by an instructor or department for committing plagiarism have the right to appeal the charge and penalties that ensue. Within three weeks of institutional action, the student must submit a letter of appeal to the department chairperson of the course for which actions were taken. The chairperson will assign three members of the relevant department to serve on a review panel. The panel will meet with the student and the instructor of record and will review all relevant and available materials. The panel will determine whether or not to confirm the charge and penalties. The findings of the panel are final. The panel will notify the instructor, the chairperson, the student, and the Office of Academic Affairs of their findings and any recommendations for change in penalties.

**INCOMPLETES**

Incomplete grades are given only in exceptional circumstances and require an Incomplete Contract, which may be obtained in the Office of Enrollment Services and must be signed by the student, the supervising faculty member, and department chair. The contract is turned in to the Office of Enrollment Services by the instructor at the time of grading. Incompletes must be fulfilled by the fourth week of classes of the subsequent semester, unless approved by the associate dean of enrollment services. If the contract is not fulfilled by the designated deadline, the grade is automatically changed to a failure (F).

**GRADES AND TRANSCRIPTS**

Grades are posted electronically and may be accessed by the student through the MyMICA Student Center.

MICAs grading system is as follows. For purposes of obtaining a quality grade point average, each grade category is assigned the following points:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.0</td>
</tr>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>4.3</td>
</tr>
<tr>
<td>C</td>
<td>4.0</td>
</tr>
<tr>
<td>C-</td>
<td>3.7</td>
</tr>
<tr>
<td>D+</td>
<td>3.3</td>
</tr>
<tr>
<td>D</td>
<td>3.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
</tr>
</tbody>
</table>

Grades listed below are not used in calculation of average:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>incomplete</td>
</tr>
<tr>
<td>W</td>
<td>withdrawal</td>
</tr>
<tr>
<td>R</td>
<td>repeat</td>
</tr>
<tr>
<td>P</td>
<td>pass</td>
</tr>
<tr>
<td>AUD</td>
<td>audit</td>
</tr>
<tr>
<td>TR</td>
<td>transfer</td>
</tr>
<tr>
<td>WV</td>
<td>waiver</td>
</tr>
</tbody>
</table>

Students may obtain unofficial transcripts through the MyMICA Student Center. Official transcripts must be requested in writing to the Office of Enrollment Services.
DEAN’S LIST

Undergraduate degree students earning at least 15 credits who receive a 3.25 semester grade point average with no grades of I or R will be recognized on the Dean’s List. Students who are studying abroad or participating in the Domestic Study Away Program are not eligible for the Dean’s List. Please note that the GPA for Dean’s List is under review and may change before the next edition of the Academic Bulletin is published. See www.mica.edu, About MICA, Policies, for current GPA requirements for Dean’s List.

GRADE APPEAL

Students who receive a grade that they are convinced does not reflect their accomplishments may appeal that grade. Students understand that the College will consider the teacher in the classroom the best judge of a student’s performance and that the burden of proof lies completely with the appealing student. They should also be aware that a grade may be lowered as a result of the appeal process. If, understanding these facts, a student wishes to appeal a grade, the process is as follows:

1. Within four weeks of the grade’s posting, the student must request in writing an appointment with the instructor to discuss the grade, sending a copy of this letter to the Office of Academic Advising to be placed in the student’s file.

2a. If, after the meeting with the instructor, the student still wishes to pursue the appeal, the student will meet with the department chairperson of the course in question. At this time, the student will need to present appropriate evidence from the course (a portfolio, exams, etc.) and a detailed explanation of why the appeal is being made. The chairperson will also meet with the instructor concerned in order to determine any other circumstances that may be reflected in the student’s grades (attendance, class participation, etc.). The chairperson may decide to change the student’s grade at this stage.

2b. If, by the beginning of the next semester, the instructor has not responded to the student’s request to discuss the grade, the student may make the appeal directly to the department chair and proceed as described in step 2a.

3a. If the student wishes to pursue the appeal beyond Step 2, the chairperson may decide to assign three members of the relevant department to serve on a panel to meet with the student and review the coursework and pertinent records from the class. After meeting with the student and the instructor, this panel will determine either to confirm the grade or change it. The panel will then notify the instructor, the chairperson, and the student of their decision. The chairperson will notify the registrar of any grade change. This process of appeal to the chairperson and review by the panel should take place within the semester following the appeal by the student.

3b. If the instructor of the class is also the department chairperson, the student may bring the appeal to the director of academic advising by submitting a written request with a detailed explanation for the appeal. The director will appoint three faculty members of the relevant department, who will interview the student and the instructor/chairperson separately before deciding to confirm or revise the posted grade.

Appeals are considered and acted upon during the semester following that in which the contested grade was received. The determination by the review panel is final.
INDEPENDENT STUDIO SPACE

Each department has its own policy for the assignment of available studio spaces to its majors. Although every effort is made to provide appropriate workspace for students, independent studio space is limited and may be awarded on a competitive basis. The College cannot guarantee every student a studio space.

Upper-class students may be awarded studio space through their academic departments. Studio space must be vacated by students by the date of graduation. Students are responsible for the safekeeping of their property, including their artwork and materials. The College accepts no responsibility for items, including student artwork, that are lost, stolen, or damaged.

ADDITIONAL AND UPDATED POLICIES

For the convenience of students, faculty, and staff, most policies governing undergraduate academic life at MICA are printed in this section of the Academic Bulletin or in the section entitled "Policies and Academic Resources – All Students," which begins on page 303. Policies governing graduate academic life at MICA are found in "Academic Policies – Graduate," beginning on page 293.

Because of the lag time in publication schedules, the official source for institutional policies is www.mica.edu (select “About MICA” and then “Policies”). All students are required to review and familiarize themselves with the policies—academic and student disciplinary—found on the website. Also found there are institution-wide policies and procedures, including:

- Harassment policies and grievance procedures.
- Policies governing the use of MICA facilities and equipment, including building hours and ID policies.
- Information on non-academic campus resources.
- Information on tuition and fees, and financial aid and scholarships for new and returning students.
- Routine and emergency campus communication procedures, and emergency response procedures and policies.
Graduate Academic Programs
The office of the Division of Graduate Studies coordinates all of MICA's graduate programs, which include:

**BFA/MA Dual Degree Programs:**
- BFA/MA in Teaching (MAT)

**Master of Arts Degree Programs:**
- MA in Community Arts (MACA)
- Master of Arts in Teaching (MAT)
- MA in Art Education (low-residency) (MAAE)

**Master of Fine Arts Degree Programs:**
- MFA in Graphic Design
- Hoffberger School of Painting
- Mount Royal School of Art
- MFA in Studio Art (low-residency) (MFAST)
- MFA in Photographic and Electronic Media
- Rinehart School of Sculpture

**Post-Baccalaureate Certificate in Fine Arts**

The Office of Graduate Studies administers the MFA in Graphic Design, the Hoffberger School of Painting, Mount Royal School of Art, MFA in Studio Art, the MFA in Photographic and Electronic Media, and the Rinehart School of Sculpture as well as the Graduate Lab and the Studio Center.

The Center for Art Education administers four MICA graduate programs: the Master of Fine Arts in Studio Art, the Master of Arts in Art Education (professional development degree for those already teaching art), the Master of Arts in Teaching (pre-service, leads to P-12 art teacher certification), and the Master of Arts in Community Arts. The Dean of the Center and the Directors for each of its programs are located in Fox 120. For information about any of the Center for Art Education’s programs please contact the Enrollment Counselor at 410-225-2266.

The Office of Graduate Admission, adjacent to the Office of Graduate Studies, counsels students on graduate study at MICA. Graduate students will find the Graduate Studies Office a major resource in the identification of activities, resources, and opportunities within the MICA community and the Baltimore-Washington region, including national and international opportunities for exhibiting.
**GRADUATE FACILITIES AND STUDIOS**

MICA offers graduate students facilities appropriate to their individual degree program. Students are provided graduate facilities configured to the particular needs of students engaged in art education inquiry, art making, and design at a professional level. Graduate students are offered exclusive use of spaces designed both to provide private time and space as well as opportunities to gather for dialogue and communal exchange. Resources include:

- Both full time (academic year) and low residency (summer) MFA students, as well as post-baccalaureate students, are provided individual studios with 24/7 access for the duration of their residencies. MFA students in graphic design and digital arts have a dedicated studio and individual computer workstations. Full-time MFA students have access to their studios in the summer between year 1 and year 2. While in residence, low residency MFA students and MA in Art Education students have dedicated individual studios during the summer.

- Graduate students in art education programs have 24/7 access to the Hurwitz Study Center for Art Education. These facilities include a resource room, reading library, teaching materials, and computers.

- Some programs offer individual studios and are clustered around common meeting spaces, seminar rooms, and exhibition/critique areas.

- Dedicated Graduate Digital Lab

- Access to shops for wood and metal fabrication and printmaking; a foundry, ceramics studio and kilns, photography lighting studio and color labs; sound and video recording studios and mixing/editing rooms.

- The Fox Third Floor Gallery is dedicated almost entirely to graduate student exhibitions. Opportunities are also available to exhibit in the College’s main galleries including: Decker, Meyerhoff, Pinkard, and Rosenberg.

**Studio Compact for Graduate Students with Independent Studios**

Studio space at MICA is dedicated to the intellectual, creative, and personal growth of aspiring artists and designers at all stages of development. While these studios are private and independent, the students here collectively create a community of like practitioners and are thus, in the formation and maintenance of the group, utterly dependent. The group is dependent on tolerance for divergent opinions, belief structures and aesthetic production; the group is reliant on all others for personal safety and well-being. Finally, and most importantly, this community is dependent on the respect required by a commonly shared culture composed of a multitude of backgrounds, a plurality of voices and an infinity of aspirations.
The Post-Baccalaureate Certificate Program is designed to serve several types of students. Many who enroll have recently graduated with a BA from a liberal arts college or a university art department and are looking for the intensity and depth of experience that an art school can provide. Others have taken art classes while working in other fields, are interested in making a career change, and feel the need to become intensely involved in making art. Many Post-Baccalaureate students apply to graduate programs in art and are assisted in this process. All students are encouraged to reach a level in their work that reflects a personal direction. They grow to have confidence in their abilities, which allows them to continue working beyond a structured situation once they have left the program.

At the successful completion of 30 credits, Maryland Institute College of Art grants a post-baccalaureate certificate. While most students complete the program in one year, the program may last a maximum of four semesters. Students may enter in either August or January as full-time students only. January entrance depends on availability of space in the program. Enrollees are provided with their own studios in a renovated warehouse a few blocks from campus that also houses junior and senior individual studios. The building features secure parking, 24-hour access and security, and includes seminar, critique, lounge, and storage space.

The core of the program is the Post-Baccalaureate Critique and Seminar. Students meet weekly with the program’s director and a resident artist for individual or group critiques to develop a personal direction in their work. Post-Bac Critique also includes lectures on topics related to art. Seminar topics include discussion of professional topics such as writing and speaking about one’s own work, preparing an artist’s résumé, applying to graduate school, taking slides, applying for grants and residencies, exhibition opportunities, legal and tax issues, and choosing a studio.

The remainder of the curriculum is tailored, through counseling with the program director, to meet the specific needs of each individual student. Individual and group critiques, essential to the growth of conceptual and technical skills of the visual artist, are a major component of the curriculum, so students take either intermediate or upper level undergraduate studio classes. Post-baccalaureate students are invited and encouraged to attend group lectures and seminars for graduate students.

Post-baccalaureate students applying to MICA graduate programs are considered on the same basis as other applicants. Tuition is the same as full-time graduate and undergraduate programs. Limited merit-based scholarships are available.
**REQUIREMENTS FOR THE POST-BACCALAUREATE CERTIFICATE**

<table>
<thead>
<tr>
<th>Course #</th>
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<tr>
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<tr>
<td>PB 400</td>
<td>6</td>
<td>Post-Baccalaureate Critique and Seminar I</td>
</tr>
<tr>
<td>PB 401</td>
<td>6</td>
<td>Post-Baccalaureate Critique and Seminar II</td>
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<td>18</td>
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<td>Electives (includes studio, art history, or graduate seminar theory/criticism)</td>
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**Course Descriptions**

**PBP 400 Post-Baccalaureate Critique and Seminar I**

6 credits. Schmidt, staff. Offered fall.

Students are assisted in developing a personal direction in their chosen medium through a series of works developed over the semester. Individual and group critiques occur weekly, as well as critiques by visiting artists. Attendance is required. A minimum of 18 hours of work per week is expected. Emphasis is also placed on speaking and writing about, and documenting one's own work. A thesis statement, résumé, bio, slides, and a group exhibit are part of the final presentation. Grade basis: pass/fail.

**Prerequisite:** Post-baccalaureate students only.

**PBP 401 Post-Baccalaureate Critique and Seminar II**

6 credits. Schmidt, staff. Offered spring.

A continuation of PBP 400. A minimum of 18 hours of work per week is expected. The seminar covers professional topics such as grants, residencies, studios, and galleries. Students produce a revised statement, résumé, biography, and slides based on their exploration of these topics as they are related to their work and participate in a group exhibit.

**Prerequisite:** Post-baccalaureate students only.

Grade basis: pass/fail.

**PBP 471 Personal Narrative**

3 credits. Tisa. Offered fall.

Aids students in their quest for understanding who they are as artists, where their work comes from, and the importance of tapping into the inner self to find a creative vision. Attention will be given to art-making from various cultural perspectives: tribal cultures of Africa, shamanism, and the art of Asia, as well as contemporary issues in the art of the 20th and 21st centuries. Students are encouraged to abandon preconceptions about art-making and their personal identity as artists. Through readings, films, and lectures, topics such as time, myth, and the body and its senses are introduced and provide an umbrella under which the student can roam in any direction. There are no restrictions on medium, form, or imagery. The work done in this class is meant to tie into and enrich the independent work students are already doing in their studios.

**Prerequisite:** Post-baccalaureate students only.

Grade basis: pass/fail.
PBP 474 Ideas, Perception, Metaphors, Materials
3 credits. Plattner. Offered spring.

This studio course explores the relationships between ideas, materials, and processes in studio work through the vehicle of metaphor. Students look at the role of visual metaphor in art by studying both historic and contemporary paintings and drawings. In parallel, the role of verbal metaphor in literature is investigated by reading some short poems and one short novella. The final goal of the course is for each student to develop an individual body of work in which the idea of metaphor plays a central role, tying into and enriching the independent work they are already doing in their studios.

Grade basis: pass/fail.

L 5000 Post-Baccalaureate Seminar in Critical Theory
3 credits. Peacock. Offered spring.

Students learn to deal with complex, sometimes abstruse art theories by asking basic questions about the particular theories and about theory in general, for example: Why does some contemporary art seem theory “driven” and does it need to be? Why does there seem to be no central theoretical “paradigm” in the art world today? Was there ever in times past? What is the relation between multiculturalism and theory? What are some of the conditions that led to the art world being so engaged with theory? Do young artists need to be? What are their options? Will theory every be eclipsed, or is it here to stay?

L 5106 English Language Intensive Study
3 credits. Poppleton. Offered occasionally.

An intensive language study seminar for international graduate students who need preparation in English reading, speaking, and writing skills in order to continue their study in the United States. This class may be required for students whose score on the TOEFL is less than 550 and is strongly recommended for all graduate students who are not confident in their English language ability. Emphasis is on reading and understanding academic and art critical discourse, both in writing and in oral forms. The course meets as a seminar and requires frequent written and oral reports. Substantial work outside of class is also required.

Credits do not count toward the MFA, but may count toward the post-baccalaureate certificate.
For students seeking post-baccalaureate experiences on a part-time basis, the Division of Continuing Studies offers a series of certificate programs. Of particular interest to degree program students is the Certificate in Creative Entrepreneurship. For more information, contact the Division of Continuing Studies at 410-225-2219 or cs@mica.edu, or visit the continuing studies offices at 1229 W. Mount Royal Avenue.

Certificate in Creative Entrepreneurship

The Creative Entrepreneurship Program is an innovative educational partnership of Maryland Institute College of Art and the University of Baltimore, offering essential business tools for the creative professional. This program offers individual courses focused on fundamental areas of business management. Faculty from UB's Merrick School of Business teach courses that address the unique concerns of creative professionals. Courses are supplemented with a program of regular presentations by successful creative and business professionals who discuss the challenges and triumphs of a career in the arts. Each course emphasizes basic skills needed to start, sustain, and grow an arts-based business. The course sequence leads to a Certificate in Creative Entrepreneurship. The program is designed for visual artists, musicians, architects, interior designers, graphic designers, illustrators, actors, writers, crafts-persons, and supporters of the arts.

The entrepreneurship program consists of five courses, each offered at the graduate level and carrying one 500-level credit awarded by Maryland Institute College of Art. Each course meets once a week for a total of six weeks on MICA’s Mount Royal Avenue campus.

The only admission requirement is proof of completion of a four-year, undergraduate bachelor’s degree. Once your official transcript has been received, you may register for classes. Request that your undergraduate institution send your official transcript directly to:

The MICA/UB Creative Entrepreneurship Program
Maryland Institute College of Art
Division of Continuing Studies
1300 Mount Royal Avenue
Baltimore, MD 21217
410-225-2219

REQUIREMENTS FOR THE CERTIFICATE IN CREATIVE ENTREPRENEURSHIP

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<td>Business Basics I: Preparing to Launch an Arts Venture</td>
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<tr>
<td>CSEP 5502A</td>
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<td>Marketing I</td>
</tr>
<tr>
<td>CSEP 5003A</td>
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<td>Business Basics II: Preparing to Launch an Arts Venture</td>
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<td>CSEP 5004A</td>
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<td>Marketing II: Promoting and Selling Creative Activities</td>
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<tr>
<td>CSEP 5005A</td>
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<td>Completing Your Arts Venture Business Plan</td>
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</table>
To complete a Certificate in Creative Entrepreneurship, students must take Business Basics I: Preparing to Launch an Arts Venture I first and Completing Your Arts Venture Business Plan as the final class. All other courses may be taken in any order. Students not pursuing a certificate, but simply wishing to enhance specific business skills, may take the courses in any order.

Those interested in pursuing the certificate must submit an application for the Certificate in Creative Entrepreneurship and pay a one-time certificate application fee of $75. All coursework for the certificate must be completed within two years. Students auditing classes are not eligible to receive a certificate.

Course Descriptions

CSEP 5501A Business Basics I: Preparing to Launch an Arts Venture
1 credit. Staff. Offered fall, spring, summer.
In this overview of business fundamentals, students learn to start and grow an arts-based business. Topics include the basics of a strategic business plan, defining your type of business entity, your strengths and weaknesses as a business owner, setting goals and objectives, and creating a mission statement.

CSEP 5502A Marketing I
1 credit. Staff. Offered spring.
This marketing-focused course covers marketing basics, including how to write a marketing plan, pricing strategies, promotional options and strategies, positioning, target audience definition, and selling options.

CSEP 5503A Business Basics II: Preparing to Launch an Arts Venture
1 credit. Staff. Offered summer.
Continuing business fundamentals, students learn how to set up accounting systems; tax planning; legal issues, including intellectual property, copyrights, and trademarks; selecting and working with attorneys, accountants, and employees; and financing a business.

CSEP 5504A Marketing II: Promoting and Selling Creative Activities
1 credit. Staff. Offered fall.
This advanced marketing-focused course covers personal selling, working with agents and representatives, refining advantages and messaging, writing proposals, networking, and completing an action plan.

CSEP 5505A Completing Your Arts Venture Business Plan
1 credit. Staff. Offered fall.
In this hands-on course, students complete a business plan that moves them from theory to the marketplace. Topics from the previous four courses are put into practice as students create a strategic business plan that addresses the vision, mission, and goals of their venture. Students learn tactics for developing a business with sustained vitality and potential growth.
The low-residency Master of Arts in Art Education (MAAE) program is designed for experienced art educators who are ready to pursue their development as artists, teachers, reflective practitioners, and leaders in the field of art education. Students enrolled in the MAAE program have come from all over the United States (including Arizona, California, Florida, Massachusetts, Michigan, Missouri, Ohio, Rhode Island, and Tennessee) and abroad (including New Delhi, India, and St. Croix, Virgin Islands).

The program invites art teachers to reconnect with their studio practice while simultaneously developing new teaching strategies and skills associated with conducting qualitative classroom research. Closely mentored by MICA’s nationally recognized art educators and artists, students conduct qualitative case studies on student learning in art and create a body of thematically focused studio work. This 33-credit program consists of two six-week summer residencies, course work conducted online during the fall and spring semesters, and a winter seminar conducted on MICA’s campus over a long weekend in January.

During the first summer residency, students move into their studios located in MICA’s graduate Studio Center. Each student’s studio work is mentored by MICA studio faculty as the student selects a thematic issue that will focus the development of the artwork produced in the MAAE program. Students will also be investigating studio-based teaching strategies that are centered on holistic, student-based pedagogy that can be implemented in K-12 classroom and community settings. At the same time, the MA students begin learning how to conduct qualitative case studies on arts-based learning. MICA’s “Young People’s Studio” classes serve as a laboratory to test out these research strategies. A seminar on contemporary issues in art and art education completes the students’ summer program. In this seminar, students attend presentations by nationally recognized artists and discuss the implications for art education pedagogy.

During the fall and spring semesters, students participate in online courses with MICA’s art education faculty and fellow students using discussion-board formats. Classroom case studies are implemented, data are gathered and analyzed, and readings in the literature develop theoretical contexts to inform the inquiries. In addition, students participate in on-line studio workshops in which students post images and engage in conversations with their studio instructor related to the artwork students produced in their summer studios at MICA.

In the second summer, students return to their studios ready to produce new artwork that will expand upon ideas initiated in the first summer and developed in the online virtual studios in the fall and spring semesters. Students also return ready to refine their case study findings, develop proposals for presentation of their research at state and national conferences, and draft an article for publication. A final professional development seminar examines multiple paths that can lead to leadership positions within the field of art education. The summer concludes with an exhibition of studio artwork and research studies in a
formal gallery space on MICA’s campus. Student presentations at the graduation ceremony reveal how students have integrated their growth as artists, teachers, and qualitative researchers. Students emerge with renewed confidence in themselves as artists and teachers and are prepared to pursue leadership opportunities in the field of art education.

Recent alumni of the program are pursuing leadership roles in art education including: publication of research in peer-juried art education journals; exhibition of artwork at recognized art galleries; educational consulting at major art museums; administrative roles at public and private schools; presentations of research at national and state art education conferences; leading in-service workshops for art educator colleagues in their home school districts; and, pursuing doctoral study.

Grades, Attendance, and Graduation Policy
All grades are on a letter-grade basis. Students must maintain a grade of “B” or above in all courses to maintain enrollment in the program. Candidates must be present for the full six-week summer residency for the two summer sessions, complete required course work in the fall and spring, and return for the winter seminar. In addition, candidates must submit work by agreed upon dates to instructors. Because of the sequential nature of the coursework, completion of the MA program must occur within the two summers, one academic year calendar. Additionally the sequential nature of course work precludes the transfer credits from other educational institutions. It is the responsibility of the program director to determine if and when student work fulfills the expectation of the MA Program. Completion of the program is based upon satisfactory completion of all credit requirements, submission of research documentation, and studio work. The faculty reserves the right to counsel students out of the program who do not demonstrate attitudes and behaviors or performance consistent with the goals of the MA in Art Education program.

REQUIREMENTS FOR THE MA IN ART EDUCATION

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<td>MAFA 5000</td>
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<td>Studio Investigations I</td>
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<tr>
<td>MAED 5004</td>
<td>3</td>
<td>Study Group I</td>
</tr>
<tr>
<td>MAED 5002</td>
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<td>Advanced Strategies for Teaching Art</td>
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<td>MAED 5003</td>
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<td>Contemporary Issues in Art and Art Education</td>
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<td><strong>Fall:</strong></td>
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<td>MAED 5006</td>
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<td>MAED 5012</td>
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<td>MAFA 5511</td>
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<td>MAED 5018</td>
<td>1</td>
<td>Winter Seminar: Research Report</td>
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<td>MAED 5019</td>
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<td>Winter Seminar: Review of Literature</td>
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<td>MAED 5008</td>
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<td>MAED 5014</td>
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Course Descriptions

MAFA 5000 Studio Investigations I
3 credits. Cook. Offered summer.
Offered in the first summer residency. Engaging a variety of media and working concepts, students begin to identify and explore a visual art problem of personal interest through preparatory research for and production of a related series of artworks. Studio instructors mentor students’ individual progress. Group critiques are scheduled throughout the course.

MAED 5002 Advanced Strategies for Teaching Art I
3 credits. Carroll. Offered summer.
Taken in the first summer residency. Students engage in holistic and integrative teaching strategies that explore studio-based, problem-centered instructional methods for making and responding to art in both classroom and museum settings.

MAED 5003 Contemporary Issues in Art and Art Education Seminar
1 credit. Staff. Offered summer.
In the first summer session, this seminar introduces students to contemporary theories in art and art education. Connections with the Advanced Strategies in Teaching Art, Studio Investigations, and Study Group I courses offer students ways to connect contemporary theory with their own artistic, pedagogical, and research practice. Invited artists’ and art educators’ presentations enrich the course content.

MAED 5004 Study Group I
3 credits. Johnson, Hafeli, Thomas. Offered summer.
Taken in the first summer residency, this course begins the four-part series of research courses offered in the program. Students are introduced to qualitative research methods and conduct a collaborative inquiry on the MICA campus that includes the formation of research questions and the gathering, analysis, and interpretation of data. Grounded in this experience, students develop the research questions and case study designs that will guide the research they will conduct in their own classrooms during the fall and spring semester.

MAED 5006 Study Group II
3 credits. Johnson, Thomas. Offered fall.
In the fall semester, students begin the implementation of their case study design in their own classrooms. Using distance-learning technology, students engage in bi-weekly, online discussions of assignments with their faculty instructors and fellow classmates as they begin to identify their participants, collect their data, and analyze their findings.

MAED 5008 Study Group III
3 credits. Johnson, Thomas. Offered spring.
Implementation of the student’s case study continues in the spring semester. Bi-weekly, online discussions of assignments continue with the faculty instructor as students analyze, interpret, and form conclusions to their study. A completed draft of the case study report is finished by the end of the course.

MAED 5010 Study Group IV
3 credits. Johnson, Hafeli, Thomas. Offered summer.
Taken in the second summer residency, this course concludes the sequence of the classroom research courses. Based on the findings of the completed case study report, students write an article on their research and submit it to a peer-juried art education journal. Additionally, students prepare and submit summaries of their research findings for presentation at state and national art education conferences.
MAED 5012 Independent Readings I
3 credits. Johnson, Thomas. Offered fall.
Using online discussions in a distance-learning format, students are mentored by MICA faculty to begin a series of independent readings and writing projects related to their research question. Areas of focus include related studies in art education and general education, related studies from outside the field of education, and human development as applied to the subject of students’ classroom research.

MAED 5014 Independent Readings II
3 credits. Johnson, Thomas. Offered spring.
Using online discussions in a distance-learning format, students are mentored by MICA faculty to continue a series of independent readings that focus on the historical roots and contemporary developments in art education. The independent readings course culminates with the writing of the literature review for the final case study report.

MAED 5018 Winter Seminar: Research Report
Students meet with their instructor and invited guest researcher for three days on the MICA campus during the mid-winter break to examine their in-process, classroom case studies. Research questions are refined, data collection and analysis are sharpened, and interpretations of findings are discussed.

MAED 5019 Winter Seminar: Review of Literature
Students meet with their instructor and invited guest researcher for three days over mid-winter break to examine their in-process literature reviews of the scholarship related to their research topic. The writing of the literature review is refined and additional sources of scholarship are identified to further inform their studies.

MAFA 5020 Studio Investigations II
3 credits. Cook. Offered summer.
In the second summer residency, studio faculty continues to mentor students to further develop, unify, and complete the series of art works begun the previous summer. The final body of work is presented in an exhibition at the end of the summer program.

MAED 5022 Professional Development Seminar
1 credit. Staff, visiting professors. Offered summer.
In this professional development seminar led by MICA art education faculty and invited art educators who hold leadership positions, students examine a range of leadership roles within the field of art education and variety of strategies for pursuing these career goals.

MAFA 5511 Virtual Studio I
1 credit. Cook. Offered fall.
In this online studio workshop, students post images and engage in conversations with the instructor related to the artworks students have produced in their studios during their summer residency at MICA.

MAFA 5522 Virtual Studio II
1 credit. Cook. Offered fall.
In this online studio workshop, students post images and engage in conversations with the instructor related to the artworks students produced in their studios during their summer residency at MICA.
The MA in community arts (MACA) is a 39-credit program spanning two summers and one academic year. Administered through MICA’s nationally recognized Center for Art Education, the MACA program integrates intensive classroom experiences and coursework with extensive field experience. Most fieldwork is conducted in the Baltimore area. Students complete 9 credits in the first summer, 10.5 credits each semester during the academic year, and 9 credits in the final summer.

Grounded in the principles of social justice, the MA in community arts features intensive, ongoing work with children, youth, and adults in community settings. Students are encouraged to develop their own voice as they simultaneously investigate the relationship of the citizen artist and art to community building. This is accomplished through dialogue with community members, leaders in government and nonprofit organizations, and professional community artists along with the integration of individual production and theory. Real-world experiences are supported by classroom study of community arts theory and practice and work in the studio. These investigations prepare students to develop proposals for and implement their own community arts projects.

During the academic year, students are placed as resident artists with community organizations, where they work with community leaders to conceive, implement, and manage projects and programs that engage children, youth, and adults in meaningful art experiences; design and implement projects and events that support community initiatives; document and assess the effectiveness of their projects in meeting community interests; gain hands-on experience in fundraising and curriculum planning; and determine their uniqueness as public/community artmakers.

The program begins with an introduction to the role the visual arts can play in helping a community articulate its identity and the role community voices can play in inspiring artistic expression. Seminars prepare students to design visual art projects for children and youth that will be implemented through community organizations in a selected Baltimore community. Arts programming will provide grounding for the next level of challenge and opportunity: an 11 month-long residency in a community organization. In the first summer, students examine their appropriate role as artists from outside the community who are seeking to work collaboratively in community settings.

MACA students do not attend classes or work on-site in the community during August. Although students have the option of leaving town for the month, they are expected to complete a significant amount of work during this time.
During the fall and spring, students are placed in community organizations, where they serve as full-time resident artists, working with the community to design, implement, or expand art-based educational programming and community events for children, youth, and adults. Students also gain experience in community arts-related work and nonprofit program development. Throughout the full-time residency, students receive ongoing support and supervision by MICA faculty.

Sites for the full-time residencies include arts and cultural organizations such as the education or community outreach arms of faith-based and youth-service organizations, including community and youth centers and afterschool programs, community associations, and educational institutions.

As a complement to the full-time residency, students participate in seminars that support their work in community and prepare them for their roles as professional community arts practitioners. In the seminars, students prepare case studies, participate in hands-on workshops, and engage in dialogues with community artists; continue to investigate community-based art forms; and make their own community-inspired artwork, including murals, site-specific installations, performance pieces, videos, oral history documentaries, special events, and other collaborative ventures. Documentation of fieldwork and students’ own art will become part of students’ professional portfolios.

In the second summer, students complete their obligations to their host organizations and, as a culmination of the residency, prepare a final programming, advocacy, and sustainability report, in which students document their work in the community, engage community members in analysis and assessment of the effectiveness of this work in relation to community goals and needs, and develop a blueprint for ongoing arts projects and initiatives in the host community. Students continue to make their own community-based artwork and exhibit it in a community venue. A culminating thesis show allows students to share their experiences and to connect their artwork to the interests, identity, and goals of the community. Coursework in the second summer deepens students’ understanding of art’s place within the context of community, allows students to develop a professional portfolio, and refines professional skills.

The MACA program is comprised of a wide variety of very intensive classroom, art-making, and community-based experiences. This workload at first may be overwhelming for some students, especially younger students coming right out of an undergraduate program. MACA students must be committed to the rigorous nature of the program.

MACA students are strongly encouraged (if eligible) to apply for a position in the Community Art Corps (CAC), a program supported by AmeriCorps and MICA. The CAC program is designed to exist in conjunction with the MACA program and emphasizes service and citizenship—important aspects of the community arts field. The CAC program officially begins in mid-September and includes on-site residencies 32 hours-per-week through July. Students spend an additional 10–12 hours in class each week and additional hours completing homework and studio assignments.

MACA students are expected to write often and well. In all respects, clarity of thought is essential; the willingness and ability to communicate with others is imperative. MACA students who need assistance with their writing are expected to contact MICA’s Writing Studio for ongoing help.

The MACA program utilizes a pass/fail grading system in all of its courses. Individual assignments may receive letter grades.
MACA students are evaluated on their ability to translate the information provided into advanced skills, knowledge, and competencies and apply these abilities to the design, implementation, and management of programming in community. Emphasis is placed on each student’s willingness to fully engage the subject matter; ability to articulate their own ideas, beliefs, and findings; meet set deadlines; assist fellow students with their own learning; take healthy “learning risks”; and actively participate in classroom discussions and activities.

The program reserves the right to discontinue students who do not demonstrate behavior and attitudes consistent with the program’s goals.

MACA students are expected to have access to a car or readily accessible mode of transportation for traveling to and from their apartments, MICA’s campus, community residency sites, and other off-campus functions.

REQUIREMENTS FOR THE MA IN COMMUNITY ARTS

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<tr>
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<td>MACA 5640</td>
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<td>Community Arts Residency I–II</td>
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<td>MACA 5581</td>
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<td>Professionalism in Community Arts Practice I–II</td>
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<td>MACA 5610</td>
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<td>Making Art in Community I–II</td>
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<td>MACA 5628 and</td>
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<td>MACA 5648</td>
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<td>Social Justice, Arts-Based Curriculum Development I and II</td>
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<td><strong>Second Summer:</strong></td>
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<tr>
<td>MACA 5655</td>
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<td>Culmination: Artist Residency</td>
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<td>MACA 5680</td>
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<td>Preparation for Entering the Field</td>
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<td>MACA 5688</td>
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<td>Community-Based Art Forms</td>
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<td><strong>39</strong> MA in Community Arts Total</td>
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Course Descriptions

**MACA 5500 Introduction to Community Arts**

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

This collection of seminars and workshops investigates the evolving dynamics of community and the social, cultural, and political factors that define the Baltimore’s 14th City Council District. This study investigates the role the arts have in articulating the identity of a particular cultural or communal setting. This course focuses on collaborative strategies for generating ideas, selecting a focus, experimenting with media, and creating an exhibition of artwork produced by members of the community. Faculty and guest presenters introduce key ideas and concepts and orchestrate the application of classroom theory and principles (social justice, cultural democracy, and critical pedagogy) to grassroots studies, interviews, and assignments in the community.
MACA 5525 Working with Children and Youth in Community
5 credits. Hypki, Krafchek, Phillips. Offered summer.
MACA students design and implement real community arts projects for children and youth in Baltimore's 14th City Council District. Working in teams under the auspices of a host community organization and mentored by professional community artists, students apply classroom lessons to the needs and interests of the community. Students develop theme-based projects and lesson plans that help to lift up the voice of the children and youth, manage an ongoing series of learning experiences that reflect the will of the community, and produce a culminating event that promotes the long-term viability of the arts in the community.

MACA 5540 and MACA 5640 Community Arts Residency I–II
6 credits. Hypki, McDonagh, Yenawine. Offered fall, spring.
Students fulfill a 1,700-hour residency as a full-time resident artist working for one or more of community organizations including: arts/cultural organizations (education and community outreach arms of museums, libraries, theaters); faith-based and youth-service organizations (community and youth centers, after-school programs, national membership groups); community associations; and educational institutions. During this residency, students design, implement, or expand arts-based educational programming for children, youth, or adults; create and plan arts-based events in the community; and support the institutional, managerial, and fiscal health of the host organization—providing substantial assistance to the host organization in achieving its goals and mission while gaining invaluable experience in all aspects of community arts work and nonprofit management. Throughout the academic year, students participate in on-campus and online review of their work in community, document findings and outcomes, and receive ongoing supervision and support from the MACA faculty, guest artists, and critics.

MACA 5571 and MACA 5581 Professionalism in Community Arts Practice I and II
6 credits. Hypki, Krafchek. Offered fall, spring.
Builds on the students' summer work and cover a wide range of issues and topics connecting a diverse set of interrelated disciplines. Using experiential learning models, case studies, seminars, and hands-on workshops, MACA students develop an advanced set of skills, knowledge, and competencies that support their work in community. Students investigate the principles and practices of community-centered arts projects and programming, including asset-based teaching models for children and youth, curriculum design and implementation, youth leadership training, program evaluation and assessment, community organizing, arts management, participant and volunteer recruitment, fundraising and grant writing, partnership and coalition building, special events and exhibitions, arts advocacy, and sustainability. Students continue to advance their knowledge of and apply the ideals of social justice, cultural democracy, and critical pedagogy to their course studies and ongoing service to community.

MACA 5600 and MACA 5610 Making Art in Community I and II
6 credits. Mackey, Rosen-Queralt. Offered fall, spring.
Addresses the development of community artists as creators and visionaries whose artmaking both informs and enriches their work in community. Students conduct an investigation into community-based art forms, build a portfolio of advanced work that documents their activities and experiences during the full-time residency, participate in group discussions and reviews of their work, and interact with guest artists. Students may pursue any number of traditional or community-based art forms including murals; site-specific, public, or performance pieces; videos; oral histories; special events; and other collaborative ventures.
MACA 5628 and MACA 5648 Social Justice, Arts-Based Curriculum Development I and II
3 credits. Yenawine. Offered fall, spring.
Introduces MACA students to the liberatory classroom and social justice grounded community-based arts programming. Through discussions, readings, and theory related to on-site residency experiences and teaching responsibilities, students develop the skills, knowledge, and attitudes required of an out-of-school arts programming expert in underserved communities. Students investigate and craft eloquent problems and lesson plans that embody the needs, interests, and ideas of a host community; apply them to their on-site residency work; and evaluate their effectiveness.

MACA 5655 Culmination: Artist Residency
3 credits. Staff. Offered summer.
Students fulfill their final obligations by providing part-time service to the host organization and community; transitioning duties and responsibilities to others in a manner that supports continuity and effectiveness of service; and preparing a final programming, advocacy, and sustainability report that outlines a strategy for expanding arts-related services at the site in the future. Supported by faculty and coursework, students continue to collect information; assess programming results; explore new community building partnerships; and convene meetings, conduct discussions, and design and implement a culminating event that supports new initiatives.

MACA 5680 Preparation for Entering the Field
3 credits. Staff. Offered summer.
Faculty and guest experts present seminars and workshops that help students prepare for a career in the field. The preparation of a final report allows students to analyze and document their work in community and assess its effectiveness in meeting community goals and needs. This programming, advocacy, and sustainability report provides the community with a blueprint for ongoing arts projects and initiatives. Students prepare of a professional portfolio that includes elements of their work as artists, teachers, and community builders in a form conducive to a successful job search.

MACA 5688 Community-Based Art Forms
3 credits. Mackey, Rosen-Queralt. Offered summer.
Supports students’ independent investigations into community-based arts forms and the development of a final portfolio documenting their interaction with one or more Baltimore communities during the previous year. A culminating thesis showcasing artwork of MACA students is held at each host site or one central locale. These events fulfill the needs and expectations of the community and serve as a key component of each MACA student's professional portfolio.
Nationally recognized for its successful approach to preparing art education professionals, MICA’s Master of Arts in Teaching (MAT) program focuses on the notion that teaching is an art in itself and that the best art teacher is a practicing, accomplished artist. In the MAT program, housed in MICA’s Center for Art Education, students develop mastery as artists and teachers simultaneously through intensive study in both pedagogical theory and practice. Through this process, teachers successfully integrate personal artistry with the skill and understanding to direct the art making of others.

The four-semester residency, directed by art educator Mary Hafeli, consists of 53–64 credits of graduate education and liberal arts courses, internships and student teaching, and independent studio work; a state-mandated six credits in the teaching of reading are integrated into curriculum. The program is a Maryland State Approved Program for art teacher certification in grades preK-12. All students take national teacher exams (Praxis exams) and passing scores, as set by the state of Maryland, are required for completion of the program and degree. Maryland maintains reciprocity with 39 other states, which allows for easy transfer of certification.

Following initial classes that examine the role of art education in the schools and in child and adolescent development, students move on to develop teaching strategies, original research, and the practical teaching tools necessary for the profession. In addition to art education coursework, a graduate level studio thesis exhibition is required. Along the way, students work closely with others in the program’s community of students, renowned faculty, and visiting artists and art educators. Center for Art Education faculty have collectively earned state, regional, and national recognition.

From the start, every MAT course has a direct connection with the practice of teaching art to young people in a variety of settings. Through the program’s formal partnerships with area schools, MAT students begin their practice-based work by observing both teaching and student learning, comparing and contrasting different teaching contexts, and then
assisting experienced art teacher-mentors. Students gradually assume the full role of a teacher through two internships and intensive student teaching in preK–12 classrooms. In the program’s final phase, students complete job applications, develop interviewing skills, and assemble professional portfolios. The culminating event of the program is the Student Teacher Showcase, where accomplishments are evaluated by a visiting critic and presented to peers, family, and friends.

Students can take advantage of the program's facilities, including the Hurwitz Study Center for Art Education, which boasts an extensive library of art education materials, dedicated seminar space, computers, and other equipment. In addition, MICA’s acclaimed Young People's Studio program—a Saturday and summer school art program for grades K–12 that has provided high-quality art experiences for children and adolescents for more than a century—affords a unique laboratory experience for MAT students.

Schools across the nation actively pursue MAT graduates, with many receiving multiple job offers. MAT graduates have also taken on leadership positions in schools and districts throughout the state and around the country, often directing curriculum and teacher professional development. Some of our MAT graduates go on pursue doctoral studies; these students are regularly accepted into the leading doctoral programs across the country.

Federal law requires publication of our pass rates on the Praxis exams. Out of 12 graduates completing the program between August 2006 and May 2007 pass rates are as follows: on Praxis I: Reading, Writing, and Math composite scores—96 percent. For Praxis II, pass rate for Art Content, Traditions, Criticism, and Aesthetics was 97 percent, and Art Content Knowledge, 97 percent. The percentage of students passing all five exams was 83 percent. The program includes preparation for the art content components of the exams. Students who have formal diagnosis and appropriate documentation of a learning disability can apply to the testing agency to take the exams under special conditions; these students should contact the Learning Resource Center immediately upon entry to the program for information on procedures for applying for special accommodation.

The art education coursework for the MAT graduate program begins in the fall or summer (Urban Teaching track only). A program plan developed with the graduate director of Art Education sets forth the sequence of courses for each student. In some cases, additional studio coursework may be needed to fulfill state certification and program requirements for specific studio areas. All graduate coursework must be completed with a grade of B or better. Many art education courses involve travel to sites in the schools and local museums, and student teaching involves daily travel to school placements, many within neighboring counties. Students are responsible for their own transportation to and from these off-campus sites.

During ED 5309 Teaching Internship II, taken in the fall semester, students apply for placement as a student teacher for the following spring. A conference held with department faculty at the conclusion of Teaching Internship II is used to review the student's progress. Students demonstrating a level of readiness for student teaching are recommended for placement; those who do not may be given the opportunity to continue in the internship until such time as they are ready, or may be denied continuation in the program and completion of the degree. The last semester of the program consists of full-time student teaching. Each student completes two seven-week placements, one at the elementary level and one in a middle or high school setting. MICA provides supervision. Growth and progress in teaching is guided and evaluated by the cooperating teachers in the schools and by the college supervisor. Should withdrawal from student teaching be necessary, the program’s policy includes a contract for outlining an intervention plan and criteria for resumption or dismissal.
Overall continuation in the program is dependent on maintaining a minimum of a 3.0 overall grade point average and a B or better in art education courses. Completion of program and award of degree require successful completion of all course requirements and student teaching (B or better), plus passing scores on all required Praxis exams. The faculty will deny continuation for students who do not meet the minimum academic requirement for continuing in the program, or who do not demonstrate the knowledge, dispositions, behaviors, and performance consistent with program goals and requirements.

Entrance requirements to the MAT program are as follows:

(a) Completed undergraduate degree in studio art from an accredited institution

(b) Minimum of 30 credits in studio and 9 credits in art history/criticism

(c) Minimum 3.0 GPA

(d) Overall passing score on the Praxis I Teacher Examination

(e) Personal statement

(f) Portfolio of studio work

(g) Personal interview with MAT graduate director and/or faculty

(h) Criminal background check: Graduate students must pass a criminal background check before they can take ED 5308 Teaching Internship II. BFA/MAT students must pass the criminal background check prior to the beginning of their fifth year. Two-year MAT students must pass the criminal background by the end of their first year in the program.

**REQUIREMENTS FOR THE MA IN TEACHING**

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<td>ED 5202</td>
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<td>ED 5200</td>
<td>3</td>
<td>Art and Human Development</td>
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<td>MAT Studio Thesis</td>
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<td>Pro Seminar</td>
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53  MAT Total
Milestones for the BFA/MAT Program:

1. **GPA**: Undergraduate BFA/MAT students must earn a cumulative GPA of 3.0 or higher and a B or better in art education courses.

2. **Praxis I**: Undergraduate students must pass the Praxis I exams (tests cover Reading, Writing, and Math) by the end of the first semester of their senior year. Students applying to the two-year MAT program must pass Praxis I before submitting an application to the program.

3. **Praxis II**: Graduate BFA/MAT and MAT students must pass the Praxis II exams (Art Content and Art Theory and Criticism) by the end of their first semester.

4. **Criminal Background Check**: Graduate students must pass a criminal background check before they can take ED 5308 Teaching Internship II. BFA/MAT students must pass the criminal background check prior to the beginning of their fifth year. Two-year MAT students must pass the criminal background by the end of their first year in the program.

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**Course Descriptions**

**ED 5200 Art and Human Development**
3 credits. Hafeli, Morris, Thomas. Offered fall.
An examination of young people’s art production viewed through the development of visual expression in a variety of two- and three-dimensional media. Topics include the roots of the visual arts in early childhood, the study of young people’s drawings, paintings, and three-dimensional constructions, the role of multiple art making strategies in the development of visual symbolic language, and developmental and cultural differences. The course combines readings on artistic development research and theory with pedagogical models for teaching. Ongoing qualitative research projects take the class into local schools to study, through observations and interviews, the art making practices of learners from preschool through secondary levels.

**Prerequisite**: B or better in ED 5202 or **Corequisite**: 5202.
A grade of a B or better in ED 5200 is required for advancement to ED 5305 and ED 5306. Required for all BFA/MAT and MAT students.

**ED 5202 Introduction to Teaching Art in the Schools**
3 credits. Morris, Rao. Offered fall, spring.
Equal parts seminar and site visits, this course serves as an investigation into the art of teaching. Students are taken into the art classrooms of elementary and secondary schools in the Greater Baltimore area. Sites are selected to expose students to the diverse situations and settings in which art instruction and learning occurs. MICA students are asked to make observations focused on the school setting, teacher, and students, along with the process and content of the lesson. Seminar discussions serve to direct students to make meaning of the observations and the relationship between what was seen. The course, through reading, writing, discussions, and presentations, is intended to form and inform the students’ beliefs and maturing philosophy of teaching.

A grade of a B or better in ED 5202 is required for advancement to ED 5305 and ED 5306. Required for all BFA/MAT and MAT students.
ED 5206 Foundations of Education
3 credits. Spilman, Ungaretti. Offered fall.
Participants in this course examine the philosophies, historical movements, government influence, administrative logistics, social issues, curriculum foundations, reform movements and their influence on today’s American public education. Throughout this process participants develop and refine their personal philosophies of education with the intent of making them the basis of their teaching portfolio and practice. Students address government, financial, and legal issues that impact educational practice. In addition, they explore the potential effects of contemporary and social concerns as well as curriculum reform proposals and international education approaches on current instructional developments. Moreover, they identify the interface between the larger field of education and art education.
Prerequisites: B or better in ED 5305 and ED 5306.
A grade of B or better in ED 5206 is required for advancement to ED 5520. Required for all BFA/MAT and MAT students.

ED 5304 Visual Thinking Through Media, PreK–12
3 credits. Hafeli, Munday. Offered fall.
Translating art education theory into practice, this course centers on practice with studio materials and media appropriate for use with children and adolescents in the schools. The course provides prospective art teachers with skills, methods, and insights to develop visual thinking through student artistic expression. From studio explorations, class discussion, and examination of young people’s artwork in various media, prospective teachers create a studio teaching archive of research, experimentation, curriculum ideas, prototypes, safety notes, procedural and implementation applications, and artist exemplars for media used in school settings.
Prerequisites: B or better in ED 5305 and ED 5306.
A grade of B or better in ED 5304 is required for advancement to ED 5520. Required for all BFA/MAT and MAT students.

ED 5305 Critical Response to Art, PreK–12
3 credits. Gaither, Munday. Offered spring.
Prospective art teachers explore and apply multiple ways to engage others with works of art and the burgeoning visual culture. From readings, writings, seminar discussions, museum work, navigating the Internet, research, and studio approaches, prospective teachers develop strategies for K–12 students to expand knowledge about art and artifacts, develop visual literacy and critical thinking skills.
Prerequisites: B or better in ED 5200 and ED 5202. Corequisite: ED 5306.
A grade of a B or better ED 5305 is required for BFA/MAT students’ advancement to ED 5308. This course fulfills a BFA/MAT Theory requirement. Required for all BFA/MAT and MAT students.

ED 5306 Strategies for Teaching Art, PreK–12
3 credits. Carroll, Gaither, McKenna, Thomas. Offered spring.
Explores strategies for building a sense of community in the classroom. Students identify sources for meaningful engagement with art and learn about strategies that deepen engagement from guest speakers. The student’s own studio expertise is translated into teaching expertise through the semester-long construction of a unit of study. Students develop unit materials including research on art works and artists, form an elegant problem, experiment with materials, create prototype(s), design teaching visuals, project assessment processes and criteria, and write a unit plan with ideas for adapting the unit to different grade levels.
Prerequisites: B or better in ED 5200 and ED 5202. Corequisite: ED 5305.
A grade of a B or better in ED 5306 is required for BFA/MAT students’ advancement to ED 5308. Required for all BFA/MAT and MAT students.
ED 5307 Introduction to Special Education
3 credits. Egorin-Hooper. Offered spring.
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 course includes seminars, guest presenters, field experiences and a research project.
Prerequisites: B or better in ED 5200 and ED 5202.
A grade of a B or better in ED 5307 is required for advancement in the program. Required for all BFA/MAT and MAT students.

ED 5308 Teaching Internship I
3 credits. Bucci, Morris, Basik, McKenna, Munday, Rao, Causey, Thomas, Grizzard. Offered spring.
A practicum experience in planning, implementing, and assessing art instruction in a classroom setting. Students participate in developing and implementing art experiences as part of the Maryland Institute’s Young People’s Studio program or in art classrooms in the public schools. Students develop lesson plans and sequences appropriate to the nature of the course and the instructional needs of students. The evaluation of student learning and achievement, and instructional practices used are part of on-going assessment procedures.
Prerequisites: B or better in ED 5305 and ED 5306.
Documented success in ED 5308 and the graduate director’s approval are required to continue into the MAT program. Students taking the course for graduate credit are required to prepare an article for publication based upon their experience. A grade of B or better in this course is required for advancement to ED 5309. Required for all BFA/MAT and MAT students.

ED 5309 Teaching Internship II
6 credits. Bucci, McKenna, Basik, Causey, Rao. Offered fall.
A planning and practicum experience that requires interns to take on the role of teacher in presenting art instruction in elementary and middle school public classroom settings. Working with teachers of other content areas, interns plan and implement learning experiences that build upon, complement, and reinforce concepts from the host teacher’s content area. In addition, interns include in their instructional plans components to support students’ language development through reading and writing strategies and vocabulary development. Interns work closely with their instructors and host teachers to assure their students meaningful and enriched learning experiences.
Prerequisites: ED 5308 with a grade of B or better.
A grade of a B or better in ED 5309 is required for advancement to ED 5520. Required for all BFA/MAT and MAT students. Students are responsible for their own transportation to school sites.

ED 5310 Psychology of Teaching and Learning
3 credits. Gaither, Thomas. Offered fall.
Integrates key concepts and skills required to implement art instruction in the K–12 art classroom from both the perspective of scientific research in educational psychology and from qualitative research and aesthetic theory in the arts. Topics include: the developmental characteristics and needs of learners; strategies to engage students in critical and creative thinking and problem solving; behavioral, cognitive, social cognitive approaches and teaching; strategies for developing student-centered strategies of instruction; socio-cultural diversity; management strategies; motivational strategies; characteristics of effective teachers; assessment tools and processes; and grounded theory of educational psychologists. This course supports the practices of Internship II.
Prerequisites: B or better in ED 5305 and ED 5306.
A grade of B or better in ED 5310 is required for advancement to ED 5520. Required for all BFA/MAT and MAT students.

ED 5510 MAT Graduate Seminar
1 credit. Hafeli. Offered fall.
Consists of a series of sessions that focus on specific topics and issues dealing with theory and practice in art education. Presenters include MICA faculty members, renowned contributors to the field, and practicing art teachers and supervisors who have particular expertise in specific aspects of art education.
Prerequisites: B or better in ED 5305 and ED 5306.
A grade of B or better in ED 5510 is required for advancement to ED 5520. Required for all BFA/MAT and MAT students.

ED 5520 Teaching Internship III: Student Teaching
12 credits. Bucci, Morris, McKenna, Basik, Causey, Rao, Thomas. Offered spring.
A full-time practicum in which students teach in the elementary and secondary schools under the direct supervision of cooperating teachers. The cooperating teachers in the schools will guide the students' gradual assumption of the full-time responsibilities of their role as art teachers. College supervisors make site visits to observe, monitor, and evaluate interns' progress.
Prerequisites: Completion of all other MAT requirements, including passing scores for the State of Maryland on Praxis I and II prior to student teaching; exceptions require the permission of the graduate director. Corequisite: ED 5521. Students are responsible for their own transportation to school sites.
A grade of B or better in ED 5520 is required for program completion. Required for all MAT students.

ED 5521 Pro Seminar
1 credit. Bucci. Offered spring.
Focuses on the needs and concerns of student teachers. It covers issues as they emerge in practice: the need for disciplinary strategies, coping with limitations, understanding how to work within the educational community, developing creative teaching strategies, completing applications for employment, interviewing for positions, and securing recommendations. The course concludes with the Student Teacher Showcase, in which students share the work their students have done under their instruction. Peers, department faculty, cooperating teachers, friends and families, and area supervisors are invited to attend.
Prerequisite: Approval of the MAT graduate director. Corequisite: 5520.
A grade of B or better in ED 5521 is required for program/degree completion. Required for all MAT students.

FA 5590/5591 MAT Studio Thesis
6 credits. Staff. Offered summer, fall, spring.
Requires the development of a new body of work that either extends undergraduate investigations or seeks a new direction. Work is done under the advisement of a studio mentor and culminates in a thesis exhibition. For BFA/MAT students, the work is usually completed during the initial summer of the graduate year with credits appearing on fall and spring transcripts. For two-year MAT students, the studio work is typically completed independently during the third semester. Thesis shows are held annually early in the fall and spring semesters.
Substitution with MICA summer programs or alternative advanced electives requires the permission of the MAT graduate director. A grade of B or better in FA 5590/5591 is required for program/degree completion. Required for all BFA/MAT and MAT students.
Graphic design is an interdisciplinary, cross-media field that is rooted in the fine arts. Design is a public form of art that engages commercial, political, social, technological, and cultural systems. MFA students are encouraged to view themselves as cultural producers who actively initiate projects. The program provides advanced students and qualified designers with skills and knowledge to successfully compete nationally and internationally and to contribute to the public discourse of design.

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

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

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

Full-time faculty, artists-in-residence, and visiting faculty provide challenging perspectives. Students are expected to create work that is professional both in its execution and its real-world application. Whether the work at hand involves publications, websites, products, or exhibitions, students focus on advancing a personal vision and public message.
Such interdisciplinary work is reinforced by the program’s location in MICA’s Brown Center. The presence of other media-oriented programs in the Brown Center—including video, animation, and interaction design and art—encourage collaborative, cross-disciplinary exploration, as well as mastery of the emerging media that are at the core of professional practice in graphic design.

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

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

### REQUIREMENTS FOR THE MFA IN GRAPHIC DESIGN

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<td></td>
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</tr>
</tbody>
</table>

**Course Descriptions**

**GD 5500, 5550, 6500, 6550 Design Studio I–IV**

6 credits for each of four semesters. Lupton and Phillips. Offered fall and spring.

Participants in this hands-on studio confront specific design problems, working both individually and in teams. The course, which meets for five hours every Monday, combines first- and second-year students. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest artists. Second-year students produce an independent thesis project as well as participating in shared studio projects. Students begin defining a thesis project at the close of the first year.

6 credits for each of four semesters.

**GD 5562 Design Language Studio**

3 credits. Visiting Faculty. Offered Spring.

In this course, taught by a variety of visiting artists, who apply independent viewpoints to studio projects, students work in a critical, experimental mode.
GD 5568 Motion Graphics II
3 credits. Offered occasionally.
Focuses on time-based design elements of space, pacing, and motion as they relate to graphic communication. Projects will push the boundaries of emerging media environments and could explore designer-controlled narrative, haptic interaction, sound, or user interaction.
Prerequisites: EA 210 and IM 200.
Elective with some seats open to students outside the program. May be repeated for up to 6 credits.

GD 6600 Design Studio Thesis
6 credits. Lupton and Phillips. Offered fall and spring
In the second year, students create a substantial independent project. The thesis can be experimental, entrepreneurial, or practical. It can be executed in any medium, including print, video, animation, writing/publishing, Web, or installation.
Hoffberger School of Painting aims to assist students in finding their uniqueness and manifesting their discoveries in art. Hoffberger is primarily a graduate school of painting, the art of creating a world on a two-dimensional surface. Through frequent critiques, discussions, and dialogues with the director, the artist-in-residence, and visiting artists, as well as trips to major art centers, students find their way toward more individual forms of expression.

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

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

### REQUIREMENTS FOR THE MFA IN PAINTING

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<tr>
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<td>PT 5551A</td>
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PT 5550A Hoffberger School of Painting I
12 credits. App. Offered fall.
An intensive studio experience for first-year students focusing on independent work with frequent visits and critiques by the program’s director, artists-in-residence, and visiting artists.
Prerequisite: Hoffberger students only.

PT 5551A Hoffberger School of Painting II
12 credits. App. Offered spring.
A continuation of PT 5550 for first-year Hoffberger students.
Prerequisite: Hoffberger students only.

PT 6550A Hoffberger School of Painting III
12 credits. App. Offered fall.
An intensive studio experience for second-year Hoffberger students. Work is reviewed by the director and visiting artists. Students prepare work for the thesis exhibition.
Prerequisite: Hoffberger students only.

PT 6551A Hoffberger School of Painting IV
12 credits. App. Offered spring.
A continuation of PT 6550A.
Prerequisite: Hoffberger students only.
The Mount Royal School of Art was created in 1974 as a multidisciplinary program for graduate study. The program of study seeks to broaden definitions of art making, illuminate and discuss current and historical ideas in the different disciplines, help students toward their own profession, and assist them in finding their own voices. Because Mount Royal is not a media-specific program, students are encouraged to work in the ways most appropriate to their individual research. That study can be focused within a specific media or cross over and into other disciplines and media.

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

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

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

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

REQUIREMENTS FOR THE MFA IN FINE ARTS

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<tr>
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Course Descriptions

PT 5550B Mount Royal School of Art I
12 credits. Barth. Offered fall.
An independent studio experience for first-year Mount Royal students with regular visits and critiques by the program director, three artists/critics-in-residence, and visiting artists. It includes seminar-type discussion on topics relevant to contemporary art and field trips to New York.
Prerequisite: Mount Royal students only.

PT 5551B Mount Royal School of Art II
12 credits. Barth. Offered spring.
A continuation of PT 5550B.
Prerequisite: Mount Royal students only.

PT 6550B Mount Royal School of Art III
12 credits. Barth. Offered fall.
This independent studio experience is for second-year Mount Royal students. The course includes critiques by visiting artists, the director, and artists-in-residence. Work begins toward the final thesis show.
Prerequisite: Mount Royal students only.

PT 6551B Mount Royal School of Art IV
12 credits. Barth. Offered spring.
A continuation of PT 6550B with a culmination in the thesis exhibition.
Prerequisite: Mount Royal students only.
MFA IN PHOTOGRAPHIC AND ELECTRONIC MEDIA

Timothy Druckrey, Director
druckery@mica.edu
410-230-2650
Office: Studio Center, 4th Floor

Faculty
Timothy Druckrey
Craig Kalpakjian
Visiting Artists and Critics

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

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

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

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

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

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**Course Descriptions**

**PH 5590 Photographic and Electronic Media Seminar I**
6-12 credits. Druckrey. Offered fall.
A studio seminar with critiques and discussion centered around the students’ work and practice within a historical and theoretical framework. Includes visiting critics, artists, historians, and technical workshops.

**Prerequisite:** MFA in photography and digital imaging students only.

**PH 5591 Photographic and Electronic Media Seminar II**
6 credits. Druckrey. Offered spring.
A continuation of PH 5590.

**Prerequisite:** MFA in photography and digital imaging students only.

**PH 6500 Photographic and Electronic Media Thesis I**
6-9 credits. Druckrey. Offered fall.
An independent studio class designed to monitor and guide the development of the student’s thesis project, conceptually and technically. It involves periodic meetings with the student’s thesis committee to review the progress of the work and the writing of the thesis proposal and statement.

**Prerequisite:** MFA in photography and digital imaging students only.

**PH 6501 Photographic and Electronic Media Thesis II**
6-9 credits. Druckrey. Offered spring.
A continuation of PH 5600 and results in the MFA thesis project.

**Prerequisite:** MFA in photography and digital imaging students only.

*Note: Descriptions for PH 5575, PH 5576, PH 6525, PH 6526 can be found at www.mica.edu, Programs of Study.*
RINEHART SCHOOL OF SCULPTURE (MFA)

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

Artists-in-Residence
Chakaia Booker
Ming Fay

Critic-in-Residence
John Peacock

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

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

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

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

REQUIREMENTS FOR THE MFA IN SCULPTURE

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<td>SC 6570</td>
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SC 5570 Rinehart Sculpture I
12 credits. Hassinger. Offered fall.
An intensive studio experience for first-year Rinehart students that includes regular visits and critiques by the director or artist-in-residence and visiting artists.
Prerequisite: Rinehart students only.

SC 5571 Rinehart Sculpture II
12 credits. Hassinger. Offered spring.
A continuation of SC 5570.
Prerequisite: Rinehart students only.

SC 6570 Rinehart Sculpture III
12 credits. Hassinger. Offered fall.
This intensive studio experience for second-year Rinehart students includes critiques with the director or artist-in-residence and visiting artists. Work begins toward the thesis show.
Prerequisite: Rinehart students only.

SC 6571 Rinehart Sculpture IV
12 credits. Hassinger. Offered spring.
A continuation of SC 6570 with a culmination in the thesis exhibition.
Rinehart students only.
This low-residency program allows experienced artists, teachers, and other art professionals to develop a professional body of work, a unique personal voice, and an expanded understanding of contemporary art through extensive studio practice. Spread over three years plus one summer, this part-time, low-residency program includes intensive six-week summer residencies combined with independent work during the academic year and a return to campus for the winter critique. Areas of concentration include painting, mixed media, sculpture/installation, and photo/digital media.

A portfolio exhibiting a level of mastery in the primary prerequisite for the MFA. Applicants must have at least 40 credits in studio art and 9 credits in art history and/or art criticism. Teacher candidates for the MFA must have completed at least two years of teaching prior to beginning the program.

Independent studio work is the focus of the MFA program. Mentors meet on a regular basis with candidates; periodic group critiques and visiting artists expand the critical dialogue and feedback. The first year encourages exploration and experimentation. Gradually, over the course of the next year, a body of work begins to take form and the culminating year is spent developing the final body of work for the thesis exhibition. Seminars in critical studies complement studio investigations and involve lectures, reading, research, and presentations. Professional development seminars are designed to support each artist's career goals.

Studios are provided for all the candidates while they are in residence during the summer session. Candidates must develop their own studio facilities for use during the academic year. Exhibition space is provided for group shows and individual thesis shows during the summer.

Each candidate is assigned a studio mentor based on the work submitted for admission. Requests or recommendations for switching mentors can be initiated by either the candidate or the mentor and are subject to review by the program director.

During the third summer, candidates begin to work with the thesis committee, who sees the student through the process that culminates in a thesis exhibition and program completion. The thesis committee is composed of the studio mentors for the program and other MICA studio faculty.

All grades are on a pass/fail basis. Failure to sustain an appropriate level of production and quality in the work can resulting the loss of credits and may extend the amount of time required to complete the degree or lead to a recommendation for withdrawal. Extensions may be recommended by the faculty or requested by the student if the work does not appear that it will fulfill the expectations of the degree by the projected date of completion. All requests for extension must be approved by the graduate director.

Each year, candidates must be present for the full six-week summer residency and the winter critique. In addition, candidates must submit work by agreed upon dates to their mentors.
for both the fall and spring semesters. New work must be presented at the beginning of the second, third, and fourth summer. It is the responsibility of the thesis committee to determine if and when the work fulfills the expectation of the MFA degree. Program completion is based upon satisfactory completion of all credit requirements, submission of documentation of the thesis show, and a thesis statement, and a recommendation by the thesis committee. A program plan is outlined at the point of entry. Any changes in the program plan, including requests for a leave of absence (available one time and taken for a year), must be approved by the graduate director. The faculty reserves the right to discontinue students who do not demonstrate attitudes and behaviors or performance consistent with the goals and intensive nature of the MFA.

**REQUIREMENTS FOR THE MFA IN STUDIO ART**

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Course Descriptions

AH 5570, 5670, 6570 Critical Studies I–III
3 credits total. Suarez. Offered summer, fall, spring.
Provides first-year students with an overview of prevalent concepts in modern and post-modern art. This course is not a chronological survey of contemporary art history. It is a topic-oriented seminar where lectures, readings, and discussions reflect the perspective of the artist. The course requires readings, research, and written projects.
Required of all MFA in Studio Art students.

AH 6670, 6680, 6690, 6700, 6760, 6770 Critical Studies IV, V, VI, VII, VIII, IX
3 credits each year, 6 credits total. Penny. Offered summer, fall, spring.
This two-year investigation of contemporary developments in art and critical theory includes required readings, research, and presentations. Summer seminars emphasize reading, writing, and talking about art and critical theory. A significant portion of the work is done during the academic year in preparation for the summer sessions. The course may involve guest speakers and field trips to studios, galleries, and museums.
Required of all MFA in Studio Art students.

AH6780 Critical Studies X
1 credit. Baum. Offered summer.
Focuses on developing a written thesis statement and an artist's developmental slide talk presented to the public in conjunction with the thesis project.
Required of all MFA in Studio Art students.

ED 5522, 5524, 6522, 5654 MFA Professional Development Seminar
1 credit per year. Carroll, Ober, McKenna. Offered summer.
Provides three options for research. The first option focuses on issues of pedagogy related to the college teaching of art, the second focuses on pedagogy related to the K–12 teaching of art, and the third option examines the various aspects of a career of an exhibiting artist. The work in the course includes peer presentations, research, reflective writings, presentations, and class discussions. Formal meetings take place during the summer session and work continues through the academic year.
Required of all MFA in Studio Art students.

FA 5500, 5600, 6500, 6600 MFA Studio Art I, IV, VII, X
6 credits for each of four summers. App, Baum, Penny, Suarez, Wilgus. Offered summer.
Represents independent studio work conducted while in residence during four summers, and includes weekly critiques with a studio mentor and periodic group critiques. Beginning in the third summer, students work under the advisement of a thesis committee that has the responsibility of promoting the student to the final levels of the program. Guest artists are invited to conduct some group critiques each summer.
Required of all MFA in Studio Art students.
FA 5501, 5502, 5601, 5602, 6501, 6502 MFA Studio Art II, III, V, VI, VIII, IX
3 credits for each of six semesters. App, Baum, Penny, Suarez, Wilgus. Offered fall, spring. Represents independent studio work conducted off campus in the fall and spring semesters between the four summers in residence. Work is submitted to studio mentors, and students must attend a winter critique session on campus. 
Required of all MFA in Studio Art students.

FA 7000 MFA Thesis
4 credits. Baum. Offered summer.
The primary expectation is the presentation of a body of work in a thesis exhibition. Work is subject to evaluation by the thesis committee and successful completion of an MFA thesis is requirement for the degree. 
Prerequisite: Advancement to this course requires recommendation of the thesis committee. 
Required of all MFA in Studio Art students.
MICA’s Division of Graduate Studies offers a program of liberal arts seminars designed especially to support the work of graduate students. These courses include work in contemporary criticism, aesthetics, cultural studies, gender studies, and professional development. Class sizes are limited to about 15 or 20 students and are typically run as seminars. Students are expected to take an active part in the running of the class.

While all MFA students must take a minimum of 12 credits in liberal arts, many students choose to take more. Graduate students can take courses from the undergraduate schedule in art history, literature, and humanities and sciences (provided the course numbers are 300-level and above) for graduate credit. Normally, about one-fourth to one-third more work is required from graduate students than from undergraduates.

### Course Descriptions

**AH 472 Women in the History of Art**  
3 credits. King-Hammond. Offered fall.  
Examines the multifaceted roles of women in the history of art. Women function in a wide range—as icon, symbol, object, target, art-maker, patron, historian, scholar, curator, administrator, worker, grand/mother, lover, friend, sister, niece, wife, aunt, and individual. The semester covers the first prehistoric artifacts to the more contemporary images that involve the imaging of women and the challenges women in the art world face daily. The class depends on discussions, lectures, field trips, slides, and films.

**AH 5412 Aspects of Contemporary Art**  
3 credits. Amor. Offered occasionally.  
Approaches postwar art (1960s to the present) from a topical point of view. While a chronology is followed, the course does not survey the period as a linear narrative but as a field of problems, questions, and events. Rather than focusing our analysis on the successive emergence of artistic movements and styles in Europe and America, questions about the dynamics of modernity and post modernity, and the analogies and differences between artistic practices in the center and the periphery are posed. The course also investigates how the legacies of the pre-war avant-garde were assimilated in different locations and why it becomes increasingly difficult to speak of artistic categories in terms of “movement” and “style” as the century advances and globalization sets in. Questions are posed about the relationship between art and culture, art and critical theory, art and new media, and how these relationships influenced the reconceptualization of the art object.  
**Prerequisite:** Graduate students only.
AH 5550 Sites, Places, Monuments
3 credits. Amor. Offered occasionally.
Explores the thorny issues of site specificity and monumentality in contemporary art. Traces their genealogy in the work of the sixties and seventies (Smithson, Matta-Clark, Serra) and maps the experimental terrain they engendered in the sculptural reversals that followed: (Wodiczko, Holzer, Jaar, Salcedo, Whiteread). Issues of memory and representation in public space are addressed by case studies of artists engaging the notion of the “counter-monument” and monumentality and of exhibitions which attempted to articulate similar issues (Mary Jane Jacob’s Culture in Action, 1993 and Bruce Ferguson’s Longing and Belonging, 1995). Finally, the class discusses “aesthetic agency,” community-oriented work and the influence of relational aesthetics in work produced in the last 10 years (Sierra, Hirschhorn, Tiravanija and others). The seminar also familiarizes students with crucial texts on the topic such as Rosalind Krauss’s “Sculpture in the Expanded Field” (1986), Pierre Nora’s “Between Memory and History: Les Lieux de Memoire,” and James E. Young’s “Memory/Monument” (2003).
Prerequisite: Graduate students only.

AH 5573 The Medium in Contemporary Art
3 credits. Smith. Offered occasionally.
Beginning with an examination of the debates that shaped the definition of the medium and “medium specificity” within European and American modernism, this course proceeds to investigate the recent, expanded concept of the medium in contemporary art. Clement Greenberg posited that the task of modernist self-criticism was to “eliminate the effects borrowed from another art,” such that “each art would be rendered ‘pure’.” Subsequently, postmodern artists and the artists associated with “institutional critique” contended that the medium—no longer pure, but rather imbricated in the world of commerce, society, and mass culture—was not a viable object of investigation. Yet, a concern about the medium has re-emerged. Contemporary artists—for example, William Kentridge, Tacita Dean, Thomas Hirschhorn, Reena Spaulings (Bernadette Corporation), Steve McQueen, and Isaac Julien—employ new and obsolete media, often in combination, to explore their specific formal and conceptual possibilities, but also to rethink the concerns of identity, gender, race, colonial power, war, and memory within late capitalism. Moreover, recent art criticism (notably Alex Potts, Juliane Rebentisch, Hal Foster, and Rosalind Krauss) has attempted to redefine the medium after a hiatus within art historical discourse. Additional readings include theoretical and philosophical texts on perception and media that emerged in the 20th century. Further study of a series of case studies considers how new explorations might shed light on, and be informed by, the medium as it was defined by marginal practices and groups early in the 20th century.
Prerequisite: Graduate students only.

AH 5582 Gateway Graduate Survey of Contemporary Art and Theory
3 credits. Smith, Hirsh. Offered fall or spring.
Provides an overview of art, architecture, and critical theory from the postwar period to the present. Aims not only to introduce students to artistic movements across the globe but also to critical readings drawn from a wide range of disciplines. As such, the course also 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 history and theory.
Lecture course with a smaller discussion section. Required for all first-year graduate students.
AH 5616 20th-Century Brazilian Art and Culture
3 credits. Amor. Offered occasionally.
Examines major topics, moments, institutions, and aesthetic practices in 20th-century Brazilian art, with emphasis on the post-war culture. Students approach the art of the period from a topical and chronological point of view. Students investigate crucial moments that facilitated the development of an avant-garde in Brazil, including the Cannibal manifesto by Oswal de Andrade, the groundbreaking art of Lygia Clark and Hélio Oiticica, and the contemporary flourishing of an internationally successful artistic scene. Emphasis on the institutions created to promote modern art in the late forties, the struggle with cultural identity among artists and critics, the radical experiments with abstraction and the participatory art of Oiticica and Clark, the Tropicalist movement of the seventies and the enmeshments of art and music with the revolutionary culture of the time, the flourishing of conceptual art during the dictatorship, and the rise to international prominence of Brazilian art are some of the issues covered in class. Concepts such as modernity, avant-garde, and center/periphery are investigated to allow for a critical understanding of the dialectic between artistic canons and alternative modernities.
Prerequisite: Graduate and post-baccalaureate students only.

AH 5620 Authorship, Anonymity, Collectivity
3 credits. Smith. Offered occasionally.
An introduction to, and further examination of, some of the major theoretical issues facing artistic authorship today. Recently, some curators, artists, and collectives have launched a critique of the artist-as-brand-name phenomenon by attributing their work and projects to a non-author (“Anonymous”). This act is a provocative gesture in the contemporary art world where the branding of artists, curators, and critics competes with the complex marketing strategies of major global corporations, and where the act of giving up the name is tantamount to recognition (and fiscal) suicide. This course considers the place of artistic authorship, anonymity, collectivity, and community in the contemporary art world through the lens of theoretical texts on these concepts as well as historical precedents from the 20th-century avant-garde. Students also consider the implications of copyright and patenting for artistic and critical practice both historically and today.

AH 5622 Visual Culture And the Holocaust
3 credits. Hirsh. Offered occasionally.
Focuses on a variety of visual cultural forms that address events surrounding the Holocaust and its aftermath. The central questions guiding the course’s inquiry involves notions of history, memory, and the ethics of representation. This course examines diverse media including painting, sculpture, film (propaganda, documentary, and feature), graphic novels, autobiographies, photography, monuments/memorials, museums, individual curatorial projects/exhibitions, installations, television, video, and performance. Students consider works by artists and architects including Christian Boltanski, Rachel Whiteread, Art Spiegelman, Shimon Attie, David Levinthal, Renata Stih and Frieder Schnick, 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. Course readings draw on a variety of disciplines including art history, history, theory, psychoanalysis, and philosophy-texts engaged with visual culture and the Holocaust. Discussions will focus on questions related to genocide, representation, cultural memory, mourning, and commemoration.
Prerequisite: Graduate students only.
IHST 5270 Reading Peace: A History of Nonviolence
3 credits. Mattison. Offered occasionally.
From Aristophanes’ Lysistrata in 410 BCE to the early Quakers, from The Beatitudes of Jesus to the writings of Mahatma Gandhi and Martin Luther King, the vision of peace has been one of the great hopes of mankind. In times of war, who are the peace-makers? This course will examine the seminal writings of the advocates of peace and non-violent solutions to political conflict, from the ancient Greeks to the 21st century. Questions the received wisdom, challenge conventional assumptions, and envision our way toward a just and lasting realization of peaceful societies in the century to come.
Prerequisite: Graduate students only.

CRT 5524/CRT 5525 Crisis Century I and II
3 credits. Druckrey. Offered fall, spring.
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 on-going 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.
Prerequisite: Graduate students only.

CRT 5528 Reading/Writing/Making Media
3 credits. Druckrey. Offered occasionally.
Current media practices are enveloped by a growing number of histories and theorists struggling to make sense of both the development and critical issues these practices evoke. This situation involves both a great deal of speculation supported by a history that has yet—and may never be—completely conceptualized. From the early 1920s, a media theory has been evolving in forms that touch specifically on issues of aesthetics and the development of “media art.” In the post-war period these theories have emerged as an essential aspect in the reciprocity between communication, information, and art-making. Rather than focusing on the development of media historically, this seminar will aim at creating a discourse with emerging theory as a way to encounter and frame what some identify as “new media” others as “collective intelligence” (among other ideas). As a working seminar, it aims more directly at reading and writing about media by examining specific works and texts in an analytical form, and requires regular reading and participation in class discussions.

CRT 5530 Issues in Photo History
3 credits. Druckrey. Offered occasionally.
Looks thematically at the development of photography from a critical, rather than merely historical, point of view. The course re-frames the issues and integrates photography more broadly into social and artistic discourses linked with a modernity both compulsively interested in visuality and simultaneously challenged to confront its failing hierarchies. The class evolves thematically and topics to be discussed include the invention of photography,
the early processes (particularly the heliograph and daguerreotype), the portrait, the rise of documentary, the scientific image, the time-image, the event-image, the rise of "art-photography," experimental photography, the avant-garde, and journalism. The course confronts the rise of post-modernism and the electronic image.

**CRT 5600 Perspectives in Criticism**  
*3 credits. Peacock. Offered fall, spring.*  
Explores multiple dimensions of criticism as it functions in mainstream current art trends. A distinguished guest critic will establish a theme for the semester's focal point. Guest critics will play central role in discussions, seminars, and workshops, as additional critics are brought in to present their perspectives on the thematic topic for the semester.  
**Prerequisite:** *Graduate students only.*

**CRT 5668 Art, Interior Design, and Domestic Space (1990-2005)**  
*3 credits. Amor. Offered occasionally.*  
Explores recent proposals in the visual arts that attempt a dialogue between the architectural interests of the 1960s and 1970s (among artists such as Gordon Matta-Clark and Dan Graham) and the more recent fascination with design of the past 15 years. A desire to foreground new ways to interact with everyday space characterizes the work of artists such as Pedro Cabrita Reis in Portugal, Andrea Zittel in the United States, Jorge Pardo in Cuba and the U.S., and Atelier Van Lieshout in the Netherlands. In the work of these artists, an interdisciplinary impulse that mixes the realms of design, art, and architecture attempts to redefine conventional ideas about the production, circulation, and reception of works of art. Oscillating between the more public and collective work of artists such as Atelier Van Lieshout and the more private and subjective proposals of Absalon (France and Israel), the course investigates concepts dealing with contemporary space and place, the institutions of art and architecture, and the public and the private.  
**Prerequisite:** *Graduate students only.*

**ED 5533 Philosophy and Pedagogy of Post-Secondary Arts Education**  
*3 credits. McKenna. Offered fall, spring.*  
What are the artistic behaviors of contemporary artists? How do today's young people experience learning? And how do we construct new pedagogical paradigms-postmodern, multi-narrative-that reflect what we know of artists and learners in the 21st century? This seminar course is designed to provide graduate students who wish to become teachers and leaders in the field of post-secondary visual arts education a better understanding of the open questions that exist within contemporary studio art education. It is highly recommended that seminar participants engage in a Graduate Teaching Internship in the Foundation Program simultaneously with taking this course so that the intersections of theory and practice might be more richly explored. This course is divided into six integrated parts, each of which will contain opportunities to conduct action research based on the teaching internship experience, conversations with guest faculty, selected readings from a bibliography, and components for the Professional Teaching Portfolio. This integrated design allows graduate students to become familiar with a variety of contextual factors that are woven into the learning of art at the college level, including artist-teacher narratives, postmodern theory, adolescent and adult development, creativity theory, and pedagogical paradigms. These explorations provide a background for students to reflect on-and look critically at-their own experiences as practicing artists, students of studio art, teaching interns in undergraduate courses.  
**Highly recommended for those undertaking Graduate Teaching Internships. Satisfies one requirement of the Certificate Program in the College Teaching of Art.**
L 5000 Post-Baccalaureate Seminar in Critical Theory  
3 credits. Staff. Offered occasionally.
Students learn to deal with complex, sometimes abstruse art theories by asking basic questions about the particular theories and about theory in general, for example: Why does some contemporary art seem “theory-driven.” and does it need to be? Why does there seem to be no central theoretical “paradigm” in the art world today? Was there ever in times past? What is the relation between multiculturalism and theory? What are some of the conditions that led to the art world being so engaged with theory? Do young artists need to be? What are their options? Will theory ever be eclipsed, or is it here to stay?

L 5106 English Language Intensive Study  
3 credits. Poppleton. Offered occasionally.
An intensive language study seminar for international graduate students who need preparation in English reading, speaking, and writing skills in order to continue their study in the United States. This class may be required for students whose score on the TOEFL is less than 550 and is strongly recommended for all graduate students who are not confident in their English language ability. Emphasis is on reading and understanding academic and art critical discourse, both in writing and in oral forms. The course meets as a seminar and requires frequent written and oral reports. Substantial work outside of class is also required.

Credits do not count toward the MFA, but may count toward the post-baccalaureate certificate.

L 5533 Erotica in Literature  
3 credits. Cager. Offered occasionally.
Considers erotic texts by African Diaspora writers. It attempts to understand the cultural definitions of love, courting, and coitus in black society and the impact of the concept of courtly love, as an invention of the late Middle Ages in Europe, on the culture and history on non-European peoples. Texts include Black Erotica by Martin, DeCosta-Willis, and Bell, and Dark Eros by Martin. In-class projects and class participation determine grades.
Prerequisite: Graduate students only or permission of instructor.

L 5548 Psychoanalysis and Film  
3 credits. Staff. Offered occasionally.
When around the turn of the last century Sigmund Freud theorized the unconscious, questioned “cogito ergo sum” (the dictum declaring that we are because we are aware of ourselves), and granted children instinctual urges toward pleasure and violence, he threw into crisis much of the worldview of his time. Today, we are still influenced, and often burdened, by much of what psychoanalysis theorizes. In an age where identities are conceptualized as increasingly fragmented, we still ask ourselves what happens when desire gets directed into social imperatives and corporeal drives are disciplined into cultural moulds. How do language and image, metaphor and metonymy serve to facilitate the rules that contain, define, and create desire and its bodily manifestations? Is the unconscious free of the cultural and socio-political imprint, or can we theorize it as deeply intertwined with issues of gender, sex and sexuality, race, age, and zeitgeist? What is the function of sexuality in defining identity? This course addresses some of the questions and relates the ways in which film partakes in the discourse of psychoanalysis. Students study theories of Freidian and id-psychology, ego psychology and object-relations theory, and study writings by some of the critics of psychoanalysis: feminists, post-structuralists, cultural and post-colonial critics, queer theorists, and, last but not least, film critics. The films include Vertigo, Blue Velvet, Track 29, Mona Lisa, Until the End of the World, The Exorcist, and A Song of Ceylon, among others.
L 5566 Practical Postmodernism
3 credits. Shipley. Offered occasionally.

These days, postmodern theory seems to be a staple of all serious conversations about art, literature, politics, and just about any intellectual matter. But by its very nature—its counterintuitive logic, its radical relativizing, its existential roots—it would also seem to resist concrete, everyday use and the production of consequential, practical results. This seminar explores postmodern theorizing with an eye to what it might be able to help us actually do, day to day, as we engage the world as creative people.

**Prerequisite:** Graduate students only.

L 5572 Infinity and the Sublime
3 credits. Myers. Offered occasionally.

How do you describe and picture a god who transcends all names, images, sensuous representations, and attributes, and what’s so important about such transcendence? How can you grasp infinity by means of the finite imagination? This course explores the intellectual roots of this problem of the sublime in Judaic thought, in neo-Platonic philosophy and mysticism, and in the aesthetics of the sublime. We explore how different concepts of the sublime spur the poetry of Blake, Dickinson, Crane, and Stevens as well as the “ethical sublime” in post-World War II artists and thinkers such as Celan, Levinas, Rothko, and Anselm Kiefer. We also consult continental and analytic philosophers for light on the problem.

**Prerequisite:** Graduate students only.

PHIL 5617 Media Ethics: News, Ads, and Social Consent
3 credits. DeBrabander. Offered occasionally

We live in a media-infested world; our whole lives are subjected to media transmission of some form or another: TV, film, advertisements, newspapers, Internet. In light of this fact about 21st-century culture—and the significant role of artists and designers in shaping those media—it is necessary to consider the moral and political impact and influence of the various media. Do films incline us to violence? Do ads incline us to anorexia? Do newspapers incline us to Republicanism? Underlying these concerns is the larger one about the media’s relation to truth and accuracy. Ought the media be objective? Can they be objective? What hidden agendas do the media betray, and how do they betray them? Also, how do the media persuade, compel...control?

**Prerequisite:** Graduate and post-baccalaureate students only.
MICA is committed to developing the next generation of teaching professionals for post-secondary education in the visual arts. To that end, a Certificate in the College Teaching of Art has been designed, which formally recognizes students completing their MFA who have successfully completed three MICA graduate teaching internships, ED 5533 (see page 281), and have received recommendations from at least two mentoring faculty. For more information on graduate teaching internships, see page 287.
Special Academic Opportunities—Graduate Students
MISSION
The goal of MICA’s Graduate Internship Program is to provide our MFA candidates, as developing professionals, the opportunity to take on technical and pedagogical roles within our institution, and thereby to learn from real-world experiences typical of teachers and leaders in contemporary academic communities. In coordinating the placement of graduates in these many roles, the GIP Program supports aspects of curriculum development, tool maintenance and safety, and undergraduate pedagogy. While these internships greatly enrich the students’ graduate school experience and better prepare them for post-graduate professional life, MICA also awards stipends to the interns in recognition of the knowledge, skill, and time they contribute.

GRADUATE TEACHING INTERN (GTI)
A graduate student in the role of GTI works in an undergraduate course under the supervision of the faculty member and, using the Possible Progression for a Graduate Teaching Internship, gains valuable college level teaching experience. All graduate students are eligible to intern in any course for which they are not also enrolled as a student. First-year graduate students must intern in a 100-level or foundation course (core requirement or foundation elective, as defined by the Academic Bulletin) for both fall and spring semesters of their first year.

It is highly recommended that GTIs take the course, ED 5533 Philosophy and Pedagogy of Post-secondary Visual Arts Education, during their first graduate year. (For graduate students wishing to earn the Certificate in the College Teaching of Art, this course is required.) For more details, contact Stacey McKenna, coordinator.

Note: MFAST students, may, if they are able, elect to take the Philosophy and Pedagogy course, and may be hired as GTIs.

GRADUATE RESEARCH ASSISTANT (GRA)
A graduate student in the role of GRA conducts research under faculty guidance for projects that have been pre-approved by the Provost, such as new course development, new program development, advanced digital technology laboratory, and media services. For more details, contact Stacey McKenna, coordinator.
GRADUATE TECHNICAL ASSISTANT (GTA)

A graduate student in the role of GTA acts as a technical advisor in select undergraduate courses that require specialized technical knowledge and/or require hazardous tools and materials. These graduate students do not plan or implement instruction of any kind, nor are they to lead lectures or critiques. For more details, contact Stacey McKenna, coordinator.

PROFESSIONAL DEVELOPMENT THROUGH ADMINISTRATIVE EMPLOYMENT AT MICA

Graduate Program Assistant

A graduate student in the role of a program assistant works closely with his or her director in assuring an open line of communication between students and the director. They assist program directors in the daily operations of the program, act as a liaison between the graduate studies office and their assigned program, aid in the distribution of information, and coordinate logistics for all incoming visiting artists and critics. For more information, contact Patrick Stewart, graduate advisor.

Studio Monitor

A graduate student in the role of a studio monitor works very closely with the environmental health and safety manager to identify health and safety hazards and monitor these guidelines in the independent studio spaces. For more information, contact Patricia Bobbitt, environmental health and safety manager.

Graduate Laboratory Assistants

Sound Experts: Assist students with the production of high quality sound. Requires a strong understanding of the use of sound equipment, sound editing software, and the ability to impart this information to students. Work with students either during open hours or by appointment and also help maintain the labs sound facility and suggest equipment needs. For more information, contact Kelly Egan, graduate lab coordinator.

Video Experts: Assist students with the production of high quality video. Requires a strong understanding of the use of video equipment, video editing software, and the ability to impart this information to students. Work with students either during open hours or by appointment and also help maintain the labs sound facility and suggest equipment needs.

Printing Technicians: Assist graduate students with the lab’s professional printers. Requires an understanding of color theory and management, an intermediate to expert level understanding of Photoshop, and most importantly attention to detail and an ability to help students problem solve issues with their prints and digital files. For more information, contact Kelly Egan, graduate lab coordinator.

Checkout/Equipment Technicians: Assist graduate students in checking out the lab’s video, audio, and multimedia equipment. Part of their job as technicians is to be familiar with the equipment available, and to insure that returned equipment is intact and functioning properly. Technicians should also be able to instruct students in basic use of the equipment and suggest alternate equipment if necessary or preferable. They are also responsible for helping the coordinator in maintaining inventory. For more information, contact Kelly Egan, graduate lab coordinator.
The Center for Design Practice (CDP) is a multi-disciplinary studio dedicated to preparing the next generation of design leaders. The Center brings students together with educators, professionals, organizations, businesses, and free thinkers who are committed to education, collaboration, and pursuing ideas with solutions not yet defined. The CDP’s goal is to engage students in the process of problem solving, ultimately using the power of design to make a positive impact on society. The Center’s process engages students, faculty, and partners through research, experimentation, collaboration, and solutions. See the course description for CDP 350 on page 109 for more detail on CDP projects and processes. For more information, contact Mike Weikert, director, at 410-225-5113 or weikerts@verizon.net.

Continuing Studies Courses

The MICA Division of Continuing Studies offers credit and non-credit classes year-round. A full listing of continuing studies classes is available at www.mica.edu under “Programs of Study.” Students enrolled full time in BFA, MA, or MFA programs at MICA may take one credit-bearing course per semester in the continuing studies program during the regular academic year on a space-available basis. Tuition is not charged as long as the student is enrolled in at least 12 credits in their degree program, and the additional credits in continuing studies will not cause the student to exceed 19.5 credits. Students may be subject to additional fees. All students, regardless of status, must pay for non-credit classes. Contact the continuing studies registrar for further information.

MICA New York Summer Intensive

The New York Studio Center, located in the Dumbo area of Brooklyn, is the home base for an innovative 3-credit summer program offering both undergraduate and graduate students an artistic immersion in New York City—working intensively on their own art, learning about the city’s historical and cultural significance, and living in Manhattan. The program includes weekly critiques and presentations with well-known practicing artists, curators, and writers such as Ellen Harvey, Andrea Fraser, Franklin Sirmans, Eve Andrée Laramée, Katherine Dieckmann, and Shimon Attie. Students get to know New York as working artists through a curriculum of weekly seminars, informal projects, independent studio, and field trips to museums, galleries, and historical sites. The MICA New York Summer Intensive provides students with individual studios, access to a shop, a seminar reading-room, and wireless Internet access. Students live in apartment-style residence halls. Consult the Division of Continuing Studies for more information and an application.

MICA Summer Study Abroad

Summer study abroad (for 3 to 6 credits) is designed to provide students with the opportunity to work closely with MICA faculty in locations that offer diverse cultural and artistic experiences. Current sites for the four-week intensive summer programs are Italy, Greece, South Korea, Nicaragua, United Arab Emirates, and Portugal. Consult the Division of Continuing Studies for more information and an application. Full details are available at www.mica.edu under “Programs of Study.”
Graduate Academic Policies

ACADEMIC CREDIT AND PROGRESS TOWARD A DEGREE

Policies and Standards
Each student entering Maryland Institute College of Art is responsible for reviewing and adhering to the procedures, policies, and regulations contained in this publication. Please read the following information with care, as it clarifies your academic obligations, and contact the Office of Graduate Studies, located in the Bunting Center, with any questions. An orientation program, held before the first day of classes each semester, familiarizes all new students entering MICA with these responsibilities and procedures.

Degree Plans
Degree requirements are outlined in the catalog and students are responsible for understanding them and monitoring their progress toward the degree. Degree plan worksheets are available in the Graduate Studies office for students to use as a tool in tracking their progress.

Withdrawal/Temporary Leave of Absence

Full-time students:
Students of record are eligible to take a leave of absence or withdraw from the College. A full-time student of record is defined as one who attends until October 15 or March 15 and has a permanent MICA record of enrollment. Any student wishing to withdraw permanently or take a temporary leave of absence must contact the graduate studies office to complete the proper paperwork.

Students enrolled in low residency programs:
Temporary leave of absence from the MAAE and MFAST programs is granted only under unusual circumstances and requires the approval of the program director. This policy is based on the unique low-residency program structure. If unusual circumstances have argued for granting a student a temporary leave of absence, the student must be able to resume studies in the MAAE or MFAST program in the calendar year following the absence.

Readmittance Policy
Students who voluntarily leave the school while in good academic standing may apply for readmittance by completing an application for readmittance in the Office of Enrollment Services. Students applying for readmittance may be subject to space limitations within their graduate program.

Dismissal Appeal
Students from any program who are academically dismissed may appeal to the dean of graduate studies for readmittance. The appeal must be in writing, explain the reasons the dismissal should be reconsidered, and be addressed to the graduate studies office. All such appeals will be considered within the time set by the dean of graduate studies.
Recommendations are made by the dean for graduate studies to the Office of Graduate Studies, which reviews for approval the proposed course of action.

If the dean for graduate studies upholds the dismissal, the student may confer with the Office of Graduate Studies, which will outline a proposed course of action for potential future readmission, according to the readmission policy.

Appeal for readmittance may have three outcomes:

1. The dismissal will be upheld.
2. The student will be readmitted, possibly on academic probation.
3. The student is admitted on a conditional basis to be outlined in a probational pass contract.

**Graduation**

It is each student's responsibility to understand and track progress toward completion of degree requirements by review of transcripts, degree requirements, and meetings with the Office of Graduate Studies, or in the case of MAT, MAAE, MACA, AND MFAST, with the Center for Art Education. Questions or perceived discrepancies should be brought immediately to the attention of the graduate studies office, or in the case of MAT, MAAE, MACA, and MFAST, to the Center for Art Education. Participation in the Commencement is approved by the student's program director. Students will receive their diploma immediately following the ceremony if their financial obligations to MICA have been met. May graduates will receive their diploma in May. December graduates will receive their diploma through the mail during the winter. Summer graduates will receive their diploma through the mail during the fall.

Summer graduates from the MFAST, MAAE, and MACA programs may participate in the College-wide graduation ceremonies held in May even though they may already have received their diplomas.

**REGISTRATION AND ADVISING**

**Graduate Registration**

Students may register for courses through the online registration system during the registration period set in the academic calendar, usually beginning in November (for spring courses) and April (for fall courses). All students are provided with a registration appointment time, which is a designated date and time at which they may begin using the registration system. Students may continue to access this system to modify their schedules through the end of the add period. Undergraduates are required to meet with their academic advisor prior to accessing the online registration system. All freshmen will be registered by the foundation department advisor for both semesters of the freshman year, and may not make schedule changes without approval of the foundation department chairs or academic advisor.

The *Schedule of Courses* is published twice per year prior to registration for the fall and spring semesters. Please consult the schedule for further registration instructions and details.
Important Considerations for Schedule Changes

It is the student's responsibility to be aware of degree requirements and the potential consequences that dropping/adding classes may have on their academic progress toward a degree. Dropping any required course could potentially delay graduation.

All students should be aware that a course load of 12–19.5 credits is considered full-time status. Any student who elects to drop below a 12-credit course load will be jeopardizing financial aid and scholarship monies, as well as student visa status for international students.

Any student wishing to take more than 19.5 credits in a semester will incur an additional tuition charge.

Students enrolled in the degree program are required to take a minimum of 6 credits per semester in order to be considered for financial aid. (Continuing studies courses do not count toward the minimum 6-credit requirement.)

Graduate Student Advising

Academic advising is an important part of a student's experience and is integrated throughout all levels of a student's progress at Maryland Institute College of Art.

Academic advising for graduate students:

1. Students in full-time MFA programs and the post-baccalaureate program are advised through the Office of Graduate Studies, in concert with each student’s graduate director.
2. Students in the full-time MAT, low-residency MAAE and MFAST, and the full-time intensive MACA programs are advised through the Center for Art Education, in concert with each student’s program director.

Medical Withdrawal from Courses

A medical withdrawal may be requested when extraordinary circumstances, such as a serious illness or injury, prevent a student from continuing classes. This policy covers both physical health and mental health difficulties. In addition, requests may be made in extraordinary cases in which a significant personal situation (for example, the serious illness of a child or spouse or the death of a parent, child, or spouse) prevents a student from continuing in classes. Medical withdrawals may be considered when incompletes or other arrangements with instructors are not available, or when other options are not possible. All requests require thorough and credible documentation.

Usually, consideration is for a complete withdrawal; application for less than a complete withdrawal requires additional documentation to justify the selective nature of the request. Students should contact the Office of Student Affairs to acquire appropriate forms to apply for a medical withdrawal. However, completing the application process does not guarantee or ensure approval; each case is reviewed individually. Students approved to withdraw from all classes and the semester may be placed on a leave of absence and will need to follow readmittance application procedures to return to MICA. Please refer to the readmittance Policy, page 293.

Schedule of Classes

A listing of class schedules, course descriptions, and requirements is provided by the Office of Enrollment Services and made available electronically. Students may obtain this material on the first day of the registration period. These dates are noted on the academic calendar.
Audits
Students may take a class for audit on a space-available basis with the permission of the instructor. No credit is awarded; the student is not responsible for homework, exams, or reviews. Tuition is charged for each audited course. Students enrolled in class for credit may only change to audit status during the withdrawal period. Students may change from audit to credit status during the add period. No exceptions are made. It is required that students attend class meetings for courses they are auditing. Instructors must change the status of the auditing student to withdrawal (W) if the student fails to attend class.

Transfer Credits
Full-time MFA students may transfer a maximum of six (6) credits of graduate-level liberal arts coursework from another institution through the Office of Enrollment Services. Because of the specific sequence of courses required in the MAT, MAAE, MACA, and MFAST programs, no transfer of credits will apply to these degrees.

GRADUATE ACADEMIC POLICIES

Class Attendance
Unless otherwise indicated by the instructor, students are expected to attend all meetings of each class in which they are enrolled. They are expected to be ready to start work at the opening of class and to remain for the entire class session. Irregular attendance or habitual tardiness usually leads to lower grades and, ultimately, to probation or dismissal. Although an instructor’s discretion is clearly involved, unexcused absence from as few as three classes will result in a failing grade. In the case of extended illness or other legitimate absences that may keep the student from attending a class for more than three meetings, students must contact the instructor, program director, and the Office of Graduate Studies (full-time MFA and Post-baccalaureate certificate) and the Dean for the Center for Art Education (MAT, MAAE, MACA, and MFAST). The appropriate administrator will facilitate a conversation with faculty to determine whether the student can achieve satisfactory academic progress.

Student Conduct in Class
If, in the opinion of the instructor, a student’s behavior is hindering his or her educational progress and/or that of the class, a faculty member may counsel the student to encourage behavioral improvement. The faculty member will work with the graduate director, and if needed, the Office of Graduate Studies or the Dean of the Center for Art Education, and if need be, the Dean of Academic Services. The student may be withdrawn, from the course with a grade of “W” assigned, or from the program. The College reserves the right to require that a student whose attitudes, behavior, or performance is inconsistent with their graduate program leave school, and can deny the use of school facilities to such students. Under such circumstances, the student will not be entitled to a tuition refund after the refund period.

Grading Policy
All MFA grades are on a Pass (P)/Fail (F) system. The MAT and MAAE programs are letter graded and students must receive a B or better to pass a course and to maintain a B or better in all coursework to continue in the program. The MACA program is piloting a Pass/Fail grading system but reserves the option to return to a letter-graded system at any point in the future.
Grades and Transcripts

Grades will be released only to the student and, upon the student’s written request, to those who are financially responsible for the student. Grades are posted electronically. Graduate students do not receive letter grades. Grades are awarded as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUD</td>
<td>audit</td>
</tr>
<tr>
<td>F</td>
<td>fail</td>
</tr>
<tr>
<td>I</td>
<td>incomplete</td>
</tr>
<tr>
<td>P</td>
<td>pass</td>
</tr>
<tr>
<td>PP</td>
<td>probational pass</td>
</tr>
<tr>
<td>R</td>
<td>repeat</td>
</tr>
<tr>
<td>TR</td>
<td>transfer</td>
</tr>
<tr>
<td>W</td>
<td>withdrawal</td>
</tr>
</tbody>
</table>

Graduate students may take undergraduate classes (level 200-400) and are expected to perform at a higher level and/or do additional work for graduate credit. Such agreements are on a contract between the individual student and the instructor. A grade of B or better must be earned in order to receive graduate credit for the course.

To request a transcript, students must submit a request to the Office of Enrollment Services. Official transcripts cannot be released without written consent from the student.

Probational Pass

Probational Pass for a Single Course
A probational pass (PP) may be awarded in the case that a graduate student has not passed a course integral to the sequence of courses, and if the student agrees to a contract for satisfactory completion of the work due. No credit is awarded for the course until the contract has been fulfilled. If the terms of the contract are not met, the student may be subject to dismissal.

Probational Pass for a Semester
If, at the end of semester, a student’s instructor(s) or graduate director determines he/she has not achieved satisfactory academic progress, the student may be awarded a grade of probational pass (PP) in his/her major program. In such cases, a contract outlining conditions for achieving successful progress (P), including the work to be completed, the date it must be completed by, and how it will be graded) will be created by the graduate director in consultation with any other faculty involved. No credit is awarded for a grade of probational pass until the terms of the contract have been fulfilled and the grade is changed to pass (P). All students receiving a probational pass will be placed on academic probation until the contract is satisfactorily fulfilled.

If a graduate student fails to satisfy the terms of the probational pass contract before the designated deadline, the student will receive a failing grade (F) in that class and may be academically dismissed.

If, at the end of the final summer semester, a MAAE student’s instructor determines he/she has not achieved satisfactory academic progress, the student may be awarded a grade of Probational Pass (PP) in the MAAE program. In such a case, a contract outlining conditions for achieving a grade of “B”, including the work to be completed, the date the work must be completed by, and how the work will be graded, will be created by the instructor. The date of completion of required work must occur within the fall semester following the terminal summer semester of the MAAE program. No credit is awarded for a grade of probational pass (PP) until the terms of the contract have been fulfilled and the grade is changed to “B” or better.
If a MAAE student fails to satisfy the terms of the probational pass contract before the designated deadline, the student will receive a failing grade (F) in that class and may be academically dismissed.

**Incompletes**

Incomplete grades (I) are given only in circumstances where the student has not completed assigned work by the end of the semester due to illness, extenuating circumstances, or as an accommodation for special needs approved by the Learning Resource Center. Students who have probationary passes or have previous incompletes still pending may not be eligible.

Incomplete grades require an Incomplete Contract, which may be obtained in the Office of Graduate Studies or in the Center for Art Education, and must be signed by the student, the supervising faculty member, and program director. The contract is turned in to the Office of Enrollment Services by the instructor at the time of grading. Incompletes must be fulfilled according to the timeline agreed upon in the Incomplete Contract. If the contract is not fulfilled by the designated deadline, the grade is automatically changed to a failure (F).

**Incompletes in the Final Semester**

During transitional semesters, graduate students may not receive a grade of incomplete (I) in their major program. Graduate students may only receive an incomplete in their major program in their terminal semester if the student’s thesis is incomplete.

Students enrolled in the low-residency MA in art education may receive a grade of incomplete (I) in any semester.

**Academic Probation**

Graduate student transcripts are reviewed at the end of every semester by the appropriate Graduate Director. If a student receives a grade of “F” in a pass/fail program, or below a B in a letter-graded program, he/she will be academically dismissed and can apply for readmittance according to the readmittance policy. If a student receives a grade of F in a class not in their major program, they will be placed on academic probation and may be required to fulfill a contract outlining steps that the student must take to regain good academic standing. Students who fail to satisfy a contract within the designated time will be academically dismissed.

**Grade Appeal**

Students attending Maryland Institute College of Art who receive a grade that they are convinced does not reflect their accomplishments may appeal that grade. Students understand that the College will consider the teacher in the classroom the best judge of a student’s performance and that the burden of proof lies completely with the appealing student. They should also be aware that a grade may be lowered as a result of the appeal process. If, understanding these facts, a student wishes to appeal a grade, the process is as follows:

1. Within four weeks of the grade’s posting, the student must request in writing an appointment with the instructor to discuss the grade, sending a copy of this letter to his/her graduate director to be placed in the student’s file.

2a. If, after the meeting with the instructor, the student still wishes to pursue the appeal, the student must submit a grade appeal form and meet with his or her graduate director about the grade in question. At this time, the student will need to present appropriate evidence from the course (a portfolio, exams, etc.) and a detailed explanation of why the appeal is being made. The program director will also meet with the instructors
in the program in order to determine any other circumstances that may be reflected in
the student's grades (attendance, class participation, etc.). The program director may
facilitate a meeting between the faculty member and the student, and has the authority
to determine if a grade change is warranted.

2b. If, by the beginning of the next semester, the instructor has not responded to the
student's request to discuss the grade, the student may make the appeal directly to the
department chair and proceed as described in step 2a.

3. The graduate director will notify the Registrar of any grade change. This process of
appeal to the program director and the appropriate Dean should take place within the
semester immediately following the semester in which the course in question was taken.

4. If the instructor of the class is also the program director, the student may bring the
appeal to the Graduate Studies Office (for full-time MFA and post-baccalaureate
students), or the Dean of the Center for Art Education (for students in the MAT, MAEA,
MAAE, and MFAST programs. A written request should be submitted with a detailed
explanation for the appeal. The appropriate dean will interview relevant faculty and the
instructor/director separately, possibly facilitate a meeting with both parties, and holds
the authority to confirm or revise the posted grade. Appeals are considered and acted
upon during the semester following that in which the contested grade was received.
The determination by the Dean is final.

### ADDITIONAL AND UPDATED POLICIES

For the convenience of students, faculty, and staff, most policies governing graduate academic
life at MICA are printed in this section of the *Academic Bulletin* or in the section entitled
“Policies and Academic Resources – All Students,” which begins on page 303. Policies
governing undergraduate academic life at MICA are found in “Academic Policies—
Undergraduate,” beginning on page 225.

Because of the lag time in publication schedules, the official source for institutional policies is
www.mica.edu (select “About MICA” and then “Policies”). All students are required to review
and familiarize themselves with the policies—academic and student disciplinary—found on
the website. Also found there are institution-wide policies and procedures, including:

- Harassment policies and grievance procedures.
- Policies governing the use of MICA facilities and equipment, including building hours
  and ID policies.
- Information on non-academic campus resources.
- Information on tuition and fees, and financial aid and scholarships for new and
  returning students.
- Routine and emergency campus communication procedures, and emergency response
  procedures and policies.
Policies and Academic Resources—All Students
Just as it is essential that students know the regulations governing studio and academic programs at Maryland Institute College of Art, they must also be aware of the standards that affect life beyond the classroom. The following policies and procedures are intended to help ensure that all members of this educational community, particularly students, are able to pursue their individual interests in the most positive manner possible. Therefore students are expected to be familiar with these provisions and to observe them fully during their time at the College. Questions regarding any aspect of this information should be directed to the Office of Student Affairs.

**AFFIRMATIVE ACTION**

Maryland Institute College of Art is committed to the implementation of Title IX, Title VII, and Section 504 of the Rehabilitation Act, the Americans with Disabilities Act, the Age Discrimination Act, and the Equal Pay Amendment. The College’s Affirmative Action Committee was established in compliance with the above federal legislation and serves all minorities, women, and the disabled among the students and the staff at Maryland Institute College of Art.

The Affirmative Action Officer is available to answer questions and offer counsel. The Committee makes policies and hears grievances.

If a student believes that he/she has been discriminated against in grading, financial aid, counseling, or support services, and if he/she has exhausted all administrative avenues, the student should bring his/her grievance to the Affirmative Action Officer, Betty Enselein, in the department of Human Resources.

**STATEMENT OF EQUAL OPPORTUNITY AND SERVICES TO DISABLED STUDENTS**

Maryland Institute College of Art is committed to its policy of providing equal opportunity regardless of race, color, creed, national origin, religion, gender, sexual orientation, marital status, age, disability, or status as a disabled veteran or Vietnam-era veteran. This policy applies to all programs, facilities, and activities provided by Maryland Institute College of Art, including but not limited to admission, educational programs, and employment. MICA is committed to providing individuals with disabilities access and reasonable accommodation to all MICA programs, services, and activities. For information, or to request disability accommodations, please contact MICA’s Learning Resources Center, 410-225-2416, lrc@mica.edu, or visit www.mica.edu/learningresourcecenter for more information. All MICA forms for admission and financial aid application are available at www.mica.edu (select "Admission Forms" under "Quick Links") for users of a screen reader.
ACTS OF INTOLERANCE

Maryland Institute College of Art is a community composed of a wide variety of people with different cultures, racial backgrounds, sexual orientations, and many other differences. MICA values these differences and believes that encouraging interaction and respect among people who may differ from one another creates a positive learning experience. Intolerant acts that show disrespect for others harm both the victims and the community at large.

Any behavior that victimizes an individual on the basis of that person’s race, ethnicity, religion, sex, sexual orientation, creed, national origin, ancestry, age, or level of ability or disability is inappropriate at best, seriously detrimental to the community, and will be addressed.

Such behavior includes, but is not limited to, graffiti, defacing MICA or personal property, harassment, threats, fighting, and disrupting others in the exercise of their rights.

Students who have witnessed or are victims of such behavior should report it to the Office of Student Affairs.

THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

1. The right to inspect and review the student’s education records.
2. The right to request the amendment of the student’s education records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student’s privacy or other rights.
3. The right to consent to disclosures of personally identifiable information contained in the student’s education records, except to the extent that FERPA authorizes disclosure without consent.
4. The right to file with the U.S. Department of Education a complaint concerning alleged failures by Maryland Institute College of Art to comply with the requirements of FERPA.
5. The following information will only be released directly to the student or with the student’s written authorization: grade reports, class schedules, transcripts, and honors awarded.
6. The following information has been deemed “directory” information and may be released without student consent unless the student has indicated otherwise: name, address(es), enrollment status (full- or part-time), and degree earned.

PARENTAL NOTIFICATION

The College generally communicates directly with students in all matters related to their attendance. In turn, it is expected that students and their parents will maintain ongoing communication. The College will not assume the role of liaison between family members.

There are occasions when it is appropriate for College officials to inform parents of particular situations involving students. As circumstances warrant, the College will notify parents if a student’s health is endangered (including instances of accidental injury) or when his/her behavior is determined to have a serious detrimental effect on the educational process for either the student or the College community, as permitted by the FERPA act (see above).
EQUAL EMPLOYMENT POLICY

MICA is firmly committed to creating and maintaining a workplace where everyone (including applicants, employees, customers, vendors, and the general public) is treated with dignity, fairness, and respect. Every employee has the right to work in an environment totally free of harassment and discriminatory conduct. Such behavior is contrary to the College's objectives, and may subject the College to legal exposure. To achieve our objectives, the College has established a high standard of conduct. Any employee who engages in conduct that violates this policy will be subject to disciplinary action, up to and including termination.

Equal Employment Opportunity

MICA is proud to be an equal opportunity employer. It is the policy of the College to apply recruiting, hiring, promotion, compensation, and professional development practices without regard to race, religion, color, age, gender, national origin, citizenship, immigration status, marital or parental status, sexual orientation, disability, or any other legally protected status. Further, our College provides reasonable accommodation to persons with mental or physical disabilities.

Reasonable Accommodation

Employees with disabilities are encouraged to advise MICA of any accommodations that they believe need to be made for them to perform their duties. Employees should also advise MICA of any facilities that they believe are needed to be made accessible and usable by individuals with disabilities.

IMMIGRATION LAW COMPLIANCE

The College is committed to employing only those who are authorized to work in the United States and does not unlawfully discriminate on the basis of citizenship or national origin.

In compliance with the Immigration Reform and Control Act of 1986, each new employee, as a condition of employment, must complete the Employment Eligibility Verification Form I-9 and present documentation establishing identity and employment eligibility within three working days of the employee’s date of hire. Any employee with an expiring work authorization must renew the authorization, or the employee will be considered to have voluntarily resigned. Former employees who are rehired must also complete the Form. All offers of employment are subject to the receipt of satisfactory evidence of an employee's authorization to work in the United States.

Employees with questions or seeking more information on immigration law issues are encouraged to contact Human Resources. Employees may raise questions or complaints about immigration law compliance without fear of reprisal.
POLICIES GOVERNING BEHAVIOR AND CAMPUS LIFE

See www.mica.edu, About MICA, Policies for all student disciplinary policies and procedures. There you will find MICA's Alcohol and Drug Policy, Harassment Policy, Sexual Harassment Policy, Sexual Assault Policy, and all grievance procedures.

Graffiti and Vandalism

Maryland Institute College of Art is a community of artists and designers. As a community of artists, we advocate for a broad range of opportunities for expression of our students’ creative vision through exhibitions, performances, and programs that provide opportunities for community-based art such as murals and public performances. We also encourage our students to seek out opportunities to make their work available to the public beyond our campus.

Although some forms of “graffiti art” have gained recognition as a viable form of artistic expression, the College considers defacement of public or private property to be vandalism, not artwork. MICA provides students with the resources and support to seek appropriate permission to create works of art in the public realm. As a community of artists and an institution dedicated to the preservation of the aesthetic environment, the College is strongly opposed to graffiti and other forms of vandalism.

Students who commit vandalism on or off campus are subject to disciplinary action by the College, which can include any or all of the following: restitution (monetary or other appropriate compensation for damages), disciplinary probation, community service, suspension from the College, or dismissal from the College. In addition to discipline by the College, students are subject to civil legal action by property owners and criminal prosecution for their actions.

We expect all members of our community to display good judgment and considerate behavior, as well as high standards of personal conduct. Students who violate College policies, procedures, and regulations are subject to disciplinary action. College disciplinary action is not a substitute for civil or criminal proceedings; all students, whether on campus or off campus, are subject to local, state, and federal laws. Students who commit acts of vandalism on or off campus are subject to legal action. When their actions adversely affect the College as an educational community, these activities are also subject to College disciplinary action.

Policy on the Use of Animals in Artwork

All MICA students, staff, and faculty must treat animals in a humane manner when used in/as art work, and must conduct their actions in a fashion consistent with all local, state, and federal laws and codes. The Maryland State Code (Section 10-606) Aggravated Cruelty to Animals states that one may not “intentionally mutilate, torture, cruelly beat, or cruelly kill an animal.” Cruelty is defined in the code as “the unnecessary or unjustifiable physical pain or suffering caused by or allowed by an act, omission, or neglect” which includes “torture and torment.” MICA prides itself on being an exceedingly pet- and animal-friendly environment; animals of all kinds must be treated in a respectful, compassionate, and humane manner.
Weapons and Explosives

The possession, maintenance, or use of firearms, weapons, or explosives of any nature or description (fireworks, any other device of explosive nature, bows and arrows, crossbows, sling shots, guns, ammunition, and knives other than those typically used in artwork, or any other weapon), is prohibited on campus. Violators will be subject to disciplinary action.

Policy on Performance, Installation, and Sound Art in Public Spaces

The College fully supports students’ right to artistic expression and recognizes the merits of performance and installation art; however, students must comply with MICA policies in order to provide a safe and healthy learning environment for everyone. Students and other participants in performance, installation, and sound art must comply with all MICA policies regarding drugs, alcohol, weapons, explosives, and other hazardous materials. Specifically prohibited in MICA buildings and on MICA property are:

- Setting off fireworks, explosives, or any similar device
- Displaying or using a knife, gun, or other weapon
- Possession or use of illegal drugs (including alcohol, if under age 21)
- Exposing others to blood, urine, feces, chemicals, or other hazardous materials (as an unsafe practice, this is not acceptable)
- Any activity that has the potential to cause injury to the artist, any other participants or performers, audience members, or others

Artists who would like to display or install performance, installation, or sound art on public spaces on the MICA campus must obtain prior written authorization from the MICA Office of Events. This is necessary to ensure that desired space is available and property damage and safety hazards will not result. Installations or performances in classrooms during class time do not need authorization; however, they must comply with the policies above. Installation or performances in galleries must obtain prior authorization from the Director of Exhibitions. MICA public spaces include:

- All exterior spaces on campus, including entrance plazas in front of Bunting Center, Mount Royal Station, Main Building, Fox Building, Brown Center, and Cohen Plaza (grass, walkways, fountains, and patio areas)
- All balconies, stairwells, entrance and lobby areas, and restrooms in campus buildings, and any other non-gallery, non-classroom spaces in MICA buildings
- Main Building Court, including air space to ceiling
- Mount Royal Station parking lot, hill, exterior stairways, portico, and train shed
- Meyerhoff House front patio, Alex. Brown Garden, and Daniels Garden
- The Commons front steps

Please be aware that MICA does not own the median strips, trees, sidewalks, streets, telephone or light poles—they are property of the City of Baltimore.

Students interested in presenting performance, installation, or sound art on MICA’s campus (even for one class session) outside of classrooms or the College’s gallery spaces must submit a proposal at least two weeks prior to the start date to the Office of Events, outlining the details and the timetable for the artwork. Proposal forms are available at the Office of Events. A committee will review the proposals, and the student will receive notification of the committee’s decision. Any installed art deemed a public health or safety hazard and installations that have not received authorization will be removed immediately.
We encourage students who intend to exhibit artwork in public spaces on campus (even for one class session) to consider MICA's close proximity to a daycare and elementary school. No artwork may be on Corpus Christi Church or church property, elementary school, or daycare property; we also discourage displaying or critiquing work containing sexually explicit images in public areas where underage children may be walking to and from school. Alternative locations on campus should be considered.

Performance, installation, and sound art proposals for Brown Center’s Leidy Atrium, Lower Lobby, or Rosenberg Gallery are coordinated by the Exhibitions Department.

Graffiti and defacement of MICA buildings and public or private property are not considered artwork. Violators will be subject to disciplinary action. See page 309 for MICA’s graffiti policy.

**Gallery hours for all exhibition spaces:**
Monday–Saturday: 10 am–5 pm
Sunday: 12 noon–5 pm
Closed major holidays

**NOTE:** The student space galleries are closed when students are not on campus.

All exhibitions and opening receptions are free and open to the public. For current information about exhibitions in the student space galleries, contact Student Activities. For information about all other exhibition spaces, call the Exhibitions Office (ext. 2280) or visit MICA’s website (www.mica.edu).

**Exhibition Policy**

Students are not permitted to hang or place artwork in hallways or stairwells without permission from the Exhibitions Office or Office of Events.

**Gallery Photography Policy**

Photography in any of MICA’s campus galleries is prohibited without written permission of the artist(s). A written statement from the artist(s) granting permission to photograph must be presented to the Exhibitions Office prior to any photography.

Exceptions to this policy include documentation of gallery installations and artwork for purposes of publication and archiving by MICA’s Exhibitions Office and the Office of Communications.

MICA photographs student artwork in campus galleries for use in College publications and online galleries. Hanging artwork in campus galleries constitutes permission for the College to photograph and use images of student artwork for institutional purposes. The College does not use these images for commercial purposes. No compensation is provided to students for such institutional use of images of this artwork.

**MICA’S RIGHT TO REPRODUCE POLICY**

MICA reserves the right to reproduce without notification any artwork produced by students while attending MICA’s degree and continuing studies programs; this reproduction will be for non-commercial purposes only, and may include print publications, institutional websites, e-communications, multimedia presentations, and documents about the College for admission recruitment, fundraising, or institutional informational purposes.
CAREER SERVICES/PROFESSIONAL DEVELOPMENT

The Joseph Meyerhoff Center for Career Development provides career counseling and professional development opportunities for all degree program students and alumni and offers students access to a wide array of internship, grant, and residency opportunities, and job listings for full-time, part-time, freelance, and summer opportunities through the Web at www.MICAnetwork.com.

Throughout the academic year, students can participate in many programs aimed at furthering their individual career development needs. Professional issues such as exhibiting work, creating a résumé, preparing for an interview, applying for grants, filing taxes, understanding basic legal issues, and marketing are addressed. Students seeking information on majors offered at MICA, changing majors, pursuing a dual major, or diversifying their academic experience have the opportunity to meet faculty and hear from alumni of every major through the Major Café program. Professional reviews are held by by various companies in art and design, allowing graduating designers and applied artists to have their portfolios reviewed and critiqued by many graphic design and multimedia professionals, photographers, and illustrators within the industry, and providing a forum for networking.

The Center also manages the internship program and advises students on the graduate school process. Additionally, the Center offers extensive advising for special opportunities such as Fulbright, Soros, Javits, and Jack Kent Cooke Graduate Fellowships. The staff urges students to use its resources and to begin career counseling early in their academic career.

TECHNOLOGY SUPPORT AND SERVICES

Technology Support Desk/Help Desk

Service and support for all computer-related concerns are available through the Help Desk at ext. 2201, located in Bunting Center, third Floor, Monday–Friday, 8:30 am–4:30 pm. Services and support includes e-mail information, new portal/e-mail accounts, and questions concerning all aspects of computing on campus. Questions may also be e-mailed to help@mica.edu.

Audio/Visual Services

Audio/visual equipment is available for daily, overnight, and long-term loans at the Technology Systems and Services support desk on the fourth floor of Brown Center. The support desk phone number is ext. 2301 on campus, or 410-225-2301 off campus. Students, faculty, and staff must produce a valid MICARD to borrow equipment.

Computer Classrooms and Labs

Details on computer facilities in MICA buildings can be found at www.mica.edu/tss. The computer classrooms are open to all currently enrolled students. Students taking a computer class have priority access to the equipment during the semester in which they are enrolled in a class.

Copying Services

Photocopying facilities are available for student use in the Decker Library and in Postal and Print Services in Bunting Center, first floor.
Digital Printing Services in the Art/Tech Center
MICA’s Art/Tech Center, located at 1206 Mt. Royal Avenue, provides high-quality, low-cost digital color prints from a variety of laser, inkjet, and 3D printers. Printing as wide as 44” is available, as are archival quality prints.

Digital Printing Studio Hours:
Monday–Thursday: 10 am–10 pm
Friday: 10 am–4 pm
Saturday: noon–6 pm
Sunday: closed

DECKER LIBRARY
The Decker Library has more than 82,000 volumes and 300 periodical subscriptions. Approximately 3,000 new titles are added each year. Access to more than 5,000 full-text journals is provided by databases such as Art Full Text, JSTOR, and Academic Search Premier. In addition, 17 other databases, including Grove Art Online, Credo Reference, and ARTstor, provide access to a wide variety of research material and images. The Decker Library catalog, databases, and other research materials can be accessed online through the MICA website.

A MICA ID may be used to borrow circulating titles for three weeks. A fine of $0.25 per book per day is charged for overdue materials with additional charges incurred for those items that are seriously overdue. Photocoping and printing are available at a nominal charge. Scanning is free.

Decker Library hours during the academic year:
Monday–Thursday: 8:30 am–9 pm
Friday: 8:30 am–4:30 pm
Saturday and Sunday: 12 noon–6 pm

Decker Library hours during the summer academic session:
Monday–Friday: 8:30 am–4:30 pm
Evening and weekend hours vary by session.

Decker Library hours during breaks:
Monday–Friday: 8:30 am–4:30 pm

MEDIA RESOURCES COLLECTION AND CENTER
The Media Resources Collection provides access to image-based resources supporting the MICA curriculum. The MRC has a collection of more than 215,000 slides, more than 35,000 digital images and 5,300 videos, DVDs, and CD-ROMs. Students are welcome to borrow material for classroom and individual study. Videos and DVDs may be checked out for two days.

The MRC is developing a growing digital image collection and provides instruction and support for the ARTstor digital library, a subscription digital collection of more than 900,000 images and other digital image resources. Requests for curriculum-based materials, including digital images, are welcome. Our facilities include screening stations for students to view videos and DVDs, computer workstations for using digital images resources, and a slide-viewing station. More information and access to our catalogs can be found on the Library/MRC website at www.mica.edu/library/.
MRC hours during the academic year:
Monday through Thursday: 8 am–7 pm
Friday: 8 am–4:30 pm
(NOTE: Hours may be extended to support class offerings as needed each semester.)
MRC hours during the breaks and summer session:
Monday–Thursday: 8 am–4:30 pm

NATURE LIBRARY
The Nature Library is a year-round resource for students and instructors for both studio classes and independent study. Its holdings include a variety of plants and skeletons that can be borrowed for use in on-campus classrooms, in addition to goldfish that can be sketched within the library. The Nature Library is supervised by the Fine Arts Department and managed by work-study students. Library hours are scheduled and posted at the beginning of each semester.

THE WRITING STUDIO
The Writing Studio welcomes all MICA students and recognizes the necessity for artists to be articulate, both in person and on the page. The studio advises students to set appointments in advance and encourages but cannot guarantee walk-in meetings. Tutor and student work together on main ideas, sentence writing, organization, grammar, and other writing challenges, and on a diverse array of written products as well, including papers, artist statements, cover letters, and grant applications. A typical appointment lasts about 50 minutes, but shorter and longer meetings may be available. Most of the tutors who work in the Writing Studio hold advanced degrees and have years of experience working with student writers, including those for whom English is a second language. The Studio also offers a small bank of computers generally equipped with Internet access and word processing software. Some machines contain assistive technology software for use by students who face difficulties with reading and writing. The Writing Studio is committed to the growth and excellence of strong compositional skills for all students enrolled at MICA and is dedicated to aiding them in meeting the requirements of writing assignments in their studio and non-studio courses.

Bunting 452
Phone: 410-225-2418
Fax: 410-225-4212
Email: writing@mica.edu
Hours: Monday through Thursday: 9 am-9 pm; Friday: 9 am-5 pm; and at other times by appointment.

LEARNING RESOURCE CENTER
The LRC believes in the promise of all MICA students, those who have disabilities, and those who do not, and seeks to support them as they pursue the many benefits of their arts education. The LRC recognizes that college represents a period of transition between high school and other opportunities. In this period of transition, students who have disabilities should expect that some special education accommodations and services may not continue in college, and at the same time, students will be expected to participate more actively in the accommodations process. Students seeking accommodations and services must visit the LRC as soon as possible to register and submit documentation. Once documentation has been reviewed, and a student deemed eligible for services, the LRC can begin a formal program of support in cooperation with the student, professors, and/or College staff.
Students who have documented disabilities must visit the LRC each semester in order to continue their programs of support. In addition, the LRC seeks to assist all MICA students who may be struggling with such challenges as note-taking, study skills, and reading comprehension, as well as time management. To address these difficulties, the LRC offers one-on-one academic counseling and occasional workshops. Students are encouraged to set an appointment with an LRC learning specialist to discuss their academic difficulties and devise a plan of remedying them. The LRC recognizes the contributions that all MICA students can make to a vibrant arts campus. If we haven’t done so already, we welcome you to MICA and to our office, and look forward to working with you.

Bunting 456 and 458
Phone: 410-225-2416
Fax: 410-225-4212
Email: LRC@mica.edu
www.mica.edu/learningresourcecenter

**ENGLISH AS A SECOND LANGUAGE (ESL)**

MICA is committed to the continued growth and success of its international students and those for whom English is a second language (ESL). To support the specific cultural and linguistic needs of these students, MICA’s ESL specialist teaches a class in a completely sheltered classroom. The curriculum is tailored to focus on developing non-native English speakers’ command of oral and written language, while broadening their knowledge of American culture, academic discourse, and artistic terminology (offered fall semester only). In addition, the Language, Literature, and Culture department offers a writing workshop solely for ESL, designed to assist ESL writers in the construction of texts for the two primary foundation-year liberal arts courses, Art Matters and Critical Inquiry. The Writing Studio, a campus-wide support service, also staffs trained and experience tutors to aid ESL students in developing their English speaking and writing skills. For more information, please contact the Writing Studio at 410-225-2418 or the ESL specialist at 410-225-2253.

**INTERNATIONAL STUDENT ADVISING**

The Office of International Affairs provides a comprehensive range of support services to MICA’s international students and manages institutional compliance with US Department of State and U.S. Citizenship and Immigration Services regulations. The office advises international students on immigration laws and procedures, including academic requirements, employment regulations, travel, non-immigrant documents, visas, etc. Workshops and educational programs on immigration and related issues take place throughout the year.

International Affairs also provides cross-cultural advising and programs for the MICA community. MICA faculty, staff, and students with questions about cross-cultural communication or other intercultural issues are encouraged to consult the International Affairs office for advice and discussion.
MICA STORE

The College Store works closely with faculty to provide all supplies and texts required for MICA courses. The store has an excellent selection of art supplies, periodicals, books, and MICA merchandise. Books and art supplies are sold at a substantial discount. There are some supplies for upper-level courses, independent studios, etc. that the store does not carry. Some of these items can be special ordered at no extra charge. Students may inquire with the cashier to find out if this service is available for a particular product.

Store hours during the academic year:
Monday–Thursday: 8:30 am–8 pm
Friday: 8:30 am–5 pm
Saturday: 9 am–5 pm

STUDENT GALLERIES AND EXHIBITION SPACES

The Decker Gallery and the Robert and Jane Meyerhoff Gallery in the Fox Building and the Pinkard Gallery in Bunting Center feature exhibitions of work by national and international contemporary artists, as well as faculty and students. Faculty and students also exhibit their work in the Rosenberg Gallery on the second floor of the Brown Center and Fox 3 Gallery in the Fox Building feature exhibitions of graduate student work. Several student space galleries feature individual and group exhibitions of undergraduate work.

Five departmental exhibition spaces, located on the ground floor of the Main Building, second floor of Fox Building, the Middendorf Gallery on the first floor of Mount Royal Station, and the third and fourth floors of Brown Center, feature exhibitions of work created in various departments at MICA.

ADDITIONAL AND UPDATED POLICIES

For the convenience of students, faculty, and staff, most policies governing academic life at MICA are printed in this section of the Academic Bulletin or in the sections entitled “Policies and Academic Resources—Undergraduate,” which begins on page 225, and “Academic Policies—Graduate,” beginning on page 293.

Because of the lag time in publication schedules, the official source for institutional policies is www.mica.edu (select About MICA and then Policies). All students are required to review and familiarize themselves with the policies—academic and student disciplinary—found on the website. Also found there are institution-wide policies and procedures, including:

- Harassment policies and grievance procedures.
- Policies governing the use of MICA facilities and equipment, including building hours and ID policies.
- Information on non-academic campus resources.
- Information on tuition and fees, and financial aid and scholarships for new and returning students.
- Routine and emergency campus communication procedures, and emergency response procedures and policies.
Administration and Faculty
Administration and Faculty

ADMINISTRATION

Fred Lazarus IV, President

DIVISION OF ACADEMIC AFFAIRS
Raymond Allen, Vice President for Academic Affairs and Provost
Gunalan Nadarajan, Vice Provost for Research
Karen Carroll, Dean for Center of Art Education
Jan Stinchcomb, Dean for Undergraduate Studies and Faculty
Christopher Whittley, Dean for Academic Services
David Gracyalny, Dean for Continuing Studies
Christine Peterson, Associate Dean for Enrollment Services and Registrar
Peter Dubeau, Associate Dean for Continuing Studies
Erin Jakowski, Assistant Dean for Graduate Studies
Cynthia Barth, Director of Decker Library
Rebekah de Wit, Director of International Affairs
Hadley Garbart, Director of Student Records and Research
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Gerald Ross, Director of Exhibitions
Daniel Gutstein, Director of Writing Studio and Learning Resource Center
Florence Thorp, Director of Media Resources
George Ciscle, Curator-in-Residence
Katherine Greenblatt, Director of Data Management and Registration, Continuing Studies
Tracy Jacobs, Director of Marketing and Enrollment Services, Continuing Studies

DIVISION OF ADMISSION AND FINANCIAL AID
Theresa Bedoya, Vice President for Admission and Financial Aid
Diane Prengaman, Associate Vice President for Financial Aid
Scott Kelly, Associate Dean for Graduate Admission
Christine Seese, Director of Undergraduate Admission and Coordinator of Transfer Admission
Cheryl Issod, Director of Admissions Operations

DIVISION OF ADVANCEMENT
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Douglas Frost, Special Counsel and Vice President for Development Emeritus
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Lucie Hughes, Associate Vice President for Development, Alumni and Parent Relations
DIVISION OF ADVANCEMENT (CONT.)
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Karen Stults, Director of Corporate, Foundation and Government Relations
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DIVISION OF FISCAL AFFAIRS
Douglas Mann, Vice President for Fiscal Affairs and Chief Financial Officer
Carolyn Newton, Associate Vice President for Fiscal Affairs
Christopher Salone, Director of Student Accounts
Brigitte Sullivan, Budget Director

DIVISION OF OPERATIONS
Michael Molla, Vice President for Operations
Timothy Millner, Associate Vice President for Facilities Management
Christopher Bohaska, Director of Operation Services
Anne South, Director of Events
Elizabeth Enselein, Director of Human Resources
Stephen Davis, Director of Campus Safety
Stephen Krach, Director of Building Grounds
Margaret Newton, Director of Building Services

DIVISION OF STUDENT AFFAIRS
J. Davidson "Dusty" Porter, Vice President for Student Affairs and Dean of Students
Cheryl Garner, Associate Dean for Student Development
Michael Patterson, Associate Dean for Student Life and Judicial Affairs
Clyde Johnson, Assistant Dean for Diversity and Intercultural Development
Patricia Farrell, Licensed Psychotherapist and Director of Counseling Center
Megan Miller, Director of Student Activities
Hadieh Shafie, Director of Career Development
Scott Stone, Director of Residence Life and Off-Campus Housing
Agnés Moon, Director of Community Arts Partnerships

DIVISION OF TECHNOLOGY SYSTEMS AND SERVICES
Tom Hyatt, Vice President for Technology Systems and Services
Susan Miltenberger, Associate Vice President for Technology Systems and Services
David Apaw, Director of Network Services
Ted Simpson, Director of Administrative Systems
John Rhodes, Director of Technical Support Services
The faculty are identified first by their home department followed by other departments in which they teach. Faculty bios can be found on the MICA website, www.mica.edu.

**Fadel Abdallah, Language, Literature and Culture**  
BA Alexandria University, 1968; MA University of Minnesota, 1983

**Derrick Adams, General Fine Arts, Art Education**  
BFA Pratt Institute, 1996; MFA Columbia University, 2003

**Margaret Adams, Photography**  
BFA Corcoran College of Art and Design, 2001; MFA Tyler School of Art, Temple University, 2004

**Virginia Adams, Art History, Theory and Criticism**  
BA College of William and Mary; MA University of Maryland, College Park, 2000; PhD University of Maryland, College Park, 2007

**Inna Alesina, Environmental Design, Graphic Design**  
BFA Parsons School of Design, 1996

**Patricia Alexander, General Fine Arts, Foundation, Painting**  
BA Bennington College, 1967; MFA MICA, 1981

**Monica Amor, Art History, Theory and Criticism**  
BA Universidad Catolica Andres Bello, 1990; PhD The City University of New York, 2002

**Kimberly Anderson, Art History, Theory and Criticism**  
BA Columbia College, 1988; MA University of South Carolina, 1992

**Timothy App, Hoffberger School of Painting; Painting; Art Education; Foundation; Language, Literature and Culture**  
BFA Kent State University, 1970; MFA Tyler School of Art, Temple University, 1974

**Laurence Arcadias, Animation; Art History, Theory and Criticism**  
BA Academie Bugeant, 1978; MFA Institute of Visual Art, 1982

**Helen Saunders Armstrong, Art History, Theory and Criticism**  
BA Delta State University, 1994; MA University of Baltimore, 2000

**Jeremy Arnold, Language, Literature, and Culture**  
BA University of California at Berkeley, 2001; PhD Johns Hopkins University, 2008

**Mary J. Arthur, Drawing**  
BA Marywood University, 1984; BFA Kansas City Art Institute, 1991; MFA New York Academy of Art, 2002

**Jennifer Marie Ashlock, Language, Literature and Culture**  
BA University of North Carolina at Chapel Hill, 1996; MA University of North Carolina at Chapel Hill, 1999; PhD University of North Carolina at Chapel Hill, expected 2009

**Colleen Katheryn Asper, General Fine Arts**  
BFA MICA, 2002; MFA Yale University, 2004

**Timmy Aziz, Environmental Design; Foundation; Language, Literature and Culture**  
BArch. Cooper Union, 1991

**Susan S. Badder, Art History, Theory and Criticism**  
AB Vassar College, 1963; MA The Johns Hopkins University, 1992
H. Thomas Baird, *Photography, Art Education*
BA, MA University of New Mexico, 1959, 1961; ABD University of California, Berkeley, 1963

Tarra Rochelle Bandet, *Drawing, General Fine Arts*
BFA University of Saskatchewan, 1997; MFA MICA, 2002

Ken Barber, *Graphic Design*
BFA Tyler School of Art, Temple University, 1994

Sarah Z. Barnes, *Ceramics, Foundation, Art Education*
BA Goucher College, 1988; MA University of Baltimore, 1991

John Robert Barry, *Language, Literature, and Culture*
BA Amherst College, 1986; MA The Johns Hopkins University, 2001

Marek Bartelik, *Mount Royal School of Art*
PhD The City University of New York, 2001

Frances Barth, *Mount Royal School of Art*
BFA, MA Hunter College 1968, 1970

Donna Basik, *Art Education*
BA University of Maryland; MFA MICA

Joseph J. Basile, *Art History, Theory and Criticism*
BA Boston University, 1987; AM Brown University, 1990; PhD Brown University, 1992

Zlata Baum, *Art Education*
BA Smith College, 1980; BFA California College of Arts and Crafts, 1982; MFA Mills College, 1984

Barbara Baxter, *Art History, Theory and Criticism*
BA University of Delaware, 1979; MFA Harvard University, 1990

Catherine Behrent, *Foundation*
BFA University of Texas, 1969; MFA MICA, 1992

Kristina Berdan, *Master of Arts in Community Arts (MACA)*
BA University of Maryland, 1993; MA Towson University, 1996

Linda Bills, *Post-Baccalaureate*
BFA Arcadia University, 1965

Beth Ann Blinebury, *Foundation*
BFA Tyler School of Art, Temple University, 2004; MFA MICA, 2008

Chakaia Booker, *Rinehart*
MFA The City College of New York, 1993

Jeremy Botts, *Graphic Design*
BFA Rhode Island School of Design, 1996

Rebecca Bradley, *Illustration*
BA Chelsea College of Art, 1991; MFA Savannah School of Art and Design, 2000

Susie Brandt, *Fiber, Foundation*
BFA Philadelphia College of Art, 1984; MFA School of the Art Institute of Chicago, 1987

David Brody, *Mount Royal School of Art*
BA Harvard University, 1981; MFA California Institute of the Arts, 1989

Alexa Brooks, *Foundation*
BA Salve Regina University, 1997; MFA MICA, 2005
Nina Brown, Language, Literature, and Culture
BA The Johns Hopkins University, 1994; MA, PhD University of California, Santa Barbara, 2000, 2007

Joyce Ann Bucci, Art Education
BFA, MFA MICA, 1972, 1978

Andrew Buckland, MFA in Photographic and Electronic Media
BFA Oregon College of Art and Craft, 2006; MFA MICA, 2008

Ellen Burchenal, General Fine Arts, Art Education
BA Trinity College, 1978; MFA MICA, 1982

Patrick Burns, General Fine Arts
BA University of Houston, Clear Lake, 1978; MFA Sam Houston State University, Huntsville, 1982

John Charles Camp, Art History, Theory and Criticism
BA The Ohio State University, 1971; MA University of Toronto, 1972; PhD University of Pennsylvania, 1978

Bernard Canniffe, Graphic Design
BA Gwent College of High Education, 1984; MFA Savannah College of Art and Design, 2000

Karen Carroll, Art Education
BS SUNY College of Buffalo, 1966; MEd Pennsylvania State University, 1968; EdD Columbia University, 1987

Jenny Carson, Art History, Theory and Criticism
BFA University of Louisiana, 1986; MA University of Massachusetts, 1988; PhD City University of New York, 2000

Carolyn Case, Foundation
BFA California State University, 1994; MFA MICA, 1997

April Simmons Caskie, Language, Literature and Culture
BFA Savannah College of Art and Design, 1994; MFA School of the Art Institute of Chicago, 1997

Elaine H. Cassel, Language, Literature and Culture
PhD City University of New York, 1975

Elvira R. Causey, Art Education
BFA MICA, 1963; MA MICA, 1973

Patricia Chan, Interaction Design and Art
BA Johns Hopkins University, 2004

Caroline Chavasse, Video and Film Arts
North Carolina School of the Arts

Min-Jung Cheon, Foundation; Art History, Theory and Criticism; Language, Literature and Culture
BFA Ehwa Women’s University, 1996; MFA MICA, 1999

Peter Chomowicz, Environmental Design, Graphic Design
BA Cooper Union, 1969; MA Harvard University, 1992

George Ciscle, Art History, MA in Community Arts
BA Loyola College of Maryland, 1969; MEd University of North Carolina Charlotte, 1972

David William Cloutier, Foundation, Painting
BFA University of the Arts, 1992; MFA MICA, 2005
Wendy Clupper, *Art History, Theory and Criticism*
BA Rutgers University, 1996; MA New York University, 1999; PhD University of Maryland, 2007

Mary Coble, *Photography*
BFA University of North Carolina at Greensboro, 2001; MFA George Washington University, 2004

Allan A. Comport, *Illustration*
BA Heidelberg College, 1973; MA Trinity Lutheran Seminary, 1979

Karl S. Connolly, *Painting*
BFA Salisbury State University, 1991; MFA MICA, 1994

Rosemary Conroy, *Graphic Design*
BA College of Holy Cross, 1978

Don Cook, *Art Education*
BA University of Maryland College Park, 1972

Roberta Cooks, *Interaction Design and Art*
BA Oberlin College, 1973; MFA Boston University, 1974; MD New York University School of Medicine, 1984

Jacqueline Copeland, *Art History, Theory and Criticism*
BA Muhlenberg College; MFA University of Rochester

Robert A. Copskey, *Interdisciplinary Sculpture, Drawing*
BFA Kent State University, 1979; MFA MICA, 1981

Alain Corbel, *Illustration*
MFA School of Fine Arts, Brussels, Belgium

Jane L. Cottis, *Video and Film Arts*
BFA University of Gwent, 1987; MFA University of California, San Diego, 1989

Annet Couwenberg, *Fiber*
BFA School for Textiles, Rotterdam, 1974; MFA Syracuse University, 1983; MFA Cranbrook Academy of Arts, 1986

Anna Craycroft, *Painting, General Fine Arts*
BA Slade School of Fine Art, 1998; MFA Columbia School of Art, 2004

Patricia Cronin, *General Fine Arts*
BFA Rhode Island College, 1986; MFA Brooklyn College, 1988

Ellen B. Cutler, *Art History, Theory and Criticism*
BA University of Massachusetts, Amherst, 1976; MA Boston University, 1985

Churchill Davenport, *Painting, Foundation*
BA Rhodes College, 1970; MA Indiana University, 1972; MFA Yale School of Art, 1980

W. Bowdoin Davis, Jr., *Art History, emeritus*
AB Brown University, 1959; MA Indiana University, Bloomington, 1963

Christina Day, *Fiber*
BFA University of the Arts, 1999; MFA Cranbrook Academy of Art, 2006

Firmin DeBrabander, *Language, Literature, and Culture*
BA Boston College, 1994; MA University of Louvain, 1996; PhD Emory University, 2002

Andy Deck, *MFA in Photographic and Electronic Media*
BFA University of Michigan, 1990; MFA School of Visual Arts, 1993
Gail Deery, Printmaking
BFA Tyler School of Art, 1980; MFA Rutgers, The State University of New Jersey, 1990

Regina DeLuise, Photography
BFA State University of New York at Purchase, 1980; MA Rosary College Graduate School of Fine Arts, Florence, 1984

Jessica Dickinson, Painting
BFA MICA, 1997; MFA Cranbrook Academy of Art, 1999

Daniel Thomas D’Oca, Art History, Theory and Criticism; Language, Literature and Culture
BA Bard College, 1998; MA Harvard Design School, 2002

Sarah Doherty, Interdisciplinary Sculpture, Foundation
BFA Massachusetts College of Art, 1996; MFA San Francisco Art Institute, 2003

William Downs, Foundation
BFA The Atlanta College of Art and Design, 1996; MFA MICA, 2003

Timothy Druckrey, MFA in Photographic and Electronic Media
BA City University of New York, 1977; MA University of Arizona, 1980

Dan Dudrow, Painting, Drawing
BFA Rhode Island School of Design, 1963; MFA MICA, 1967

David S. East, Ceramics, Art Education
BFA University of Wisconsin, River Falls; MFA Southern Illinois University, Edwardsville

Michael Economos, Painting, Drawing, Foundation
BFA Yale University, 1960; MFA Yale University, 1963

Kelly Patrick Egan, Foundation
BA University of Rochester, 2000; MFA MICA, 2007

Sara Egorin-Hooper, Art Education
BS University of Maryland, 1973; MS The Johns Hopkins University, 1980

Howard S. Ehrenfeld, Photography
BA Clark University, 1972; MFA MICA, 1976

Amy Eisner, Language, Literature, and Culture
AB, Harvard University, 1994; MA Johns Hopkins University, 2004

Jane Elkinton, Art History, Theory and Criticism
BA University of Hawaii; MA University Michigan; PhD University of Maryland, Baltimore County, 1995

Ken Elston, Video and Film Arts
BA Temple University, 1988; MFA The Ohio State University, 1996

Michael Evan, Foundation, Art Education, Drawing, Painting
BA Dickinson College, 1989; MFA Mount Royal School of Art, 1996

William J. Evitts, Language, Literature and Culture
BA Johns Hopkins University; MA University of Virginia; PhD Johns Hopkins University

Laurie Fader, Foundation
BS New York University, 1985; MFA Yale School of Art, 1985

Robert Fagan, Art History, Theory and Criticism
BS Mississippi University for Women, 1996; MS Pratt Institute, 2004

Nicole Fall, Art Education
BFA MICA, 1981; MFA Towson University, 1991
Dennis Farber, *Foundation, Painting*
BA Trinity College, 1968; MFA Claremont Graduate School, 1975

Ming Fay, *Rinehart*
MFA University of California Santa Barbara, 1970; BFA Kansas City Art Institute, 1967

Neil Feather, *Interdisciplinary Sculpture*
BFA Pennsylvania State University, 1978; MFA University of Montana, 1980

Lewis Fifield, *Graphic Design*
BFA Massachusetts College of Art, 1956; MA Syracuse University, 1961; University of Baltimore Fellows Seminar

Henry Finkelstein, *General Fine Arts, Foundation*
BFA Cooper Union, 1980; MFA Yale University School of Art, 1983

Greg J. Foertsch, *Animation*
BFA MICA, 1995

Hermine Ford, *Mount Royal School of Art*
BA Antioch College, 1962

Jessica E. Ford, *Fiber*
BA Towson University, 1998; MFA Yale School of Drama, 2004

Edward Fotheringill, *Language, Literature and Culture*
BS Towson University, 1973; MLA Johns Hopkins University, 1978

Mary Fredlund, *Foundation*
BFA MICA

David Friedheim, *Foundation*
BA Harpur College, State University of New York, 1982; MFA Rinehart School of Sculpture, MICA, 1986

Jenna Frye, *Foundation*
BS Mary Washington University, 2001; MA, MFA MICA, 2004, 2005

Jonathon Fuqua, *Illustration*
BFA College of William and Mary, 1990

Daniel Gaidula, *Graphic Design*
BFA University of Missouri, 1996; MFA Rhode Island School of Design, 2004

Joan M. E. Gaither, *Art Education*
BS Morgan State University, 1965; MEd University of Wisconsin - Milwaukee, 1996; PhD University of Wisconsin - Milwaukee, 1998

Stephanie Garmey, *Foundation, Drawing*
BFA MICA, 1983; MA Purdue University, 1985; MFA MICA, 1995

Brian Daniel Garner, *Printmaking*
BFA MICA, 1994

Suzanne Garrigues, *Art History, Theory and Criticism*
BA Lindenwood College, 1967; MA Johns Hopkins University, 1975; PhD University of Maryland, 1983

Kathryn Gerry, *Art History, Theory and Criticism*
BA Smith College, 1999; MA University of Maryland College Park, 2001; PhD Johns Hopkins University, 2007
Soheila Ghaussy, Language, Literature, and Culture
BA, MA University of Hamburg, 1986, 1991; PhD Purdue University, 2000

Sharon Gil, Environmental Design
BA College of Management, 2002; MA Bezalel Academy of Art and Design, 2007

Sam Gilliam, Hoffberger School of Painting, Painting

Jill Greenberg, Language, Literature and Culture
BFA University of Cincinnati, 1987; MFA MICA, 2004

Rashawn Griffin, Post-baccalaureate, Painting
BFA MICA, 2002; MFA Yale University, 2005

Clare Grizzard, Art Education
BFA Pratt Institute, 1976; MA MICA, 1995

Mary Hafeli, Art Education
BFA University of Michigan, 1982; MEd Columbia University, 1995; EdD Columbia University, 1999

Maren Hassinger, Rinehart
BA Bennington College, 1969; MFA University of California, Los Angeles, 1973

Andrew Hayleck, Video and Film Arts

Alexander Heilner, Photography, Foundation
BA Princeton University, 1993; MFA School of Visual Arts, 1998

Lois Hennessey, Drawing, Foundation
BFA Illinois Wesleyan University, 1958

William Hilgartner, Language, Literature, and Culture
BS Towson University, 1976; MA, PhD Johns Hopkins University, 1992, 1995

Michael Hindle, Drawing, Foundation
BA Skidmore College, 1992; MFA Indiana University, 1997

Nadia Hironaka, Video and Film Arts, Foundation
BFA University of the Arts; MFA School of the Art Institute of Chicago

Jennifer Hirsh, Art History, Theory and Criticism

Kirsten D’Andrea Hollander, Video and Film Arts, Foundation
BFA MICA, 1988; MFA University of Maryland, Baltimore County, 1997

Lillian Rose Bayley Hoover, Foundation
BFA University of North Carolina, Asheville, 2002; MFA MICA, 2005

Ryan M. Hoover, Foundation, Interdisciplinary Sculpture
BFA University of North Carolina, Asheville, 2001; MFA MICA, 2006

Brockett Horne, Graphic Design
BFA Carnegie Mellon University, 1996; MFA Rhode Island School of Art and Design, 2003

Dana Marie Hosler, Illustration
BFA MICA, 2000

Kerr Houston, Art History, Theory and Criticism
BA Williams College, 1992; PhD Yale University, 2001

Caroline Hwang, Illustration

Cinder M. Hypki, MA in Community Arts
BS University of Wisconsin; MS University of Michigan, 1986
Connie Imboden, *Photography*
BS Towson State University, 1977; MFA University of Delaware, 1988

Fernando Iribarren, *Animation*
BA, License in Architecture & Urban Planning, Universidad National Argentina, 2002; MS University of Utah, 2006

Dennis M. Isaac, *Fiber*
Fashion Institution of Technology

Paul Jaskunas, *Language, Literature and Culture*
BA Oberlin College, 1994; MFA Cornell University, 2000

Irna Jay, *Photography*
BA University of Wisconsin, 1965; MS Columbia University, 1966; MFA MICA, 2001

Paul Jeanes, *Foundation*
BFA University of North Carolina, Ashville, 2002; MFA MICA, 2006

Sharon Johnson, *Art Education*
BA Florida State University, 1964; MFA George Washington University, 1980; PhD University of Wisconsin-Milwaukee, 2001

Trudi Ludwig Johnson, *Art History, Theory and Criticism, Art Education*
BA St. Olaf College, 1982; MA George Washington University, 1989; MFA Towson University, 1999

Thomas C. Jones, *Language, Literature and Culture*
BA Southern Illinois University, Carbondale, 1992; MFA Indiana University, Bloomington, 2003

Brian Joseph Kain, *Art History, Theory and Criticism*
BFA MICA, 1984; MFA Cranbrook Academy of Art, 1990

Craig Kalpakjian, *MFA in Photographic and Electronic Media*
BFA University of Pennsylvania, 1993

Mark E. Karnes, *Painting, Drawing*
BFA Philadelphia College of Art, 1971; MFA Yale School of Art and Architecture, 1973

Nicholas George Karvounis, *Printmaking, Illustration*
BFA MICA, 1998; MFA California College of the Arts, 2006

Katherine Kavanaugh, *Foundation, Post-baccalaureate*
BA University of Minnesota; MLA Louisiana State University, Shreveport; MFA University of Maryland, College Park; 1998

Ryan Kelly, *Ceramics*
BFA Kansas City Art Institute, 2002; MFA Ohio State University, 2005

Glen Benjamin Kessler, *Painting*
BFA MICA, 1998; MFA New York Academy of Art, 2005

Leslie King-Hammond, *Art History*
BFA Queens College City University of New York, 1969; MA, PhD Johns Hopkins University, 1973, 1975

Philip F. Koch, *Drawing, Foundation*
BA Oberlin College, 1970; MFA Indiana University, 1972

Curt Kotula, *Graphic Design*
BFA MICA, 2001
Pawel Kozielski, **Art History, Theory and Criticism**
MA Academy of Catholic Theology, 1986; MA Johns Hopkins University, 1993; PhD University of Maryland

Joyce Kozloff, **Hoffberger School of Painting**
BFA Carnegie Institute of Technology, 1964; MFA Columbia University, 1967

Kenneth Krafczek, **MA in Community Arts**
BFA Carnegie-Mellon University, 1978; MFA MICA, 1995

Daniel L. Krall, **Illustration**
BFA MICA, 1998

Olga V. Kritskaya, **Language, Literature, and Culture**
MA Michigan State University, 1998; PhD Michigan State University, 2003

Nicole Jerr Kryinski, **Language, Literature, and Culture**
BA Northwestern University, 1996; MA University of Chicago, Divinity School, 2006; PhD Johns Hopkins University, candidate

Nicole Jerr Kryinski, **Language, Literature, and Culture**
BA Northwestern University, 1996; MA University of Chicago, Divinity School, 2006; PhD Johns Hopkins University, candidate

Diane Kuthy, **Art Education**
BFA Kent State University, 1985; MFA MICA, 1989

Trisha Kyner, **Ceramics**
BFA School of the Art Institute of Chicago, 1994; MFA University of Montana, 1998

Michelle L. La Perrière, **Foundation, Art Education**
BFA School of the Art Institute of Chicago, 1984; MFA MICA, 1989

Kevin Labadie, **Painting, Drawing, Foundation**
BFA MICA, 1976; MFA Hoffberger School of Art, 1981

Sam Lacombe, **Foundation**
BFA Boston University, 1988; MFA Boston University, 1990

Ronald Lang, **Ceramics, emeritus**
BA West Chester State College, 1971; MFA Pennsylvania State University, 1975

Eve Andrée Laramée, **Interdisciplinary Sculpture**
BA San Diego State University, 1978; MFA San Francisco Art Institute, 1980

Fabienne Lasserre, **Painting, Foundation**
BFA Concordia University; MFA Columbia University

Karen Lemmert, **Environmental Design**
BArch Virginia Polytechnic Institute & State University, 1992; MArch Cranbrook Academy of Art, 2000

Melanie Lester, **Fiber**
BFA MICA, 2002

Miranda Lichtenstein, **MFA in Photographic and Electronic Media**
BA Sarah Lawrence College, 1990; MFA California Institute of the Arts, 1993

Warren Linn, **Illustration, Foundation**
BFA School of the Art Institute of Chicago, 1968

Richard I. Lipscher, **Animation**
BFA Penn State University, 1973; MFA MICA, 1976
Jack Livingston, *Interaction Design and Art*
Rocky Mountain School of Art and Design

Benjamin Lock, *Interdisciplinary Sculpture*
BFA SUNY Plattsburgh, 2002; MFA University of Maryland, 2007

Christopher Edward Lonegan, *Art History, Theory and Criticism*
BFA University of the Arts, 1997; MFA MICA, 2001

Paul Long, *Language, Literature, and Culture*
BA University of Virginia, 1994; MA Columbia University, Teachers College, 1997;
MFA Brown University, 2000

David Lopez, *Environmental Design*
BS University of Maryland, School of Architecture, 1994; MA University of Washington,
Department of Architecture, 1999

Ellen Lupton, *Graphic Design, MFA in Graphic Design*
BFA The Cooper Union School for the Advancement of Science and Art, 1985

Frederick W. Luthardt, Jr., *Language, Literature, and Culture*
BA Seattle University, 1987; MA Loyola University Chicago, 1993

Benjamin Almeida Luzzatto, *Interdisciplinary Sculpture, Foundation*
BA Vassar College, 1994; MS Massachusetts Institute of Technology, 2001

Fletcher Mackey, *Foundation, Painting, MA in Community Arts*
Texas Southern University; University of St. Thomas; MFA California Institute of the Art,
1978

Susan Main, *Foundation, Painting*
BS Montana State University, 1978; MFA University of Maryland, College Park, 1996

Sangram Majumdar, *Painting, Drawing, Foundation*
BFA Rhode Island School of Art and Design, 1999; MFA Indiana University, 2001

John Charles Malloy, *Illustration*

Jennifer Mange, *Interdisciplinary Sculpture*
BFA Washington University School of Art, 1984

Roberto Mannino, *Printmaking*
BFA Rhode Island School of Design, 1980; MFA Fine Art Academy of Rome, 1990

Juliette Marchand, *Animation*

Allegra Marquart, *Printmaking*
BFA State University of New York, Buffalo, 1969; MFA Ohio University, 1972

Christina Marsh, *Foundation*
BFA Memphis College of Art, 2001; MFA University of Illinois Champaign/Urbana, 2005

Kenneth Martin, *Interdisciplinary Sculpture, Art Education, Foundation*
BS Ohio University, 1969; MFA University of Maryland College Park, 1995

Mary Mashburn, *Printmaking*
BA Colorado College

Tonia Rae Matthews, *Art Education*
BFA Indiana University, 1981; MFA Louisiana State University, 1986

Henry Mattison, *Language, Literature, and Culture*
BFA Fordham University, 1974; MFA MICA, 1996
Lili Maya,  
Graphic Design  
BFA Rhode Island School of Art and Design, 2003; MFA Rhode Island School of Art and Design, 2005

Susan McCully,  
Language, Literature, and Culture  
BA DeSales University, 1985; MFA Catholic University of America, 1989; PhD University of Wisconsin-Madison, 1998

Kara McDonagh,  
MA in Community Arts  
BSW University of Wisconsin, 1991; LCSW, University of Maryland at Baltimore, 1995

Ted McGrath,  
Illustration, Graphic Design  
BFA Pratt Institute, 2002

Stacey R. McKenna,  
Art Education  
BA Randolph-Macon College, 1989; MA MICA, 2000

Steve Meneely,  
Animation  
BFA MICA, 1999

Robert Merrill,  
Language, Literature, and Culture  
BA University of Dallas, 1975; MA University of South Carolina, 1980; PhD University of South Carolina, 1982

Gregory S. Metcalf,  
Art History, Theory and Criticism  
BA Saint Olaf College, 1979; MFA Bowling Green State University, 1985; PhD University of Maryland College Park, 1993

Dan S. Meyers,  
Interdisciplinary Sculpture, Graphic Design  
BFA Southern Illinois University, 1983; MFA Cranbrook Academy of Art, 1986

Todd Meyers,  
Language, Literature, and Culture  
BFA School of the Art Institute of Chicago, 1995; MA, PhD Johns Hopkins University, 2006, 2008

Raoul F. Middleman,  
Painting, Drawing  
BA The Johns Hopkins University, 1955

J. Abbott Miller,  
MFA in Graphic Design  
BFA Cooper Union, 1985

Richard Charles Mitchell,  
Art History, Theory and Criticism  
BA Parsons College, 1967; MA Wichita State University, 1972

Kyoko Miyabe,  
Language, Literature, and Culture  
BA Brown University, 1995; MA New York University, 1999; PhD University of Cambridge, 2007

Ledelle D. Moe-Marshall,  
Interdisciplinary Sculpture  
ND Technikon Natal, 1992; NHD, Technikon Natal, 1994; MFA Virginia Commonwealth University, 1996

Allen D. Moore,  
Video and Film Arts  
BA Harvard University, 1974

Bradley Lance Moore,  
Foundation; Art History, Theory & Criticism; Painting; Drawing  
BFA MICA, 1994; MFA School of the Art Institute of Chicago, 1996; MS, University of Delaware, 2001

John Morris,  
Photography  
BFA University of Georgia, 1997; MFA MICA, 2001

Katherine Ann Morris,  
Art Education  
BFA, MFA MICA, 1993, 1994
Margaret Morrison, *Language, Literature, and Culture*
BA, MA, PhD George Washington University, 1969, 1972, 1977

Quentin Moseley, *Printmaking, Drawing*
BFA Syracuse University, 1970; MFA MICA, 1972

Clay Moulton, *Foundation*
BA, MA Virginia Polytechnic Institute & State University, 2003, 2007

Mary Mark Munday, *Art Education*
BFA Kansas City Art Institute, 1973; MAT MICA, 1991

Sean Murray, *Illustration*
BFA Syracuse University, 1998

Saul Myers, *Language, Literature, and Culture*
BA Brown University, 1980; PhD Johns Hopkins University, 1993

Dominique Nahas, *Hoffberger School of Painting*
BFA School of Visual Arts, 1980

David Naill, *Environmental Design*
BArch Virginia Polytechnic Institute & State University, 1992; MS, Columbia University Graduate School of Architecture, 2000

Christine C. Neill, *Painting, Foundation*
BS Skidmore College, 1969; MFA MICA, 1971

Adam Nemett, *Language, Literature, and Culture*
BA Princeton University, 2003; MFA California College of the Arts, 2008

Barry A. Nemett, *Painting, Foundation, Post-Baccalaureate*
BFA Pratt Institute, 1969; MFA Yale University, 1971

Callie Neylan, *Graphic Design*
BS Central Washington University; MFA University of Washington, 2006

Cara Ober, *Art Education, Professional Development*
BA American University, 1996; MS Western Maryland College, 1998; MFA MICA, 2005

Tom Ockerse, *MFA in Graphic Design*

Kathleen M. O’Meara, *Environmental Design, Foundation*
BArch University of Notre Dame, 1981; MA Towson University, 2006

Youngmi Song Organ, *Painting*
BFA Chun-Nam University, 1996; MFA MICA, 2002

Ellen Orner, *Animation*

D. Alan Orr, *Language, Literature, and Culture*
BA, MA Queen’s University at Kingston, 1989, 1993; PhD University of Cambridge, 1997

Akira Otani, *Language, Literature, and Culture*
BA Sophia University (Tokyo), 1978; MA, EdD West Virginia University, 1979, 1985

Bodil Ottesen, *Art History, Theory and Criticism*
BA Goucher College, 1979; PhD University of Maryland College Park, 1987

Juanita Page, *Graduate Liberal Arts*

Judith T. Page, *General Fine Arts, Professional Development*
University of Kentucky

Lynn Elizabeth Palewicz, *Foundation, Drawing*
BFA, MAT MICA, 1999, 2000; MFA Yale University, 2003
Dean Pappas, *Language, Literature, and Culture*
BS Yale University, 1961; MAT Johns Hopkins University, 1968

Ivy Parsons, *Foundation*
BFA MICA, 1977; MFA Virginia Commonwealth University, 1980

Adelaide S. Paul, *Ceramics, Foundation*
BFA New York State College of Ceramics, Alfred University, 1993; MFA Louisiana State University, 1996

John H. Peacock, *Language, Literature, and Culture; Rinehart; Post-baccalaureate*
BA Harvard University, 1972; MA Columbia University, 1974; PhD Columbia University, 1980

John E. Penny, *Art Education; Art History, Theory and Criticism; Foundation*
DAD Maidstone College of Art, 1971; MFA Ohio State University, 1974

Shannon Perich, *Photography*

Michael Perry, *MFA in Graphic Design*

Amy Peterson, *Language, Literature, and Culture*
BA University of Wisconsin, Madison, 1994; MFA Brooklyn College of City University of New York, 1998

Owen M. Phelan, *Language, Literature, and Culture*
BA College of William and Mary, 1998; MA University of Notre Dame, 2001; PhD University of Notre Dame, 2005

Jennifer Cole Phillips, *MFA in Graphic Design*
BFA, MFA Rhode Island School of Design, 1982, 1986

Paula L. Phillips, *MA in Community Arts*
BA Texas Wesleyan University, 1994; MFA MICA, 1996

Karl M. Pilato, *Painting*
BFA MICA, 1997; MFA Massachusetts College of Art and Design, 2001

Phyllis Ann Plattner, *Post-baccalaureate, General Fine Arts*
BA Bennington College, 1960; MFA Claremont Graduate University, 1962

Hugh Pocock, *Foundation, General Fine Arts, Art Education, Video and Film Arts*
BFA San Francisco Art Institute; MFA University of California, Los Angeles, 1994

Carole Poppleton, *Language, Literature, and Culture*
BA University of Alabama at Birmingham, 1985; MA University of Illinois at Chicago, 1995

Valeska Populoh, *Fiber*
BFA, MFA MICA, 2006, 2007

George Poscover, *Drawing*
BA Towson State University, 1982; BS, MS University of Maryland, 1995, 1997

Brian Ralph, *Illustration, Fiber*
BFA Rhode Island School of Design, 1996

Shyla Rao, *Art Education*
BFA, MAT MICA, 1996, 1997

Benn Ray, *Illustration*
BA. MFA Salisbury State University, 1990, 1993

Renée D. Rendine, *General Fine Arts, Foundation*
BFA MICA, 1996; MFA Virginia Commonwealth University, 1999
Linda Risso, Art Education
BA Texas Tech University, 1974; MA MICA, 2006

Nancy K. Roeder, General Fine Arts
BFA University of Cincinnati, 1975; MFA Western Michigan University, 1979

Patrick Rogan, Interaction Design and Art
BA Catholic University of America, 1988; MFA Catholic University of America, 1990

Nathaniel Rogers, Drawing
BA Davidson College, 2002; MFA MICA, 2007

Jann Rosen-Queralt, Interdisciplinary Sculpture, MA in Community Arts, Foundation
BFA Syracuse University, School of Visual and Performing Arts, 1974; MFA Cranbrook Academy of Art, 1976

Molly S. Ross, Interdisciplinary Sculpture, Foundation
MFA School of the Art Institute of Chicago, 1999

Matthew James Rota, Illustration
BFA MICA, 2003; MFA School of Visual Arts, 2008

James Rouvelle, Interaction Design and Art
BA Skidmore College; MFA Bard College, Milton Avery Graduate School of the Arts

Lorrie Bard Rubenstein, Language, Literature, and Culture
BS Towson State University, 1974; MA George Washington University, 1979

Cornel Rubino, Foundation
BFA Parsons School of Design, 1972; MFA Accademia di Belle Arti, 1976

Timothy C. Rule, Language, Literature, and Culture
BA College of Wooster, 1987; MS University of Maryland, 1995

Pamela Russell, Art History, Theory and Criticism
AB Yale College, 1976; PhD University of Pennsylvania, 1986

Anthony W. Rutka, Graphic Design
BFA MICA, 1971; MFA Syracuse University, 1973

Christopher Saah, Foundation
BA St. Mary's College, 1997; MFA MICA, 2006

Gricel Salazar, Foundation
BA Richard Stockton College of New Jersey, 2001; MA, MFA MICA, 2004, 2005

Robert A. Salazar, Painting, Foundation
BFA MICA, 1983; MFA Towson University, 1994

Rachel Salomon, Illustration
AB Brown University; BFA Art Center, College of Design, 2000

Albert Sangiamo, General Fine Arts, Drawing
BA Brooklyn College, 1951; MFA Yale School of Art and Architecture, 1956

Paul Santomenna, Video and Film Arts

Stephen J. Scala, Language, Literature and Culture
BA University of Wisconsin, 2003; MA, PhD University of Maryland College Park, 2006, in progress

Jacqueline Rose Schlossman, Foundation
BA Sarah Lawrence College, 2000; MFA MICA, 2006
William F. Schmidt, Post-Baccalaureate
BFA Pennsylvania Academy of the Fine Arts, 1967; MFA MICA, Hoffberger School of Painting, 1971

Frieder Schnock, Art History, Theory and Criticism

Barry Shauck, Art Education
BS Frostburg State University, 1972; MFA MICA, 1977

J. Sam Sheffield, Foundation, Interdisciplinary Sculpture
BFA Virginia Commonwealth University, 2000; MA MICA, 2006

Piper Shepard, Fiber
BFA Philadelphia College of Art, 1985; MFA Cranbrook Academy of Art, 1988

Esther Sheppard, Interaction Design and Art
BFA Syracuse University, 1987; MFA University of Michigan, 1991

Jamy Sheridan, Animation, Foundation
BFA California College of Arts and Crafts, 1981; MFA The Ohio State University, 1993

Whitney Sherman, Illustration
BFA MICA, 1971

Christopher Shipley, Language, Literature, and Culture
BA, MA University of Maryland College Park, 1972, 1975; PhD University of Chicago, 1982

Jane Ball Shipley, Language, Literature, and Culture
BA College of William and Mary, 1971

Tony M. Shore, General Fine Arts, Drawing, Foundation
BFA MICA, 1971; MFA Yale University School of Art, 1997

Glenn Keith Shrum, Environmental Design; Art History, Theory, and Criticism
BA University of North Carolina at Charlotte, 1993

Steven H. Silberg, Foundation
BFA University of Delaware, 1997; MFA MICA, 2004

Lynn Silverman, Photography
BFA Pratt Institute, 1974; MA Goldsmith College in London, 1992

Michael Sizer, Language, Literature and Culture
BSFS, Georgetown University, School of Foreign Service, 1996; MA, PhD University of Minnesota, 2003, 2007

Rebecca Marie Slemmons, Painting
BFA University of Michigan, 1993; MA University of Illinois at Chicago, 1995; MFA MICA 2008

R. Jason Sloan, Foundation
BFA Edinboro University of Pennsylvania, 1996; MFA Towson University, 1999

Johlyne Smail Davis, Painting, General Fine Arts
BA University of Natal, Durban, South Africa, 1963; NDAD, NDHD, Johannesburg College of Art, 1975, 1978

Anthony Smith, Foundation
BA Amherst College, 1999; MFA University of Michigan, 2001

T’ai Lin Smith, Art History, Theory and Criticism
BA Columbia University, 1997; Dissertation Humboldt-Universität, 2004; PhD University of Rochester, in progress
Laurie S. Snyder, Photography, Printmaking
BFA Cornell University, College of Art & Architecture, 1982; MFA Syracuse University, 1987

Erik Spangler, Video and Film Art
BMusic, Oberlin College Conservatory of Music, 1998; PhD Harvard University, 2004

Edward Sparrow, Language, Literature, and Culture
BA Princeton University, 1987; MA Johns Hopkins Writing Seminars, 1992; PhD Princeton University, 1996

Jeff Spaulding, Interdisciplinary Sculpture, Foundation
BA Central Michigan University, 1970; MFA Pennsylvania State University, 1974

Shelley Spector, Illustration
BFA University of the Arts, 1994

Craig Spilman, Art Education
MEd Loyola College, 1972; PhD University of Maryland, College Park, 1985

Deanna Lynn Staffo, Illustration
BFA MICA, 2003

Rex R. Stevens, General Fine Arts, Drawing
BA Westfield State College, 1976; MFA MICA, 1982

Renata Stih, Art History, Theory and Criticism

Zvezdana Stojmirovic, Graphic Design
BFA The Cooper Union School of Art, 1991; MFA MICA, 2005

Nolen Aaron Strals, Graphic Design
BFA MICA, 1997

Tylden Westcott Streett, Interdisciplinary Sculpture
BFA, MFA MICA, 1954, 1957

Bibiana Suarez, Art Education; Art History, Theory and Criticism
BFA, MFA School of the Art Institute of Chicago, 1984, 1989

WonGi Sul, Foundation, Painting
BA Beloit College, 1974; MFA Pratt Institute, 1981

Pamela Phatsimo Sunstrum, Foundation, Drawing
BA University of North Carolina at Chapel Hill, 2004; MFA MICA, 2007

Yutaka Takiura, Environmental Design
BA Waseda University, Tokyo; MA Illinois Institute of Technology, 1992; MA University of Pennsylvania, 1993

Dominic Terlizzi, Foundation
BFA Cooper Union School of Art, 2003; MFA MICA, 2008

Ted A. Terranova, Animation
BArch Carnegie Mellon University, 1994

Beth Thomas, Art Education
BA University of Cincinnati; MA, PhD (ABD) Ohio State University

Denyse Thomasos, Painting
BA University of Toronto; MFA Yale University School of Art

Chezia B. Thompson, Language, Literature, and Culture
BA Washington University, 1973; MA Washington University, 1971; CA Carnegie-Mellon University, 1984
Robert Tillman, Printmaking
BA George Washington University, 1998; MA University of Iowa, 2001; MFA University of Iowa, 2002

Kenneth B. Tisa, Painting, General Fine Arts, Foundation, Post-baccalaureate
BFA Pratt Institute, 1968; MFA Yale University, 1971

Jonathan Trundle, Photography, Art Education
BA University of Tennessee, Chattanooga, 1999; MFA MICA, 2006

Leah Ulansey, Language, Literature, and Culture
BA Bryn Mawr College, 1978; MA Johns Hopkins University, 1999

Antionette Ungaretti, Art Education
BS Carnegie-Mellon University, 1970; MS, University of Delaware, 1973; PhD University of Maryland, 1992

Colette Veasey-Cullors, Photography, Foundation
BFA University of Houston, 1992; MFA MICA, 1996

Tony Venne, Graphic Design
BFA University of Wisconsin/Stout, 2001; MFA MICA, expected 2009

Stephen John Vicchio, Language, Literature, and Culture
BA University of Maryland, Baltimore County, 1973; MA Yale University, 1976; PhD St. Andrews University, Fife, Scotland, 1986

Jose A. Villarrubia, Illustration, General Fine Arts
BFA MICA, 1983; MFA Towson University, 1986

Richard L. Waddell, Jr., Language, Literature, and Culture
BA Oakland University, 1979, MS, Oakland University, 1980

Elizabeth Wade, General Fine Arts
BFA California Institute of the Arts, 1997; MFA MICA, 2007

Jennifer K. Wallace, Language, Literature, and Culture; Art History, Theory & Criticism
BA San Jose State University, 1979; MS Hunter College, 1978; MFA Sarah Lawrence College, 1998

Tracy Wallace, Language, Literature, and Culture
BA Connecticut College, 1987; MA Johns Hopkins University, 1989

Aaron Walser, Graphic Design
BA Brigham Young University

Susan Waters-Eller, General Fine Arts

Genna Watson, Foundation
BFA MICA, 1970; MFA University of Wisconsin, Madison, 1976

Joan E. Watson, Interdisciplinary Sculpture; Art History, Theory, and Criticism; Foundation
BFA University of Rhode Island, 1970; MFA Tyler School of Art, Temple University, 1972

Michael Weikert, Center for Design Practice, Graphic Design
BFA Miami University, 1993; MFA MICA, 2005

Howie Lee Weiss, General Fine Arts, Art Education
BFA MICA, 1975; MFA Yale University School of Art and Architecture, 1977

Jack Wilgus, Art Education; Art History, Theory and Criticism
BFA School of the Art Institute of Chicago, 1965; MS Institute of Design, Illinois Institute of Technology, 1967
Bruce Daniel Willen, *Graphic Design*  
BFA MICA, 2002

John J. Wilson, Jr., *Environmental Design; Art History, Theory, and Criticism*  
BFA MICA, 1968; MFA MICA and University of Maryland, 1987

Kristine Woods, *Fiber*  
BA University of Wisconsin, 1990; MFA School of the Art Institute of Chicago, 2002

Patrick G. Wright, *Video and Film Arts, Foundation*  
BFA Evergreen State College, 1991; MFA School of the Art Institute of Chicago, 1995

Rebecca Yenawine, *MA in Community Arts*  
BA Goucher College, 1994

Andres Zapata, *Interaction Design and Art*  
BA Goucher College, 1998; MA University of Baltimore, 2001; MBA Johns Hopkins University, 2005

Al Zaruba, *Foundation*  
BFA Otis Parsons Art Institute, 1988; MFA MICA, Mount Royal School of Art, 1990

Jaime Zollars, *Illustration*  
BA University of Maryland, 1999; BFA Art Center College of Design, 2003

Zbigniew Wldyslaw Zukowski, *Painting*  
BFA MICA, 2001
## Academic Calendar 2009–2010

### 2009 AUGUST

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Tuition payment due date</td>
</tr>
<tr>
<td>22</td>
<td>College housing opens for Graduate Students</td>
</tr>
<tr>
<td>24</td>
<td>New <em>Graduate and Post Baccalaureate</em> Student Orientation</td>
</tr>
<tr>
<td>26</td>
<td>College housing opens for new international students only</td>
</tr>
<tr>
<td>27</td>
<td>College housing opens for new undergraduate students 8 am to 12 noon</td>
</tr>
<tr>
<td>27</td>
<td>New <em>International</em> Student Orientation</td>
</tr>
<tr>
<td>27-30</td>
<td>New and Transfer <em>Undergraduate</em> Student Orientation</td>
</tr>
<tr>
<td>29</td>
<td>College housing opens for returning students</td>
</tr>
<tr>
<td>31</td>
<td>Fall semester classes begin for degree programs</td>
</tr>
</tbody>
</table>

### SEPTEMBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Senior advising period begins</td>
</tr>
<tr>
<td>6</td>
<td>Last day to add a class</td>
</tr>
<tr>
<td>7</td>
<td>Labor Day – college closed</td>
</tr>
<tr>
<td>12</td>
<td>Continuing studies young people’s studio classes begin</td>
</tr>
<tr>
<td>15</td>
<td>Study Abroad deadline for Spring 2010</td>
</tr>
<tr>
<td>28</td>
<td>Last day to drop a class (no transcript record)</td>
</tr>
</tbody>
</table>

### OCTOBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Junior advising period begins</td>
</tr>
<tr>
<td>12</td>
<td>Last day to drop a class (W on transcript)</td>
</tr>
<tr>
<td>16</td>
<td>Academic Warning Notices due from faculty to enrollment services</td>
</tr>
<tr>
<td>16</td>
<td>Fall Break begins 6 pm</td>
</tr>
<tr>
<td>22</td>
<td>Fall Break ends; classes resume 8:30 am</td>
</tr>
</tbody>
</table>

### NOVEMBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Sophomore advising period begins</td>
</tr>
<tr>
<td>2</td>
<td>Spring 2010 <em>Schedule of Courses</em> published. Check the <em>Schedule of Courses</em> for exact registration dates by class level, and for further registration instructions.</td>
</tr>
<tr>
<td>16</td>
<td>Continuing studies general registration for spring 2010 begins</td>
</tr>
<tr>
<td>21</td>
<td>Continuing studies young people’s studio classes end</td>
</tr>
<tr>
<td>25</td>
<td>Thanksgiving Break begins, no classes</td>
</tr>
<tr>
<td>26–29</td>
<td>Thanksgiving – college closed</td>
</tr>
<tr>
<td>30</td>
<td>Thanksgiving Break ends; classes resume 8:30 am</td>
</tr>
</tbody>
</table>

### DECEMBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Undergraduate competitive scholarship procedures announced via e-mail</td>
</tr>
<tr>
<td>13</td>
<td><em>Continuing studies classes end</em></td>
</tr>
<tr>
<td>14–18</td>
<td>Graduate student reviews, final critiques, juries</td>
</tr>
<tr>
<td>18</td>
<td><em>Degree program classes end</em></td>
</tr>
</tbody>
</table>
2009

DECEMBER (CONT.)
18 Commencement
18 Center for Art Education, MAT Winter Student Teacher Showcase
19 Exams (Saturday)
20 College housing closes at 12 noon
21 Final grades due from faculty
24–27 Christmas – college closed

2010

JANUARY
1-3 New Year’s Holiday - college closed
4 Tuition payment due date
16 College housing opens for new and returning students
16–17 New and Transfer Undergraduate Student Orientation
18 Martin Luther King Jr. Day – college closed
19 Spring semester classes begin for both degree programs and continuing studies
22–24 Summer MA in art education and summer MFA in studio art Winter Session
25 Last day to add a class
29 Undergraduate competitive scholarship applications due

FEBRUARY
1 Junior advising period begins
6 Continuing studies young people’s studio classes begin
12–16 Parents/Family Weekend
16 Last day to drop a class (no transcript record)

MARCH
1 Sophomore advising period begins
1 Priority filing date for 2010-11 Financial Aid for all Maryland state residents as well as prospective freshmen, transfer, graduate and post-baccalaureate students
1 Study abroad deadline for Fall 2010
2 Last day to drop a class (W on transcript)
5 Academic Warning Notices due from faculty to enrollment services
12 Spring Break begins 6 pm
15 Continuing studies general registration for summer 2010 begins; Summer classes listed on website
22 Spring Break ends; classes resume 8:30 am
29 Fall 2010 Schedule of Courses published. Check the Schedule of Courses for exact registration dates by class level, and for further registration instructions.

APRIL
1 Sophomore advising period begins
15 Priority filing date for 2010-11 Financial Aid for returning undergraduate and graduate students (all Maryland state residents file by March 1)
24 Continuing studies young people’s studio classes end
2010

MAY
3 Continuing studies classes end
3–10 Graduate student reviews, final critiques, juries
7 Degree program classes end
10 Exams
11 Final grades due from faculty for graduating seniors
11 College housing closes at 12:00pm
13 All final grades due from faculty
14–17 Commencement 2010 Exhibition
15 Center for Art Education, MAT Spring Student Teacher Showcase
17 Commencement. College housing closes for graduating seniors
20 Continuing studies summer classes begin. See Add/Drop/Withdrawal refund policy
31 Memorial Day – college closed

JUNE
4 Summer low-residency graduate tuition due date
14 Continuing studies young people’s studio summer program begins
16 Summer MA in art education, community arts, and MFA in studio art programming and move-in begins.
19 Pre-college students arrive

JULY
4 Independence Day – college closed
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