

SCHOOL OF CRITICAL STUDIES

BFA PROGRAM

GENERAL CRITICAL STUDIES REQUIREMENTS

CalArts is committed to providing a course of study which advances both the practice of the arts and a broad program of general education designed to enable students to consider aesthetic questions within larger socio-cultural, ethical and political contexts. The emphasis on the close relationship between critical studies and studio practice at CalArts reflects the visionary commitment to inter and cross-disciplinary study on which the Institute was founded.

While the Critical Studies curriculum offers a great deal of choice and flexibility, students must fulfill the following requirements to earn a Bachelor of Fine Arts degree:

In total, all Calarts students seeking the BFA must complete 48 units in Critical Studies (24 classes), in addition to the units required by their individual schools. This amounts to a minimum of 6 Critical Studies units (3 classes) per semester.

For satisfactory progress toward the BFA degree, students should have accumulated the minimum required Critical Studies units for their year level as follows:

<u>Year Level</u>	<u>Minimum CS Units Completed</u>
End of First Year (BFA1-2)	10 units
End of Second Year (BFA2-2)	20 units
End of First Semester, Third Year (BFA3-1)	24 units
End of Second Semester, Third Year (BFA3-2)	30 units

Any student failing to meet the above year-level requirements will be placed on Academic Warning. Any student failing to accumulate a minimum of 20 Critical Studies units or whose performance is judged to be consistently unsatisfactory by the end of their second year of residency may be transferred to the Certificate of Fine Arts program (see Institute Policies and Procedures for details).

Critical Studies faculty conduct a mid-residency review of each student's performance in Critical Studies to determine the status of that student's qualifications for the BFA.

THE CRITICAL STUDIES CORE CURRICULUM

In their first year at CalArts, all students are required to complete the 3 unit class “Writing Arts” (first or second semester). Only students who come to CalArts with AP English credit or Freshman Composition units from a college or university are exempted from the Writing Arts requirement.

ESL students who scored below 550 (213 on computer based test) on the TOEFL are required to take “Dialogue Skills Across the Arts” and “Critical Writing for Non-Native Writers” before enrolling in Writing Arts.

Within their first two years, students are required to complete the Core Curriculum, which consists of eight foundation classes (including Writing Arts) in different subject areas. Conducted as seminars by experienced faculty, foundation classes (100-200 level) are designed to introduce students to the key modes and genres of critical thinking and writing they will be working with during their studies at CalArts. In most subject areas, students have at least two foundation classes to choose from.

ELECTIVES: UPPER DIVISION AND SPECIAL TOPICS CLASSES

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After completing the Core Curriculum, students are free to take Upper Division and Special Topics classes in areas that correspond most closely to their own interests, in order to earn the total of 48 Critical Studies units they need to graduate.

Upper Division courses (300-400 level) assume students are already familiar with the modes of thought and writing associated with a given subject area. They frequently focus on questions that are particularly relevant to the theory and practice of art. Special Topics courses (500 level) allow students to study a specific theme or set of ideas in greater depth, often from a multi-disciplinary perspective. MFA Special Topics classes (600 level) are also open to BFAs with permission of instructor.

CRITICAL STUDIES SUBJECT AREAS

	Required Units (must be fulfilled by a foundation class)	Maximum Units Allowed
1. Critical Intellectual Skills		
Writing Arts	(3)	
Quantitative/Computer	(2)	
Languages for the Institute	(0)	
2. Creative and Critical Writing	(0)	(8)
3. Humanities	(2)	
4. Social Sciences	(2)	
5. Cultural Studies	(2)	
6. Natural Sciences	(2)	
7. Metier Studies	(2)	(14)
Other Metier Studies	(2)	

NOTE:

Students may take a maximum of 8 units in Creative and Critical Writing and 14 units in Metier Studies.

Students may transfer or take a maximum of five semester units in foreign languages at accredited institutions outside CalArts during their period of residency (for elective credit only).

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INDEPENDENT STUDIES

Students **who have completed their core curriculum requirements** have the option of working closely with a Critical Studies instructor on a well-defined academic project for course credit (1-2 units). Independent Studies allow for further research and development of themes and ideas students have encountered in Critical Studies courses and/or in their metiers; they are not meant to replace Critical Studies courses. Independent Studies may comprise **no more than 10 units** of the total 48 needed to graduate.

To obtain credit for an independent study, the student must fully define his/her project in a written Independent Study proposal, which also includes a schedule of meetings and assignments jointly determined by the student and the instructor. Independent Study proposals can be obtained in the Critical Studies office, and must be returned no later than Wednesday after Registration.

CRITICAL STUDIES POLICIES REGARDING COURSE WORK

If a student is unable to complete the requirements for any CS course by the end of the semester, he or she may ask the instructor for an incomplete in lieu of a grade. At the instructor's discretion, a HP, P or LP grade will be awarded only if missing work, completed to a satisfactory standard, is submitted by the first week of the following semester. Otherwise the student will receive a No Credit.

A student will be assigned an "NC" for any CS course after **three absences** without reasonable excuse.

INSTITUTE-WIDE MFA OFFERINGS

Critical Studies also offers MFA-level Special Topics classes (600 level) which are open to all MFA students throughout the Institute, and to upper level BFAs by permission of instructor. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments.

MFA students who scored below 600 on the TOEFL (250 on computer-based test) are required by their schools to take "Dialogue Skills Across the Arts" and "Critical Writing for Non-Native Writers" (see Critical Skills category in course offerings).

MFA WRITING PROGRAM

The 2-year School of Critical Studies MFA Writing Program offers three options for study: the Writing Program--the choice of most students; Interschool Writing; and Integrated Media (IM). Genre experimentation and emphasis on a critical context characterize each of these options. The Program is deliberately small, and students are encouraged to work closely with a mentor.

In addition to more traditional genres--such as the personal and analytical essay, the critical review, fiction and poetry--courses are offered in: cultural commentary, new fiction, experimental criticism, writing for performance, and writing for interactive and mixed media.

A founding premise of the program is that "creative" writers require critical concepts and analytical tools and that those who regard themselves primarily as "critical" writers should be exposed to a wide range of literary styles and strategies. Moving away from established models of both "fine writing" and "academic writing," the Program faculty makes no attempt to draw a hard and fast distinction between "creative" and "critical" modes. Students may choose courses from either area and, in a majority of cases, will be expected to combine courses from both. All writers are also expected to attend closely to questions of form and aesthetics.

The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts' uniquely eclectic, experimental atmosphere. In many cases, students are intellectually capable of Ph.D. work, but prefer writing to a focus on research or an academic career. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

To receive the MFA degree in the Writing Program, students are required to:

1. Maintain two years of residence (minimum).
The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills.
2. Complete 46 semester units.
To ensure graduation in a timely manner, students are expected to complete at least 13 units per semester in the 1st year and at least 10 units per semester in the 2nd year.
3. Complete "Textual Strategies" (CS628) for 2 semesters, 1st year and "Thesis Seminar" (CS627) for 2 semesters, 2nd year.
4. Mandatory enrollment in "Thesis Project" (CS920) each semester of 2-year residency.
5. Complete at least two MFA-level workshops each semester for the 1st year, and one MFA level workshop each semester in the 2nd year.
6. Students are encouraged to take upper division Critical Studies courses in which they are required to complete assignments that reflect the expanded expectations commensurate with graduate-level work. Students may, under the guidance of their mentor and with the permission of the relevant instructor, take suitable courses offered by faculty in other schools in the Institute or independent studies with any qualified CalArts faculty.
7. Present a portfolio of writing during the 2nd semester of residence. The portfolio will be considered by participating faculty at a mid-residency review.

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8. Submit a Thesis Proposal for faculty approval at the beginning of the third semester of residence. ["Thesis," in this context, can be an academic work; a collection of essays, poems or short stories; a novel, play or screenplay; an exhibition or mixed-media presentation.]
9. Present a completed Thesis Project.
The Thesis Project will be assessed by faculty for discussion at the Graduation Review (fourth semester of residence).

MFA Interschool Writing

Interschool Writing students enroll in both Critical Studies and in an MFA program offered by another school of the Institute--Art, Dance, Film/Video, Music or Theater. Applicants must apply separately to each school. Requirements for the other metier are set on an individual basis or according to that school's requirements. The following list refers only to the Critical Studies component of the Interschool degree.

To receive the MFA degree in Interschool Writing, students are required to:

1. Maintain two years of residence (minimum)
The residency requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills. *It may also be extended for students whose Interschool requirements exceed a two-year residency (for example, the School of Film/Video).*
2. Complete *40 semester units* in the School of Critical Studies
To ensure graduation in a timely manner, students are expected to complete at least 10 Critical Studies units per semester in the 1st year and at least 10 Critical Studies units per semester in the 2nd year. (see minimum requirements below).

MFA Writing Program, Integrated Media

Students who choose Integrated Media (IM) are enrolled as and must complete the same requirements as for the MFA Writing Program. However, of the two required workshops in the first year, one workshop may be from IM. Additional requirements--including IM seminars and critiques, specified Critical Studies courses, and electives from throughout the Institute--are set on an individual basis in consultation with the Office of Integrated Media.

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MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

YEAR ONE

SEMESTER ONE

CS628	Textual Strategies	(3)
	MFA Workshop	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

SEMESTER TWO

CS628	Textual Strategies	(3)
	MFA Workshop	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

YEAR TWO

SEMESTER THREE

CS627	Thesis Seminar	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

SEMESTER FOUR

CS627	Thesis Seminar	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

INTERSCHOOL MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(Critical Studies coursework)

YEAR ONE

SEMESTER ONE

CS628	Textual Strategies	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

SEMESTER TWO

CS628	Textual Strategies	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

YEAR TWO

SEMESTER THREE

CS627	Thesis Seminar	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

SEMESTER FOUR

CS627	Thesis Seminar	(3)
	MFA Workshop	(3)
CS920	Thesis Project	(4)

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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CRITICAL STUDIES COURSE OFFERINGS

KEY TO THE CRITICAL STUDIES NUMBERING SYSTEM:

The first two letters, CS, stand for Critical Studies. The first numeral refers to the course level. Numbers 1-4 refer to the lower to upper division undergraduate courses. Five refers to 'Special Topics', 6-7 designates graduate level courses, 8 refers to undergraduate Independent Studies and 9 to graduate independent studies. The second digit indicates one of the seven categories of Critical Studies courses. The last digit is the identifying number for a specific course within a particular category.

An asterisk (*) denotes a foundation course. Students must take at least one of these course in each required category (see chart above) to satisfy Critical Studies core requirements. All other courses are **electives**, any combination of which may be taken to fulfill remaining Critical Studies requirements. Upper level course numbers range from CS310-CS479. BFA Special Topics (CS500-CS579) vary by semester. Certain courses marked TBA (under semester offered) form part of the Core Curriculum and may be offered alternate years. Please check the Schedule of Classes for specific course offerings.

The courses listed in this catalog are subject to change; some courses are offered alternate years. Students should check the current Schedule of Classes or contact the School of Critical Studies for updated information.

1. CRITICAL INTELLECTUAL SKILLS

Critical Thinking and Essay Writing Skills

- | | | | |
|---------|---|----------|-------------|
| CS110 * | WRITING ARTS: MAKING SENSE OF PLACE | 3 | I,II |
| | How do we make sense of place? How do we order, and dis-order, the spaces in which we live, work, learn, play? In this introduction to critical thinking and essay-writing, incoming students are encouraged to interrogate their new surroundings--from CalArts, to Santa Clarita, to Southern California and beyond. Course readings consist primarily of cultural studies texts dealing with various permutations of postmodern space, including freeways, mall, theme parks, planned communities (such as Valencia), and the Internet, among others. An intensive schedule of writing assignments is designed to thoroughly familiarize students with the essay-writing process.
Instruction takes place in large group presentations in the Bijou on Tuesday (4:00-5:00), followed on Wednesday by a two-hour discussion section/writing workshop (10:00-12:00).
Required for <u>all</u> BFA-1s. | | |
| CS110A* | WRITING ARTS FOR NON-NATIVE WRITERS | 3 | II |
| | A “sheltered learning” section which provides extra support for ESL students taking Writing Arts. Students must take “Critical Writing for Non-Native Writers” (see Languages) before they can be admitted into this section. | | |

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<u>Quantitative, Computer and Research Skills</u>			
AG111A	MACINTOSH FOR DESIGNERS See description in the School of Art section.	3	I
AG111B	MACINTOSH FOR ARTISTS See description in the School of Art section.	3	II
CS113*	DIGITAL LANDSCAPES: SURVEYING THE ELECTRONIC FRONTIER This course takes a hands-on approach to understanding the Internet. Assignments and discussions will draw on current events and unresolved issues surrounding information technology. Assignments focus on integrating skills using multiple Internet protocols including: ftp, http, smtp, irc, gopher, and others. Using available software tools and library resources, students will take full advantage of the information the Internet makes available from around the world. Recommended for Integrated Media students.	2	I,II
CS114*	IRREVERENT RESEARCH Discover and reinvent what “research” means to visual and performing artists. Learn to search and evaluate a variety of library and Internet resources. Areas covered include: searching library catalogs; using full-text subscription databases such as Lexis-Nexis and FirstSearch; and advanced searching on the World Wide Web. Learn how to find and use news sources, biographical sources, picture resources and print and electronic reference sources. All students will complete an annotated bibliography on the topic of their choice which includes print and electronic resources, Internet resources, and/or film, video and sound recordings, if appropriate. Critical evaluation of the nature and source of information will be emphasized. This class will help you with all of your other classes.	2	I,II
CS115*	ESSENTIAL DOWNLOADS INTRODUCTION TO COMPUTERS AND THE INTERNET This course takes a hands-on approach to understanding desktop technology. It will cover integrated hardware and software strategies required for an advanced understanding of today’s computers. The majority of coursework is designed to challenge “default computer behavior.” Using available software tools and library resources, students will develop individual computer skills to a professional level. With the needs of the artist as its main focus, this course also includes a critical component investigating the relationship between technology and culture.	2	I,II
CS310	HISTORY OF MATHEMATICS Mathematics helps us to see the world, but at the same time, how we see the world helps us to develop mathematics. This course explores a variety of mathematical concepts from the prehistoric development of a sense of number to modern concepts of set theory and fractals. We will track the rise and fall of number systems over a period of time measured in millennia, from the ancient civilizations of Mesopotamia through to the binary system of the digital age. Modern mathematics has evolved from a blend of diverse cultural backgrounds. Mathematical progress relied on the recognition and acceptance of certain numbers, (e.g. zero, 1.41421..., and infinity). While some cultures embraced these numbers, other cultures feared them. As mathematics developed and the limitations of a complete, deterministic and deductive mathematics became clear, society developed ways to account for randomness and chaos. Stalemates in affairs of state, the marketplace and even in social interactions could now be resolved into a win-win equilibrium. The course ends with illustrations of these modern mathematical concepts and how they have changed our view of every day life.	2	I
CS311	MATH AS ART	3	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>The course concerns itself with a fundamental understanding of number theory through a cataloguing of the different kinds of mathematical proofs (induction, existence, uniqueness, counter example, etc.). The emphasis throughout will fall on the implications and applications of mathematical systems for artists. Class assignments will include practical exercises in mathematical problem solving designed to stimulate art production and demonstrate mathematical elegance.</p>		
CS312	<p>INTRODUCTION TO STRUCTURED PROGRAMMING</p> <p>An introduction to the art and science of computer programming, using the “top-down” approach to problem analysis and program design. After practice creating and expressing algorithms, students learn essential programming concepts including choices, loops, subroutines, data types, and debugging, by writing original programs each week. The Pascal programming language is used due to its clarity, consistency, and ease of use.</p> <p>Prerequisite: strong computer background; prior programming experience recommended. Permission of instructor required.</p>	2	I
CS313	<p>INTRODUCTION TO C LANGUAGE PROGRAMMING</p> <p>The course starts with a brief look at some intermediate programming techniques expressed in Pascal. This leads to a survey of the cryptic but powerful “C” language, which dominates professional programming and is discovered to be not really so different from Pascal after all.</p> <p>Prerequisite: CS312 or equivalent programming experience. Permission of instructor required.</p>	2	II
CS314	<p>DIGITAL ELECTRONICS</p> <p>This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits. Offered alternate years.</p> <p>Prerequisite: Strong math and computer background. Permission of instructor required.</p>	2	I
CS315	<p>BASIC ELECTRONICS</p> <p>An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm’s Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments. Offered alternate years.</p> <p>Prerequisite: Strong math background, including algebra and exponential notation. Permission of instructor required.</p>	2	II
CS417	<p>AUDIO ENGINEERING SEMINAR</p> <p>An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.</p> <p>Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.</p>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Permission of instructor required. Limited enrollment.		
TP212A&B	STATIC ENGINEERING FOR THE THEATER: STRENGTH OF MATERIALS See description in the School of Theater section.	3	I,II
Workshops	<u>LIBRARY ORIENTATION: WORKSHOPS</u>	0	I
	1-hour workshop Contact the Library for scheduled dates and times. Meet in the Library in front of the Help Desk for a library tour. Then we will gather in the Library Intel Lab for a hands-on practice session using CALIS, the on-line catalog for the CalArts Library. This workshop will give you an overview of the materials and services available in the CalArts Library.		
	2-hour workshop Contact the Library for scheduled dates and times. Meet in the Library in front of the Help Desk for a library tour. Then we will gather in the Library Intel Lab for an in-depth introduction to the on-line resources available including CALIS, the on-line catalog; FirstSearch periodical databases; full-text articles available through Lexis-Nexis Academic Universe; and how to access the World Wide Web.		
<i><u>Languages for the Institute</u></i>			
(NOTE: Courses listed under Languages for the Institute may be taken for <u>ELECTIVE</u> credit only.)			
CS111	DIALOGUE SKILLS ACROSS THE ARTS (FOR NON-NATIVE SPEAKERS) This course, designed for non-native speakers of English, creates various opportunities to interact with CalArts as well as with the world beyond Valencia. Students will engage in “conversation” with the CalArts community through means such as: interviews with CalArts students, guest lectures by CalArts faculty, art work presentations by classmates, etc. These activities along with related readings will be the springboard for class discussion in structured and non-structured speaking situations. There will also be focused work on pronunciation. Required of international students as specified.	2	I
CS112	CRITICAL WRITING FOR NON-NATIVE WRITERS Writing requires much more than a knowledge of grammar and vocabulary. It involves principles of style, organization, flow, and critical thinking. Writing also requires an understanding of culture since writing is not done in a vacuum but always in the context of a particular audience. This course includes readings and discussions on issues in American culture, which students are required to explore through various writing assignments. Recommended for non-native speakers of English as preparation for Writing Arts and other Critical Studies courses. Required of international students as specified.	2	I,II
MP302A,B,C	VOCAL DICTION See course description in School of Music section.	3	I,II
CS510C	EWE LANGUAGE See description in the School of Music section.	1	I,II

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2. CREATIVE AND CRITICAL WRITING

CS221	FICTION WORKSHOP This course focuses on narrative, primarily the short story, and its relation to poetic, critical, and anti-narrative texts. It is structured around three significant questions: What is the meaning of realism and the real? In a culture dominated by reification, what is the meaning of "personal" expression? How is any form of representation ideological?	2	I,II
CS222	SCRIPTWRITING A workshop for students seriously interested in writing narrative scripts of any length or genre. Exercises will focus on style and language, format, structure, location and characterization. Students will critique their own works as well as professional scripts. Each student must complete a significant portion of an original creative project. Enrollment limited to 12.	3	I,II
CS321	FTW/DIY - THE NEW FICTION/PUNK WRITING It's the last real rebellion left in pop culture--in the world of writing there's a whole new universe happening which is governed by punk rock rules where great writers--not waiting around to be discovered by the doyennes of high culture--are writing and putting it out there themselves in the form of 'zines, chapbooks, rants, monographs, performances and comic books. In this workshop, we will write and publish our own work. Guest speakers have included Ron Athey; Vaginal Davis; Kyle Baker (Why I Hate Saturn); Bana Witt (Mobius Stripper); George Meyer (The Simpsons); Stewart Home (No Pity: Sex, Violence & Anarcho Sadism!); Peter Plate (One Foot in the Gutter); Adam Parfrey (Feral House); Blag Dahlia (Dwarves) and others. Permission of instructor required.	2	I,II
CS424	THINKING AND FEELING An interdisciplinary inquiry into the relationship of emotion to intellect, bringing together literature, philosophy, science, and creative work. For almost four centuries, the notion of a split between thinking and feeling has dominated Western thought. For many of us, thinking and feeling seem to operate in separate realms, even though this separation has been challenged in recent years by neurobiology, philosophy and art-making. This course is an extension of last semester; however, it is also open to new students.	2	II
CS427	ADAPTATION: STORY TO SCRIPT/BOOK TO FILM With an abundance of public domain material available, screenplay adaptation has become a very practical skill to have. A less daunting way to write a screenplay is to work from material already written: a book, a short story or a news item. This class explores that process from two different angles, first examining two or three films made from adapted material (The Virgin Suicides, Bladerunner, Lolita & The Postman Always Rings Twice), comparing the original material, the screenplay and finally, the film itself, and at the same time, as a workshop in which each student will choose material which has already been written (book, short story, whatever) and adapt it into screenplay form. Permission of instructor required.	2	I
CS428	SCREENWRITERS ON SCREENWRITING This class will examine the craft and process of screenwriting from idea to page to screen related first-hand by working screenwriters themselves. Every other week a film will be shown and the following week the screenwriter will join us in the film will be shown and the following week the screenwriter will join us in the classroom for discussion of that film and his/her body of	2	II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>work; as well as such topics as working methods; the actuality of writing inside and outside of the Hollywood system, the perception and the reality of the screenwriter's place in the food-chain. Each session will be topped off by a general audience question and answer free-for-all. Eight films and eight guests (TBA) over the course of the semester ranging from veteran screenwriters such as Frank Pierson (<i>Cool Hand Luke</i>, <i>Dog Day Afternoon</i>) to resolutely dark outsiders like Guin Turner (<i>American Psycho</i>).</p> <p style="text-align: center;"><u>Special Topics in Creative and Critical Writing:</u></p>		
CS520A	<p>ADVANCED WRITERS' SEMINAR: CRIME AND ITS IMAGINARY</p> <p>This course is both a structural look at crime as well as a writing class: a workshop and a survey on the fantasies and historical fact of "crime" – in literature, history, media and in your personal experience. That will include the social imaginary of the bandit, the detective, the gangster, forms of noir melodrama in film and literature, the use and abuse of crime for art installations, theater, news broadcasts, art direction, design, photography, wars on terrorism. Among exercises, students will write or produce a project about a crime that actually has taken place. They also will learn how to research, interview, rewrite and structure stories (and other projects), to uncover how class, economic power, and collective misremembering affect how we "see" the criminal act.</p>	2	I
CS520B	<p>ADVANCED WRITERS' SEMINAR: MEMORY, MEDIA AND THE CITY</p> <p>After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators," or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential.</p>	2	II
CS720	<p>MFA WORKSHOP IN ADAPTATION</p> <p>A workshop in adaptation both within and across forms. In many ways, the literary act of translation provides a basic model for the movement (and methods) involved in adaptation, so we begin with Douglas Hofstadter's exploration of translation laid out in <i>Le Ton Beau de Marot</i>. We proceed to contextualize the role of appropriation central to both modern and postmodern writing and consider the ethics of adaptation, including the legal relationship of the adapter to source material. We consider adaptation as it occurs in theater (through re-stagings), in film (the remake), and in literature, importantly in the tradition of updating Homer's <i>Odyssey</i> (from Joyce to Kanantzakis to Woolcott). Finally, we explore adaptation across forms, which often begins with a literary text and moves it into theater and most commonly into cinema. The course will be divided between required reading and workshoped projects (both assignments generated by the discussions as well as student works-in-progress). Open to all MFA students in the Institute. By permission of the instructor.</p>	3	II
CS721	<p>MFA WORKSHOP IN NARRATIVE</p> <p>An intensive writing workshop devoted to narrative in all forms, dissolving the boundary traditionally drawn between fiction and nonfiction and juxtaposing the short story, novella, and novel with memoir, travelogue, and narrative nonfiction. Through the presentation of student works-in-progress alongside required reading, we will both look at the ways in which a story unites varied narrative forms and examine ways in which different modes pull apart according to</p>	3	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>varying expectations (What can the novelist get away with that the journalist can't? What authority is conferred upon the journalist but not the novelist?) Discussions will focus on the narrowing and expansion of central themes, experimentation in approaches, appropriation of models, the mediation of the lyric and the polemic, strategies in structuring, the derivation and development of movements and character, tonal manipulation, the idea of variation and reinvention within a work, revision, and research methods, as well as topics generated by student manuscripts. Authors studied may include Amis, Baldwin, Carre, Carson, Chatwin, Coetzee, Cunningham, DeLillo, Didion, Naipaul, Ondaatje, Paternitti, Seth, and Winterson. Open to all MFA students in the Institute by permission of instructor.</p>		
CS722	<p>MFA WORKSHOP IN WRITING POPULAR CRITICISM</p> <p>Which is to say, first: criticism as opposed to reviewing, meaning commentary on literature, art, music and cinema that doesn't simply evaluate the merits or flaws of a given creative endeavor but makes a larger statement on the place and times we live in and presents a world view in the process; and which is also to say, criticism for popular consumption, meaning writing to be read by real people rather than just academics. Suggested reading includes Walter Benjamin's <i>Illuminations</i>, The Edmund Wilson Reader, James Agee's <i>Agee on Film</i>, Andrew Sarris's <i>You Psychotic Reactions and Carburetor Dung</i>, Dick Hebdige's <i>Subculture</i>, Greil Marcus's <i>In the Fascist Bathroom</i>, Rober Hughes's <i>Nothing If Not Critical</i>, Geoffrey O'Brien's <i>Hardboiled America</i> and Rober Christgau's <i>Grown Up All Wrong</i>. Open to all MFA students in the Institute by permission of instructor.</p>	3	I
CS723	<p>MFA POETRY WORKSHOP</p> <p>This course will address the impulse, drafting and revision processes necessary to writing poetry. We will attend to craft, macro to micro (concept to line-edit), working in various forms (inherited and generated), and will confront the nexus and potential valence between lyric and narrative poetry as well as concerns related to availability, intention, inspiration and audience. We will develop criteria for critique specific to poetry, acquiring the skills necessary to identifying the crux of a work. We'll find ways to make each work matter, each line break where it should, each stanza have a reason to live. Open to all MFA students in the Institute by permission of instructor.</p>	3	I,II
CS724	<p>(MORE) CREATIVE NON-FICTION WORKSHOP</p> <p>Creative nonfiction is an amalgam of ego and point of view regarding one's subject and both factors have their place. I hope the workshop will inform students' perspectives, but only after they've done the research. We will begin with reviews, which are the mainstays of, and springboards to, many a writing career. We'll move on to columnists and correspondents, be they humorous, political, tedious or talented. We will put together a brief biography as well as compose a letter to the subject, or the person in charge of the estate. Travel writing is also popular and deceptively difficult. It's great to write about a place you love or hate, but try writing up a walking tour of same, and still have it be interesting. (We will.) We will dive into the murky lake of hybrids. The tradition is not new, but it does seem to be airborne. Along the way, each student will be working on one project or proposal for a larger work, so that by the end of the term, they will have something substantial to show for the time spent in class. Open to all MFAs in the Institute by permission of instructor.</p>	3	I
CS725	<p>ART-WRITING WORKSHOP: CREATIVITY AND CONTENT</p> <p>Writing about art, like all good writing, is a creative process that involves the elements of clarity and preciseness of language, the quality and expression of ideas and a compelling narrative voice. Insightful art-writing combines passion for art in its contemporary context with historical perspective. The students will focus on developing their own style and establishing a personal philosophy in their approach to writing essays, reviews and interviews that will energize and</p>	3	II

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	engage both the academic expert and the broader public. The readings will range from Blanchot and Cixous to Hickey and Danto as well as artists' writings or interviews concerning their own work. (e.g. Van Gogh and Ana Mendieta.) Open to all MFAs in the Institute by permission of instructor.		
MC375	MUSIC & LANGUAGE The Language and Music seminar is an exploration of the similarities and dissimilarities between the language of music and the language of words. The course will consist of lectures by Mort Subotnick and guests, group discussions and critiques of works including those by students. The emphasis will be on present usage, but historic usage will also be referenced. The projects for the course will be original works. Collaboration will be encouraged. Permission of instructor required. Open to all MFAs in the Institute and upper level BFAs by permission of instructor.	3	I
<u>3. HUMANITIES</u>			
<u>Literature</u>			
CS131*	POETRY TODAY: NEW DIRECTIONS IN MODERN POETRY An introduction to modern poetry primarily written in English, with an emphasis on revolutionary and experimental work. Beginning with the reaction to the Romantic tradition by Walt Whitman, Edgar Allan Poe, and Emily Dickinson, the course focuses on the reading and analysis of work by poets who challenged aesthetic and cultural conventions, creating new directions in twentieth century poetry. Discussions will include poetry by such innovative writers as Gertrude Stein, William Carlos Williams, e.e. cummings, and T.S. Eliot, among others. We will also consider how their differing political and artistic views influence later protest poetry, including work by minority writers and the Beats. As part of the Poetry Today Series, contemporary poets visit the class to read and discuss their work.	2	I
CS132*	POETRY TODAY: ALTERNATING CURRENTS IN CONTEMPORARY POETRY An exploration of contemporary poetry, with a focus on its diversity and multiple points of view. We will read and analyze a wide range of poetry written after WWII, discussing its relationship to other art forms as well as its cultural context: how it both articulates and challenges social conditions, political views, and aesthetic practices. We will examine work representing divergent poetic voices, including, for example, poetry by such writers as New York poets John Ashbery and Frank O'Hara; Beat poets Allen Ginsberg and Gary Snyder, feminist poets Adrienne Rich, Denise Levertov, and Anne Sexton; African American poets Jay Wright, Quincy Troupe, Lucille Clifton, and Rita Dove; Native American poets Linda Hogan, Joy Harjo, and Ray Young Bear; as well as others, including Mark Strand, W.S. Merwin, and May Swenson. As part of the Poetry Today Series, contemporary poets visit the class to read and discuss their work.	2	II
CS133*	INTRODUCTION TO LITERATURE: THEMES OF MODERNITY This course will look at key characteristics of modernity and their effects on, and relations to literature. Topics covered will include, among others: urbanization; the effects of speed and change on society and psyche; the impact of new technologies on conceptions of biology, work, reproduction, death, and self-hood; the relations between high, low, and mass cultures, including questions of the everyday, the banal, the obscene and the mundane; and the issue of colonialism and its deep and lasting effects on the experience of modernity. These issues will be discussed	2	I

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	<p>in terms of the impact they have had on the content of literature, and its forms and styles. We will look at the relationship between realism, abstraction and expression in modern writing, examining the different attitudes towards modernity inscribed in each style.</p>		
CS134*	<p>INTRODUCTION TO LITERATURE: POST MODERNISM AND THE SUBJECT OF LITERATURE</p> <p>This course will examine 3 main themes in relation to postmodern literature: 1) the question of the post-modern, not as a period, but as a perspective, attitude, or strategy which was always enfolded in the modern; 2) postmodern writing as a scene in itself - i.e. strategies of appropriation, bricolage and myth, concepts and practices of authorship and originality, and notions of pleasure and textuality; 3) postmodern notions of the subject, including its sanity or insanity, as presented in terms of the characters depicted, the narrative strategies utilized, and the positioning of the reader in relation to the text. The course builds on issues raised in Themes of Modernity, but this is not a prerequisite.</p>	2	II
CS232	<p>MODERN LITERATURE</p> <p>The course focuses on reading and analysis of twentieth century fiction written in English—particularly work that represents innovative techniques and/or important cultural criticism for its time. We will read novels and short stories by such major authors as James Joyce, Virginia Woolf, and William Faulkner as well as such diverse writers as James Baldwin, Flannery O’Connor, Eudora Welty, Bernard Malamud, and Saul Bellow. Paying particular attention to the relationship between writing and its cultural context, we will use multiple critical approaches to explore how and what literary texts signify—the various ways they represent and question contemporary values and conventions.</p>	2	I
CS233	<p>CONTEMPORARY LITERATURE</p> <p>The course focuses on reading and analysis of contemporary fiction with an emphasis on authors who represent significant new approaches in current writing. We will consider how contemporary writing expresses cultural criticism as well as challenges aesthetic traditions; analyzing, for example, works that combine the historical with the fictional, redefine narrative structure, or introduce new styles such as magic realism. Readings will include works by such authors as Toni Morrison, Raymond Carver, Thomas Pynchon, and Don DeLillo.</p>	2	II
CS431	<p>QUEER BOOKS</p> <p>What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or <u>about</u> gays and lesbians? Is there such a thing as “gay style”? This course looks at contemporary gay/lesbian and “other” writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself.</p>	2	I
<i>Special Topics in Literature</i>			
CS530H	<p>POETRY OF WITNESS 20TH CENTURY WRITING IN TIMES OF PROTEST, REVOLUTION, EXILE, AND WAR</p> <p>The course is designed to be an exploration of poetry from around the world written in response to extreme social and political conditions. Readings will include poetry in translation from such countries as South Africa, Peru, Chile, El Salvador, Poland, Russia, Israel, and China as well as the U.S. Issues to be considered: ethics and aesthetics in political poetry, the relation of literary communication to historical circumstances, the effect of repression and displacement on native</p>	2	I

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	writers, and the concerns of individual voices protesting collective coercion. Authors will include Cesar Vallejo, Pablo Neruda, Zbigniew Herbert, Anna Akmatova, Joseph Brodsky and Carolyn Forché among others.		
CS530J	GLOBALIT: WRITING ACROSS THE MAPS An examination of texts that traverse cultural, temporal, and spatial boundaries, questioning received ideas, values, and paradigms from Western/non Western points of view. Readings will include novels set in India, Africa, the West Indies, and Eastern Europe, such as Chinua Achebe's <i>Things Fall Apart</i> , Joseph Conrad's <i>Heart of Darkness</i> , Milan Kundera's <i>The Unbearable Lightness of Being</i> , and Jean Rhys's <i>Wide Sargasso Sea</i> . Also included is current criticism by such writers as Salman Rushdie, Wai Chee Dimock, Edward Said, and Gayatri Spivak. Using global literary studies as a focus, we will consider techniques available to writers for combining the historical and the fictional, of countering dominant views in the culture, and of responding to other texts, other times. Questions to be explored include: From the Enlightenment to the Post Modern--Where are literary studies in the 21 st Century? PostColonialism: What spectres remain? What maps change? Representations of the "Other"--What is (AN) Other? Sociopolitical power relationships: Who's in control? Forms of analysis, analysis of forms: how transformed is critical thought?	2	II
CS530Q	ACKER, BURROUGHS, CAGE Kathy Acker, William Burroughs, and John Cage are core writers/artists in what we think of as the edge of American culture; they were the ABC's of the avant-garde. All have died recently, leaving a profound hole in what we think of as the contemporary. This also opens a clearing in which to examine their work and just what their aesthetic practices stood for. Some of the topics examined in this light will be conspiracy theories, gender trouble, hallucination, altered states of consciousness, the crisis of modern culture, experiments in language (delirium, the cut-up), narrative and anti-narrative, music and silence, and the utilization of chance.	2	I
<u>Philosophy</u>			
CS135*	HISTORY OF THE PHILOSOPHY OF THE SUBJECT A survey course from ancient to modern covering the concept of a "subject" in Western philosophy. Covers the ethical, aesthetic, cognitive and political dimensions in which Western society as a whole has created this "subject" and the transformations of the concept. Traces the emergence of "theories" of subjectivity, e.g. the person who can will, the person who can obey, the dissenter, the person subject to nature, the person who is said to be "subject" to the involuntary, the "subject" of history. Analyzes contemporary notions of the "subject" as a pure linguistic "being," among other ideas.	2	I
CS137*	PHILOSOPHY AND RHETORIC Selected issues pertaining to the significance of language as a cultural relation. Introduction to main themes, e.g. language as sign, as representation, as communication, as mode of power, as critique. Some emphasis on contemporary issues, e.g. models of language as a social institution.	2	II
CS334	DARWIN AND NIETZSCHE: ON CULTURE This course is an introduction to the main ideas that have flowed out of the Darwinian emphasis on culture viewed as an evolutionary and competitive model, and Nietzsche's idea that modern culture is above all a question of experiment and radical selection (of devices, of specific ends).	2	I

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	The first part of the course is an introduction to the main ideas of Darwin and Nietzsche, and the second part of the course examines their ideas in contemporary disputes about culture: how do we understand, rank, evaluate, sort through the different claims and contentions made for the value of culture and, in particular, specific artifacts?		
CS335	ON HISTORY AND MEMORY This course is an introduction to how contemporary society 'uses and abuses history' in the construction of group or social memory. History and memory are <i>not</i> the same thing, and one of the purposes of this course is to introduce students to the key ideas of modern historiography—emphasis on narrative, on 'holistic' or 'systematic' meanings—and then compare how such historical thinking 'works' with the specifics of individual and group memory. Is 'history' a form of memory or can memory undercut our senses of 'history'? These are the kinds of questions that will be discussed.	2	II
CS439	WHAT WAS POSTMODERNISM? This course will explore postmodern theory and culture, identifying some key features of postmodern thought – the death of the author, the critique of the constitutive subject, the collapse of faith in metanarrative – as well as aspects of political postmodernism. We will examine the relationship between postmodernism and modernism, and the central role media/information technology plays in defining the postmodern. Readings may include essays by Huysen, Barthes, Spivak, Said, Jameson, Venturi and Scott Brown, Baudrillard, Virilio, Lyotard, and Haraway. We will also consider more recent texts, such as Hart and Negri's <i>Empire</i> , which suggest the postmodernist moment is over.	2	II
<u>Special Topics in Philosophy</u>			
CS530K	BEING CRITICAL: EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT BEING CRITICAL BUT WERE TOO AFRAID TO ASK A PHILOSOPHER In the 21st century, the arts occupy an increasingly complex and ambiguous place in society, for there are no longer any clear distinctions between the high, the low, the popular, the commercial, and the downright propagandistic outpourings of the advertising industry. The response of many to this situation is to call for a return to the traditional forms of (supposedly unambiguous) artistic activity. Equally, there are those who defend contemporary practices, arguing that we cannot return to the arts of the past because we do not live in a society like the past. This course will consider what is at stake in such debates and how we can make informed, rather than merely prejudiced judgments about the quality and the value of our productions. The last 6 sessions will focus on specific media - film, animation, music, visual art, drama/performance and literature - looking at the ways each art form can become a mode of critique.	2	I
CS530M	FROM THE SUBLIME TO THE RIDICULOUS AND OTHER FORMS OF NON-SENSE One of the most endearing and enduring books of the last century was "Alice in Wonderland", beloved of many and copiously used by contemporary thinkers to illustrate their theories. Why should such a non-sensical work have such a high status? What is the source of its magical power, and can we identify the strategies by which it weaves its peculiar effects? Beginning with a discussion of Carroll's creation, this course will make a distinction between meaning and sense, then move on to explore works which operate at the limits of both. Following in the footsteps of such thinkers as Deleuze, Lecerle, Bataille, Kant, Kristeva, Lacan, Foucault, Derrida, Blanchot, and Rosemary Jackson, and drawing on such edifying tomes as Edmund Leach's famous article "Animal Abuse Categories in the English Language," the course will	2	II

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	weave its way through fields of non-sense where, if things are not always what they seem, they at least have profoundly engaging effects.		
CS630A	POLITICS AND INTELLECTUALS: ART AND KNOWLEDGE This course will focus on questions of law, authorship, and relations between the public and the private. Topics considered include analysis of the concept of intellectual property, public “suasion,” the market and persons, anonymity and ‘name’ in intellectual and artistic matters. Emphasis on new writings from the social sciences/humanities that focus on these topics. Open to all MFAs in the Institute and upper level BFAs by permission of instructor.	2	II
CS630B	DELEUZE/GUATTARI Focus is on <i>Anti-Oedipus</i> and <i>A Thousand Plateaus</i> . Emphasis on these two books as they relate to contemporary problems of language, politics, and culture, e.g. critical evaluation of Marxism, psychoanalysis, positivism, or the intellectual history of modern times. Open to all MFAs & upper level BFAs by permission of instructor.	2	I
<u>4. SOCIAL SCIENCES</u>			
CS141*	ETHNOGRAPHY: INTRODUCTION TO FIELDWORK This introductory course addresses the practice and problematics of ethnographic fieldwork. Students will each choose a cultural site/community (e.g. advertising agency, hospice, Little Tokyo, L.A. Hassidic community), conduct interviews, gather “data,” and write up the ethnographic experience. How does the ethnographer position him- or herself within the field of inquiry? What cultural presumptions and biases are brought into the field experience? What kinds of ethnographic “authority” are appropriate? How do different techniques or approaches to seeing/experiencing the “other” affect our “data”?	2	II
CS142*	EMERGING AMERICAN MODERNITY: 1890-1945 On the domestic front the course will explore U.S. development toward democracy, noting this country’s devotion to “enterprise” and the enormous wealth corporations of the nineteenth century bequeathed to Americans by the beginning of the twentieth. What choices did Americans make in regard to great wealth. Transformation from a rural to an urban focus occurred by 1920. During this time, many Americans and immigrants were omitted from participation in U.S. democracy—most factory workers (largely immigrants from southern and eastern Europe), Catholics and Jews, all women, Native Americans, African Americans, Mexican Americans, various Asian peoples, gays and lesbians, and the list continues. The course will study struggles and warfare between the political and economic haves and have-nots. Artists participated fully in these national debates; intellectuals and artists first explored civil rights and a consumer identity within a powerful Protestant folk culture. The course will explore the interconnections between enterprise, civil rights, and consumerism on the torturous U.S. path toward something approximating democracy. On the international scene, the U.S. became an imperial power at the end of the nineteenth century. We will explore its relationship with its client states, contemporary global powers, and those countries it refused to acknowledge. Artists’ works, short stories, and documentary film will be central to the class.	2	I
CS143*	THE AMERICAN CENTURY: 1945 TO PRESENT	2	II

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	<p>The course begins with the post-World War II division of the world into two power blocs -- the U.S. and the Soviet Union -- and follows the results of both hot and cold wars during the next 50 years, with the eventual global triumph of the U.S., politically, militarily, and economically. American modernity matures with American global influence in the arts, more rapidly evolving capitalism, protest movements by those excluded from American culture, the second wave of feminism questioning American family values, sexual identity, and the culture of the body, and a new immigration policy implying that peoples from all nations are created equal. We question the remarkable shift from the apparent failure of American capitalism in the 1970's to its global triumph by the 1990's.</p>		
CS144*	<p>INDIGENOUS CULTURES OF MEXICO & CENTRAL AMERICA</p> <p>This course will introduce students to some of the living indigenous cultures of Mexico and Central America. Utilizing some core concepts of cultural anthropology (e.g. culture, evolution, culture contact and syncretism, structure and agency) and an overview of the history and prehistory of Mesoamerica, students will be encouraged to evaluate the nature of cultural survival and adaptation among native Mesoamerican cultures. We will read book-length ethnographic descriptions of three cultures and analyze them in depth in the context of culture and history. We will introduce a range of other Mesoamerican cultures through brief articles and guides to further learning films, and where possible, guest speakers and nontraditional media. In the second half of the course, we will examine different aspects of culture through topical sections which look at ethnicity and identity, religion and world view, political oppression and violence, indigenous activism and new social movements, and nations and transnationalism. Students will be encouraged to apply anthropological insights to such current issues as the Zapatista rebellion, Rigoberta Menchu and the human rights movement, the protection and preservation of natural resources, real-life superheroes (e.g. SuperBarrio), NAFTA and globalized capitalism, and migration to the United States.</p>	2	II
CS146*	<p>THEORIES OF MIND: INTRODUCTION TO PSYCHOLOGY</p> <p>There is new, compelling evidence that emotions form the foundation for our intellectual abilities and our behavior. This evidence leads to many questions such as: What is the relationship between thinking and emotions? How do early experiences influence the mind's construction of an interpretation of reality? How does that interpretation affect the development of personality and behavior? These and many other questions will be covered in this introductory course on the major ideas in psychology from its inception to the present day.</p>	2	I,II
CS147	<p>AN INTERROGATION OF MODERNITY AND CAPITALISM IN LATIN AMERICA</p> <p>How has modernity and its attendant political economic form capitalism been dealt with by the various social actors in Latin America, over time as well as in the present moment, a moment which seems to have heralded the triumph of Neoliberalism and the advent of the God of the Market? In what forms have these actors been able to negotiate, channel, deflect, and transform the forces in ways that they will enhance their communities or networks? A variety of social/cultural thinkers will be read, including Roberto Mangabeira Unger, Beatrice Sarlo, Nestor Garcia Canclini, to name a few, analysts who have scrutinized the situation in Latin America from myriad perspectives. From here, the course will shift to examine how the encounter with modernity has been positioned by artists of various genres and periods, including the plastic arts, literature, film and video, most particularly in Mexico, Argentina, Brazil and</p>	2	I

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	<p>Cuba. A variety of analytical methods will be combined to interrogate their work, basically a type of genealogy which poses questions as to the various forces shaping these artists/artifacts. How have Latin American artists viewed themselves in the context of world art, and how can the various movements and ideas that art in the continent has generated be understood? What are the trends that have been most influential, and what types of art have been produced? Finally, how has memory been addressed, and how does it relate to history? This deals directly with the debates that have been and are being conducted regarding the past crimes of dictatorships in a number of these countries, and by extension other parts of the world, most notably South Africa. Such topics as the fabled "Boom" in literature in the 1960s, Cine Novo in Brazil, Nortec music along the Mexican-America border, and Amores Perros will provide ways in which to interrogate the dense relations between art, politics, and national cultural formation, among other topics.</p>		
CS241	SUBURBAN/EXURBAN LANDSCAPES	2	I
	<p>The rapid growth of suburbs in the U.S. after World War II has had considerable impact on the nature of metropolitan areas. In this course we will focus on post suburban California and the growth of the large-scale urban/suburban/exurban landscapes. We will look at the spatial manifestation of suburban/exurban landscapes and lifestyles including ecological and demographic aspects and focus on, "Why has this growth occurred?" and "Is suburban homogeneity a myth or reality?" What lies ahead for societies which will be dominated by suburban lifestyles in the 21st century?</p>		
CS342	FILM, VIDEO & TELEVISION FROM LATIN AMERICA	2	II
	<p>Latin America has a long and rich history, with diverse grouping producing such different civilizations as the Toltecs and Arawaks, and Julio & Tenoch of Y Tu Mama Tambien. The continent contains a vast plurality of heritages, styles, and political economic elements, and manages to maintain certain continuities as well. After a brief overview of the history of film production and the television industry in Latin America, which will stress the social and economic forces at work, the course will examine a number of films, both from the past during the "Golden Age" of Mexican and Argentine cinema, as well as Brazil's Cine Novo, as well as contemporary film, video and television programming. Finally, a wide variety of critical interpretations will be surveyed in order to understand the field of criticism and culture in Latin America today.</p>		
CS343	SOCIAL PSYCHOLOGY: THE PSYCHOLOGY OF INDIVIDUALS AND GROUPS	2	II
	<p>This course is for those who have taken Introduction to Psychology: Theories of Mind, but is open to those who have not take that course if they choose to attend. This is an advanced course that will explore the relationship between the voice of the individual and the culture in which they are expressing themselves. We will investigate the psychology of the individual in relationship to such social phenomena as: group-think, mob-mentality, conformity, peer pressure and dictatorship with regard to the inter and intra-psychic forces that inform these multi-cultural and personal experiences.</p>		
CS344	TESTIMONY, MAGICAL REAL AND THE CARNIVALESQUE	2	I
	<p>The course first addresses the contemporary, popular, mediated pathologies of the "social body", and the means by which they are institutionalized. We then focus on three critical, performative strategies that interface with and frustrate the social body: testimony (the coherent, identity-body), magical realism (the hybrid, metaphoric body), and the carnivalesque (the unstable, grotesque body). Readings include several works by Latin American writers such as Menchu,</p>		

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	Asturias and Boal, as well as works by Bakhtin, Black Elk, Bhabha, Kristeva and de Certeau. Films in <i>Triumph of the Will</i> , <i>Tangoes</i> and <i>A Question of Silence</i> .		
CS345	GOVERNMENT AND POLITICS IN THE MIDDLE EAST This course explores the politics of contemporary Middle East since the demise of the Ottoman empire at the end of World War I. Some of the topics examined include the process of state-building, civil-military relations, the rise and fall of various political ideologies, the struggle for economic development, the role of oil, cultural change and modernization, the Israeli-Palestinian conflict, political instability, and the emergence of political Islam. In addition to exploration of each of these themes, there will be in-depth examination of the political history of each of the countries of the Middle East.	2	I
<u>Special Topics in Social Sciences:</u>			
CS540A	CYBERSOCIETY: CULTURES OF THE NET Millions of people interact with one another via computers on networks, where they have the opportunity to talk, exchange ideas and feelings and to assume persona of their own creation. How is this experience in cyberspace changing our notions of self, other, machine, and our world? We construct our technologies and our technologies construct us and our times. In cybersociety, where the net is up 24 hours a day, does on-line networking become a dramatic venue for examining in fresh ways our space-time conundrums? Although cybersociety has nodes and sites, it is a society abstracted from physical space, does it have a "where"? What kind of s/place is it? Here, communities are formed by computer mediated communication and are defined as "incontrovertible" social spaces in which people "meet" "face to face" but under new definitions and meanings of "meet" and "face". Network mediated communication is growing both in size and sophistication, E-mail, usenet, BBS, and the like are organizing people in new types of communities and societies. In this course we will examine these new emerging frontiers, on-line, where new worlds, meanings and values are being developed. We will experience life as it is lived on the net. Students will create and host their web sites as their final project.	2	II
CS540J	AMERICAN CAPITALISM I: THE SUBJECTIVITY OF THE ENTREPRENEUR The course briefly explores the new American (and global) subjectivity and examines the changing psychology of American democratic (egalitarian, anarchistic,) capitalism from its origins in the 1830s to the present. During the second half of the first semester, we focus on capitalism's transformations in the 1980s and 1990s. We examine the current psychology by reading the writings of entrepreneurs in high tech fields such as Andy Grove (Intel) and Scott McNealy (Sun Microsystems) and what their competitors and critics say about them and their capitalistic enterprises. We ask about changes in capitalism's psychology from the beginning to the present. We also follow American popular culture through films about entrepreneurs, action heroes, and horror that resonated with large audiences during that time both in the U.S. and globally. We compare entrepreneurial psychology (and culturally ascribed psychology) with some of the myths of American popular culture about entrepreneurial success, failure, destructiveness and creativity. Topics include nanotechnology and the anti-entrepreneurial entrepreneur. This class combines the areas of American history, economic transformations, and psychology. Documentation of student and faculty entrepreneurial ventures.	2	I
CS540K	AMERICAN CAPITALISM II: CONSUMER SUBJECTIVITIES	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This course will explore the development of consumer subjectivities from two perspectives of democratic enterprise and social welfare backgrounds. Topics such as basic health and safety consumerism, material abundance, sexual and civil rights, environmental consumerism, and “self” – creative and inventive consumerism will be covered. Historical origins will be probed. Students will develop projects as the main assignment of the course.</p>		
CS540M	<p>AFGHANISTAN: POLITICS, CULTURAL LOSS AND RECONSTRUCTION</p> <p>This course will facilitate an understanding of present day Afghanistan by focusing on the cultural upheavals that have accompanied a period of tumultuous political change. In doing so, we will look at this region within the larger socio-political context of South Asian, Central Asia and the Middle East and develop an understanding of Afghanistan in tandem with the geopolitical realities of our time. We will pay special attention to the promulgation of Islam in this region and the religious gloss that has been given to the Afghan cultures during the past few years. We will discuss the resiliency as well as the artistic and architectural creativity of the Afghan peoples that have often gotten waylaid in the recent political misfortunes and upheavals. For millions of Afghans, the experiences of war, exile, and suppression and oppression have profoundly altered the possibilities for cultural expression. Since the fall of the Taliban, Afghanistan has once again begun to redefine itself as a nation-state. Will political stability endure and provide the necessary framework for cultural rejuvenation? What roles might art, music, film, theater and poetry now assume? Which parts of the heritage will be chosen for preservation? And who will interpret the past and represent it, and to whom? Class materials include academic and popular readings, films, and videos. Students are expected to spend an hour a week on the course website at http://www.calarts.edu/~afghanfall02</p>	2	I
<u>5. CULTURAL STUDIES</u>			
CS151*	<p>INTRODUCTION TO CULTURAL STUDIES</p> <p>Introduction to Cultural Studies will look at a series of approaches to thinking about culture that in varied ways consider the intersection of ideals, documents and social life. A selection of written texts will provide the core of evidence, but as the class is taking place in an art school, there will also be an emphasis on the contemporary visual culture and music that so frames the way we are now taught, shaped and evaluated as citizens of this democracy.</p>	2	I
CS152*	<p>CINEMA AND CULTURE IN INDIA</p> <p>This course uses one medium of visual representation—cinema—to explore the portrayal of South Asia. In the first part of the course, we shall survey the linguistic and cultural diversity of India, examining how different genres of Indian film reflect, distort, or utilize this diversity. In the second half of the course we will trace the historical development of the cinematic industry in South Asia and highlight the changing images of the region since the 1950s. Each decade evokes a list of stereotypes, of ideas and of historical realities. We will examine the extent to which films in each decade captured the reality of the period. In particular, we will trace the maturation of the idea of a nation through films like Mother India and Bombay and we will explore the positioning of gender in these decades. In general, this course will adopt critical approaches for looking at aesthetics and the representation of South Asia through cinema.</p>	2	I
CS153*	<p>INTRODUCTION TO PERFORMING</p>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	ARTS OF SOUTH ASIA		
	<p>This course will survey performance practices and literature relating to selected traditions of performing arts in South Asia today, with emphasis on the different theories of Rasa (sentiment), the theory of Dhvani (suggestion), and theories of Natya and Nritya (drama and dance). Topics in Hindustani and Karnatak musical practice, Kathak and Bharatanatyam, and Kathakali dance/drama representing the mainstream of music, dance and drama traditions, will form the core of the course. Readings include historical works, theoretical material, and recent writings, to provide an overview of religious, cultural and historical contexts, performance theory, and modern thinking on the performing arts in South Asia. Audio and video materials will be used to study aspects of performance in practice. The aims of this course are to locate music and dance performance in the larger context of South Asian cultural and social history, and to discover some of the theoretical and aesthetic structures of specific performance practice.</p>		
CS156*	EVERYDAY THINGS	2	II
	<p>In <i>The Meaning of Things</i> (1981) authors Mihalyi Csikszentmihalyi and Eugene Rochberg-Halton draw an equation between self-knowledge and the knowledge of everyday things: "Because self-awareness is a process occurring in time, the self can never be known directly. Instead self-knowledge is inferential and mediate—mediated by the signs that comprise language and thought." That is, the things to which we assign value, whether images or objects, are not simply background to what we already understand about ourselves. More than accumulated trophies of knowledge, experience, and sensibility, they are essential foreground markers against which we measure our sense of self in time and space. Made concrete as objects or graphic images—flexible tools for constructing a narrative of a life—these visual markers become both chips with which to make a claim on a piece of experience, and designated signs which represent public and private selves. Between the baby footprint taken at birth, and the grave marker erected at the end, are any number of direction arrows and signposts that map the course of a life, and refer back the sources of value that define them.</p>		
CS251*	EUROPEAN STUDIES: (EUROPE IN THE TWENTIETH AND TWENTY-FIRST CENTURIES)	2	I
	<p>The twentieth century in Europe was short and bloody (1914-1989). The next century already promises to be filled with a complexity to rival the last. We review key terms from Modernism, and see where they fit in the new transnational civilization of CNN, Balkan conflicts, globalized localism, internet business, gaudy Hollywood cultural imperialism, the visual arts and media in general. Among terms to be visited, then reconceived: Surrealism, Futurism, Dadaism, Constructivism, Situationism; the “flaneur,” the “bricoleur,” avant-garde, etc. We enter the spirit of a continent in world war, and re-imagine a continent in utter transformation, an era of the “electronic Baroque” for cities being turned into Baroque shopping malls. New systems, new grammars: in many ways we have left the twentieth century from both ends, back to Victorianism, and class alienation, forward to digital fantasies and global tourism.</p>		
CS252*	EUROPEAN STUDIES: MONSTERS, MADMEN AND THE DOUBLE	2	II
	<p>From the period of the French Revolution to the First World War, many European writers, painters, architects, “fantaissistes,” are obsessed with the interior journey, with vanishing, divided, paranoiac, alienated models of the self. Among subjects en route: Romanticism, Symbolism, Aestheticism, Decadence, modernity, “psycho-geographies,” the optical codes and novelties that lead to cinema, background toward Surrealism, Expressionism.</p>		
CS351	BUYING AND SELLING THE FANTASY OF L.A.	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>How did Los Angeles become the capital of boosterism and global marketing—the city of the social imaginary? A social history of power, promotion and social conflict in L.A. What is the relationship between Hollywood cinema and the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbance, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well, of the inner basin and the metropolitan suburbs; and of course, the transitions into the next century.</p>		
CS352	<p>ART AND POSTCOLONIAL THEORY</p> <p>This critical theory course will study the development of postcolonial theory from its beginnings in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values.</p>	2	I,II
CS354	<p>HISTORY OF SIMULATION</p> <p>In this course we will focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and virtual reality gimmicks, including the literature of cyberpunk and cyberspace.</p>	2	I
CS355	<p>CULTURES OF THE PACIFIC RIM</p> <p>In this course we will study the cultures of Pacific Rim, with a focus on East Asia. We will examine the process by which the Opium War in China (1840s) and Commodore Perry's opening of Japan (1850s) led to vast cultural transformation in the region. Global cultural flows into and especially out of these countries surrounding the Pacific Rim have raised questions about a “new age of culture”. This course explores how these changes came about and what it has been like for the people caught up in them. We will focus on the cultural contact between different groups of people--not only “Chinese”, “Europeans” and “American,” but also the Japanese, Manchus, Muslims, Mongols and Tibetans within the region and the “creative” adaptations which occur when strange new ideas seem to answer pressing local problems. In addition to regular lectures, we will use guest speakers, films, including <u>The Chinese</u> series, and the <u>Power of Place</u> series from the Annenberg/CPB Collection, to illustrate and for discussing the lives of the East Asians during the last two decades or so. The class will visit Little Tokyo and Chinatown in L.A.</p>	2	II
CS357A	<p>THE PSYCHOANALYTIC UNDERWORLD: THE TORTUROUS PATHS OF DREAMS</p> <p>This course delves into the history, mysteries and myths of the concept of the “unconscious.” In the first semester we will follow the development of the “unconscious” through Freud, Klein, Jung, Winnicott and Bion. Each theorist has a different idea of the origin of mind, especially body-mind, emotional and motivational experience. We will compare the theories and ask how each one deals with the desire of “the-thing-in-itself.” Films, play, and/or short stories will be used. The second semester will begin with the burgeoning infant research of the 1970s and 1980s, especially that from a psychoanalytic perspective directed at the origin of mind, the</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	unconscious, and human experience. Then we will turn to contemporary theories that differentiate different levels of the unconscious, exploring the new diversity of the underworld. Prerequisite: CS146 or 147 Theories of Mind or permission of the instructor.		
CS357B	THE PSYCHOANALYTIC UNDERWORLD: PERSONAL & SOCIAL REVOLUTIONS OF UNCONSCIOUS PROCESS Description will be available at registration.	2	II
CS358	FEMINISM: THE FEMALE, FEMININE, WOMAN, MOTHER, OTHER Issues discussed in this course will include: the specific nature of feminine experience under modernity, and why this is excluded within many definitions of art; the figure of the woman as the object of the (masculine) gaze and hence of art, including the connections between art and prostitution; the question of feminine sexuality, its connections to hysteria, and its possible articulation in artistic practices; the notion of masquerade and the lack of a feminine essence; the distinction between the feminine and the mother, and the fears and fantasies surrounding this maternal figure; ‘girl-power’ and the question of a post-feminist ethics and politics; the body, suffering, and the politics of autobiography; and the question of alterity and whether we can speak of a form of “feminine ecriture,” or whether the feminine is essentially (the) unspeakable.	2	I
CS359	SILENCE & NOISE SEMINAR "Silence and Noise" will focus on the legacy of two seminal books from the 1960's—John Cage's <i>Silence</i> and Marshall McLuhan and Quentin Flore's <i>The Medium is the Massage</i> —exploring ways in which their ideas and rhetoric align with contemporary cultural language and practice, particularly in regard to electronic media and communications. For example, while Cage's endorsement of chance, discontinuity and play overlapped in various ways with McLuhan's proposal for an open-ended conversation in the "global village," the contemplative stance of silence has been largely drowned out by the ubiquitous visual and audible noise of network and cable television, blanket advertising, the internet, cell phone and satellite technology. Utilizing both fiction and non-fiction texts, visual and sound media, the seminar will consider the sense and sensibility of silence and noise in contemporary art and everyday life.	2	II
CS452	ORIENTALISM Orientalism has developed as a body of thought and attitudes, as a set of academic disciplines and foreign policy practices over the last 200 years. The course examines the genealogy of orientalism and the debate which has been running since the appearance of Edward Said's <i>Orientalism</i> in 1978, as well as the attempts among western and non-western—especially Arab and Muslim—scholars, writers, filmmakers and artists to critique and move beyond the orientalist paradigm. The course, which has a seminar format and includes classroom presentations, engages with its subject from the perspective of recent events searching for pertinent ways of thinking, inside and outside the classroom.	2	I
CS455	GLOBALIZATION AND CULTURAL CHANGE While globalization is a centuries-old process, recent trends point to qualitative as well as quantitative changes in transnational flows of capital, goods, people, and information. The rapid growth in transnational studies has spawned a number of debates about the nature of globalization and its implications for human life. How new is transnationalism? How is globalization today different from the past? Is globalization destroying the nation-state? What are the implications of globalization for international politics and for grass-roots political organizing? Who benefits from them? What are the limits of globalization and how does it	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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affect cultural change in different societies? This course will examine these and related debates. We will explore the anthropological, sociological, and political-economic literature on globalization and transnationalism.

CS456	CULTURAL CHANGE, NATIONS AND TRANSNATIONALISM	2	I
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Is it human nature to stay in one place or to move around? Does the age of nation-states, boundaries and fronteras, and sedentary geographical communities represent the inevitable result of human sociocultural development, or does it represent a temporary slowdown in the tendency of humans and their cultures to flow, migrate and circulate? This course will examine how communities and nations adapt to or are threatened by processes of migration, transnational capitalism and politics, and the global circulation of economic, cultural, political and human resources. Does globalization mean the gradual disappearance of cultural diversity or can individual cultures survive or even thrive in globalized ethnoscaples? Do people continue to be members of a community when they are many miles away for years at a time? What are the implications of transnationalism for international politics and for grassroots political activism? Along the way, we will explore the relevance of transnational process to a variety of world events and issues, including the Mexican Revolution, the modern Zapatista Movement, the economic crisis in Argentina, the crises in the Middle East and the global hunt for Al Qaeda, and the multiethnic cityscape of Los Angeles and other issues. Students will be expected to engage actively in classroom discussions and to introduce materials from their own interests, studies and personal experiences as relevant to our topics. Students will write three essays: 1) an essay based on class readings; 2) a term paper applying the issues of transnational and global processes to an independent research topic; and 3) a less formal personal essay exploring the relevance of transnationalism and globalization to their own lives, work and personal experience.

Special Topics in Cultural Studies

CS550M	ARTISTS BOOKS & NARRATIVE SEMINAR	2	I
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Over the last thirty years visual artists, increasingly concerned with time-based media, have rediscovered the book, investigating and transforming every aspect of that venerable container of the written word. They have manipulated page, format, and content—sometimes subtly, sometime turning the book into a reflexive discussion of its own tradition. They have illustrated real time in simple flip books or collaged real time with fictive time into complex layers. They have disguised artists' books as traditional books and made others that are scarcely recognizable. The best of the bookworks are multinotational. Within them, words, images, colors, marks, and silences become plastic organisms that play across the pages in variable linear sequence. Their importance lies in the formulation of new perceptual literature whose content alters the concept of authorship and challenges the reader to a new discourse with the printed page. (Joan Lyons, *Artists' Books: A Critical Anthology and Sourcebook*, 7)

NATURAL SCIENCES

CS164*	EVOLUTIONARY ORIGINS OF ANIMAL BEHAVIOR	2	I
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The behavioral repertoire of animals is as amazingly diverse as the behavioral repertoire of humans. Behaviors are no different than any biological trait in that they have evolved by natural selection. The physical and social environments of an animal act as strong forces that shape behaviors to optimize individual fitness, even if that means self sacrifice. Human behavior can

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>be seen as the result of natural selection in much the same way as one would study the behavior of crickets, salmon or peacocks. This course presents the major hypotheses of behavioral ecology and illustrates them with examples from the entire animal kingdom. To examine if these hypotheses help explain or predict human behavior, we will look at the methods and results of recent studies including cooperative social behavior, mate choice and domestic violence.</p>		
CS165*	<p>SCIENCE OF ART AND LIFE SAFETY</p> <p>The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.</p>	2	II
CS166*	<p>ENVIRONMENTS FOR INTELLIGENT LIFE ON & OFF EARTH</p> <p>The physics of the evolution of the cosmos. Is there life on other planets? Around other stars? Have any aliens visited Earth? What are UFOs? Will we ever meet intelligent aliens? This course will examine these questions systematically, and discuss the development of life on Earth, "alien" intelligent species on Earth, whether there are signs of intelligent life on Earth, the scale of the Milky Way, whether and how we could visit other stars, the methods and strategies of the modern search for extraterrestrial intelligence, how students can participate in the search, the images of aliens in science fiction and what effect First Contact will have on human society. Along the way we will study the life cycles of stars and galaxies, the origin of the chemical elements and the possible origins of life in the universe. Occasional night-time sky observing. Guest lecturers from NASA's SETI search team.</p>	2	I
CS169*	<p>CONSERVATION AND THE ENVIRONMENT</p> <p>This course considers the current state of the planets from an environmental perspective. The emphasis will be on the scientific methods and debates behind such topics as global warming, the energy crisis and conservation of endangered species and habitat loss. We will examine the environmental pro's and con's of emerging technologies (pesticides, fisheries and genetically modified foods) that claim to help us meet the food production needs for the ever increasing human population. Once familiar with the science that is central to these complex global issues, informed choices about how to halt or even reverse the current state of the planet can be made.</p>	2	II
CS261	<p>THE WAY STUFF WORKS/BASIC MECHANICS</p> <p>In this class we will investigate basic mechanical principles, simple machines, and means of transferring energy from one form to another. For the first four weeks of the semester we will look at basic mechanical, electromechanical and thermodynamic principles through classroom demonstrations and readings. Students will write short, illustrated briefs on selected examples of simple machines or processes. After four weeks, the class will divide into groups of four or five students, each of which will work on construction of a machine which will demonstrate some of the various energy principles described in the beginning of the semester. One possibility is that each group will build some sort of a self-propelled machine using a renewable energy source.</p>	2	I

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	<p>These machines would then participate in a race or relay-race at the end of the semester, which would be publicized as a performance (open to the Institute). In addition to gaining an understanding of basic mechanical principles, students should get some practical planning and construction experience in metal and woodworking, electrical wiring, etc. Class limited to 20 students. Course fee \$20.</p>		
CS264	<p>SUN, MOON, PLANETS AND ASTEROIDS</p> <p>We will be examining the properties and possible life histories of the components of our star system. What would a visit to Mars be like? What are the most unusual volcanoes in the Solar System? Why is Venus a hothouse planet? Students should bring inquiring minds and a willingness to observe the skies outdoors on their own.</p>	2	II
CS268	<p>THE REPRODUCTION OF SOUND</p> <p>A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording. Prerequisites: recording experience; good technical and math skills, including algebra. Permission of instructor required.</p>	2	I
CS361	<p>FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY</p> <p>Provides an understanding of muscular anatomy of the human body related to movements of the Lower Body. The focus will be on the bony levers, joint architecture and muscles involved during specific movements. Lecture-demonstrations as well as visual, drawing and palpation methods will be utilized to learn the material. It is strongly recommended that this course be followed by CS560B which covers upper body.</p>	2	I
CS362	<p>THE HUMAN BODY FROM FOOD TO FUNCTION</p> <p>This course will begin with atoms, the building blocks of food, and will end with a complete human body. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. We will see how the body converts breakfast into muscles that can contract and brains that can think. We will see how vitamins help our eyes turn light into images, and how minerals help transport oxygen throughout our body in blood cells. We will see how the body can fight off bacteria but sometimes mistakes the food we eat for a hostile invader and learn why some fats are good and some fats are bad.</p>	2	II
<i>Special Topics in Physical (Natural) Science</i>			
CS560B	<p>FUNCTIONAL ANATOMY/UPPER BODY</p> <p>Continues with the study of structure and function related to movements in the <u>upper body</u>. Other topics covered include: cardio-respiratory fitness, muscular strength and endurance, flexibility, stress and injury management, posture and alignment. Critical Studies credit allowed for Dance Students. CS361 is not a prerequisite of this course but is strongly suggested as a compliment to this course's material.</p>	2	II
CS560F	<p>HOLOGRAPHY: THE <u>REAL</u> VIRTUAL REALITY</p> <p>Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting holograms viewable in white light. The course</p>	2	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>will begin with an introduction to a range of stereoscopic imaging techniques and their relation to human perception, the theory of the photographic process, to geometrical, wave and quantum optics, to the history of holography, and will examine a large range of images. There will be an end of semester exhibition of student work selected by the instructor. The lab space is very limited. Lab fee \$50.</p>		
<u>7. METIER STUDIES</u>			
CS171A&B*	HISTORICAL SURVEY OF GRAPHIC DESIGN	2	I,II
	<p>This course is offered periodically as a two semester sequence. Intended primarily for Graphic Design students, this slide/lecture course covers the development of graphic design from the mid-1800s to 1970. Discussion will focus on the meaning and significance of the work shown. May be applied to Art History requirement by students in Art and Photography. Permission of instructor required.</p>		
CS172A&B*	HISTORY OF PHOTOGRAPHY	2	I,II
	<p>Two courses. The history of photography is studied through slide lectures, readings and class discussion. The second semester traces photographic modernism from 1917 to its present crisis. Both semesters will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between “fine art” and “applied” photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.</p>		
CS173*	INTRODUCTION TO ISLAMIC ART AND ARCHITECTURE	2	I
	<p>This course looks at Islamic culture as a living tradition from its origins to the present time. It introduces the Islamic social and cultural contexts from the Arabian heartland across regions as diverse as Turkey and Morocco, and from Jewish artists in Muslim Spain to Muslim artists in contemporary Los Angeles. The course examines the relation between the West and Islamic culture as well as Western views of the Muslim world, including stereotypes encountered everyday in the media.</p>		
CS174A&B*	SURVEY OF WORLD DANCE	2	I,II
	<p>It is the goal of this course to present a broad perspective of the culture which inhabits the dance and to see dance as a manifestation of that culture’s beliefs, ideology and aesthetics.</p>		
CS175A*	FILM HISTORY I	3	I
	<p>This is the first part of a four-semester-long course designed to look at film history. In the first semester, we’ll consider the development of cinema as a series of ruptures and will discuss the advent of formal innovations, such as the invention of the moving image itself, the invention of the close-up, the invention of sound, the use of deep focus, etc... (This course will be more or less identical to the one taught in the fall 2000). The other semesters will look more closely at different national film industries (US, Europe, Africa, Asia) and different filmic traditions (documentary, “art cinema,” third cinema, avant-garde, women’s cinema, gay cinema, political/activist cinema, etc.). Students will be able to take one semester without having attended the others, although it is strongly recommended that they take more than one.</p>		
CS175B*	FILM HISTORY II	3	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This is a two semester survey course designed to give a general overview of the history of cinema. The first semester of this course will focus on silent cinema and the avant-garde, the aesthetics and politics of realism and its influence on classic cinema. Since the cinematic medium is now over 100 years old, we will begin with the invention of cinema in France and then examine the silent cinema of America, Germany and Russia, Classic American cinema, postwar Italian neorealist cinema, French and Italian New wave of the 1960s. Hence the class will be divided into three sections: The first section will cover the period from the fin-de-siècle to the beginning of sound cinema. The second section will concentrate on the period from the 1930s through the 1940s, focusing on the relation between aesthetics and cultural history. The third section will focus on the postwar period, focusing on the question of the role of cinema in an era of aftermath of WWII. The course begins with placing cinema and its invention in the realm of the visual and spatial arts. The course as a whole will discuss film as a product of the age of industrialization and conquest, as an element of urban culture, and as means of imaginary transportation. The concentration of the course will be on the presentation of a variety of films, from early utopias to contemporary times, on the subject of home(land), cityscape, and voyage, providing analytic tools for interpreting the language of cinema, and socio-cultural rhetoric. The course will follow a relatively chronological framework. You will be expected to keep up within the required readings, attend screenings, and keep a journal on the films you have seen.</p>		
CS178A&B*	<p>HISTORY OF WORLD THEATER A one year course, tracing the development of theatrical traditions from the beginnings (ritual) to the present. The course will have a lecture/discussion format. CS178A is a prerequisite to B.</p>	2	I,II
CS179	<p>TWENTIETH CENTURY THEATER A one semester course investigating 20th century theatrical theory and practice by examining the work of select directors and companies. The course explores the material through interactive lecture, discussion, analytical writing, and creative exercises (some of them collaborative).</p>	2	II
CS270A*	<p>ARTIFACTS, IMAGES & RUINS: ART HISTORY FROM ANCIENT TIMES TO THE 13TH CENTURY Was there a time without images? The course examines the turning points in the emergence of the early civilizations on all continents, the religious and political mobilization of space, image-making and decoration as acts of power and desire.</p>	2	I
CS270B	<p>INTRODUCTION TO VISUAL ARTS FROM THE 13TH TO THE 18TH CENTURY A comparative examination of the visual arts in Europe, America, Africa and Asia. How rational was the Renaissance? The relation between representation and subjectivity, belief and disbelief, social status and cultural mobility, history and imagination. The uses of public space.</p>	2	II
CS273A&B	<p>MODERN DANCE HISTORY This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. These dances will be viewed textually and critically from historical sources, reviews and essays concerning the aesthetics of dance as well as a live and recorded performance and lecture demonstrations. These dances will also be viewed as a developing language of movement which will be reinforced through experiential practice of movements with special attention to stylistic technique, philosophy and compositional methods. The students may create their own improvisational compositions using the known information of an</p>	2	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>artist as a theme. The goal is to intimately connect the students' experience of the work with its place in history and to make it live for 21st Century students of the arts.</p>		
CS275	<p>HISTORY OF EXPERIMENTAL FILM</p> <p>An ongoing survey of experimental or avant-garde film from the beginning of cinema to the present. Traditions to be analyzed include "magic" films of the early 1900's, surrealist, cubist and dadaist cinema of the 1920's, trace films and psychodramas of the 1940's and 50's, the mythopoetic cinema of the 1960's, the structuralist movement of the 1970's and the "new narrative" trend in contemporary experimental film practice. Eroticism, politics and diary films are recurrent themes. May be repeated for credit. Enrollment preference to advanced students.</p>	3	I
CS276	<p>ANIMATION THEN AND NOW</p> <p>An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.</p>	2	II
CS278	<p>STATIC'S MUSIC - NOISE INQUIRIES</p> <p>"Noise" is often used as a metaphor for the undesirable and uncontrollable not only in music but also in society. Yet "noise" as the dirty and boundary-less - as opposed to "harmonically" clear and unambiguous systems and societies - bears - still as a metaphor - the potentials of openness, change or deregulating processes. In this course "noise" is a metaphorical instrument as well as the actual subject of musical and phenomenological analysis: from DJ Pure's <i>White Noise Orgies</i> to John Cage's <i>Silence Noise, from the Noise of the "Real" or the "Sublime" to Atlas's "Noise"</i>, from Ray Dolby's <i>Life-Long Fight against Noise</i> to David Tudor's life-long commitment to it, there is a contradictory and rich palette of related phenomena in the last decade's art and societies. "White noise", "static", and "random noise" are aesthetically—as well as sociologically—not simply undesired but a source of activism and art.</p>	2	I
CS279	<p>THE RHETORIC OF NEW MEDIA</p> <p>Electronic media, media of and about the moment, provides a new type of facility as well as a new nihilistic aesthetic. As digitalization brings art disciplines increasingly toward homogeneity, media—auditory, visual, text—begin to blur into 1s and 0s, our critical response is newly challenged by the very production of art. Recent museum exhibition, such as <i>Bitstreams</i> at the Whitney (NY), that glamorize "new media" for its appeal to our sense of the spectacle, risk subordinating art works to their own technology, where the work of one moment becomes the cliché of the next. but the question of durability is only secondary to the meaning of the media through which one's work speaks. As problems of meaning and interpretation are frequently symptomatic of existing preconceptions, how do older forms of artistic expression shape the way new forms are used and perceived? This interdisciplinary course examining the digital arts, and in contrast to traditional modalities of expression, compares the effect of ideas through different media. The course is designed to introduce the classic modern perspectives of the arts, with readings beginning from E.H. Gombrich, and trace, through media and the insights of its most provocative theorists, the evolution of its impact on contemporary artists and their work.</p>	2	I
CS370A&B	<p>MODERN ART HISTORY IN REVIEW</p> <p>Fall 2002: The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and</p>	2	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	the early 20th century avant-garde (the protagonists, the movements, and the manifestoes). The relation to tradition and the new public. The presence of women in art.		
	Spring 2003: The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism. Required of Art School students (second year or later).		
CS471	FILM THEORY The class will review classical and contemporary film theory beginning with texts and screenings in realism, formalism, classical Hollywood cinema, auteurism and then move into structuralist, psychoanalytic, post-structuralist and post-modern film/theory.	3	I
CS472	TV THEORY: TOPICS IN MEDIA THEORY This course, taught in the spring semester, will concentrate on post-modern theoretical constructions focusing primarily on television theory and criticism, and in particular on cinematic constructions of TV subjectivity. Films include <u>The Last Picture Show</u> , <u>Network</u> , <u>Being There</u> , <u>King of Comedy</u> , <u>A Face in the Crowd</u> , <u>Tootsie</u> , and others.	3	II
AG461	GRAPHIC DESIGN THEORY See description in the School of Art section.	2	I,II
AH010	WHAT MAKES IT ART? See description in the School of Art section.	2	I
AP210L	THE POWER OF THE LINE See description in the School of Art section.	3	II
F 265	THEORY OF COMEDY See description in the School of Film/Video section.	3	TBA
F 370	HISTORY OF DOCUMENTARY FILM See description in the School of Film/Video section.	3	II
F 522D	DELEUZE AND CINEMA See description in the School of Film/Video section.	3	TBA
FC275	ANIMATION: ART APRECIATION See description in the School of Film/Video section.	2	II
FC371	STORY FOR ANIMATORS See description in the School of Film/Video section.	2	I
FC373A&B	SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS See description in the School of Film/Video section.	2	I,II
FC381	ADVANCED SOUND FOR ANIMATORS See description in the School of Film/Video section.	2	II
MH200*	MUSIC CULTURES See description in the School of Music section.	2	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MH205A&B*	SURVEY OF WESTERN MUSIC HISTORY & LITERATURE See description in the School of Music section.	2	I,II
MH210	ETHNOLOGY OF AFRICAN MUSIC See description in the School of Music section.	1	I,II
MH220	AFRICAN SONG See description in the School of Music section.	1	I,II
MH240	JAZZ HISTORY See description in the School of Music section.	2	I
MH250	SEMINAR IN TRANSCRIPTION See description in the School of Music section.	2	TBA
MH310	HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC See description in the School of Music section.	2	II
MH315	SURVEY OF 20TH CENTURY MUSIC See description in the School of Music section.	2	I
MH316	SURVEY OF 19TH CENTURY MUSIC See description in the School of Music section.	2	I
MH317	J.S. BACH, SPECIAL TOPICS – THE MUSIC AND HIS BAROQUE ERA See description in the School of Music section.	2	I
MH320	STUDIES IN ELECTRO-ACOUSTIC MUSIC See description in the School of Music section.	2	TBA
MH340	SURVEY OF VOCAL ENSEMBLE LITERATURE See description in the School of Music section.	2	TBA
MH345A&B	SOLO VOCAL LITERATURE See description in the School of Music section.	2	I,II
MH350	SEMINAR IN JAZZ LITERATURE See description in the School of Music section.	2	II
MH400	FOCUSED TOPICS IN MUSIC LITERATURE		
	MH400-01 MASTERPIECES OF THE SYMPHONY See description in the School of Music section.	2	TBA
	MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE See description in the School of Music section.	2	II
	MH400-05 MUSIC OF JOHN CAGE See description in the School of Music section.	2	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MH400-06	MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720) See description in the School of Music section.	2	TBA
MH400-07	THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class) See description in the School of Music section.	2	I,II
MH401A-C	MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE See description in the School of Music section.	2	I,II
MH420	MUSIC IMPROVISATION OUT OF THIS WORLD See description in the School of Music section.	2	II
MH425	OVERVIEW OF ELECTRONIC ARTS See description in the School of Music section.	2	TBA
MH430	HER MUSIC See description in the School of Music section.	2	I
T 005	THE THEATER See description in the School of Theater section.	2	I,II
T 260	UNDERGRADUATE PLAY ANALYSIS See description in the School of Theater section.	2	I
T 445A	GRADUATE SEMINAR: CONTEMPORARY THEATER See description in the School of Theater section.	2	II
T 828	ARTIFICIAL LIFE See description in the School of Theater section.	2	I
TP213A&B	HISTORY OF THEATRICAL DESIGN & TECHNOLOGY See description in the School of Theater section.	2	I,II
TP214A&B	ARCHITECTURAL STYLES See description in the School of Theater section.	2	I,II
TP607	HISTORY OF FASHION See description in the School of Theater section.	2	I

Special Topics in Metier Studies

CS570B	WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA Using texts of feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the bodies of women in film have been constructed as signifiers of that sexual difference. This year, we'll concentrate on the specific cinematic means through	3	I
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SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>which femininity is constructed as a performative function -- by analyzing such tropes as “movie stars,” “vamps,” “camp,” “masquerade,” “gender-bending,” “split of the subject”. Behind the playfulness and the glamour, we’ll be able to look at the tragedies, the lies and the perverse power-plays that such a performance entails.</p>		
CS570D	<p>HISTORY OF VIDEO ART</p> <p>An overview of approaches to video by artists, including single-channel, installation and made-for-television works. Weekly screenings and discussions are thematic, with relevant readings. Open to the Institute with permission of the instructor.</p>	3	II
CS570I	<p>QUESTIONS OF THIRD CINEMA</p> <p>The concept of “Third Cinema”, coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, the dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western “auteur” cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan, but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the “Beur” films in France. Assignment: one paper a week.</p>	2	TBA
CS670A	<p>ART HISTORY & ITS OBJECTS</p> <p>Art history is an undisciplined discipline in search for novelty while resisting drastic change. This seminar will explore the origins, the ideological motivations and methods, as well as the impact of cultural studies on the field. A wide range of examples selected from many periods and different cultures will be introduced, including both traditional and eccentric modes of writing. Some familiarity with art history is desirable. The seminar is directed to MFA students as well as upper level BFAs by permission of instructor.</p>	2	II
CS800	<p>UNDERGRADUATE PRIVATE DIRECTED STUDY</p> <p>Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. May be repeated for credit.</p>	2	I,II
CS900	<p>GRADUATE PRIVATE DIRECTED STUDY</p> <p>Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. May be repeated for credit.</p>	2	I,II

INTERDISCIPLINARY STUDIES

ID200A&B	<p>COLLABORATION LABORATORIES:</p> <p>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</p> <p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of</p>	2	I
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SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms. Enrollment open to the Institute by permission of instructor. Priority to graduate and upper division undergraduates.		
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS	2	II
	A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance. Enrollment open to the Institute by permission of instructor. Priority to graduate and upper division undergraduates.		
ID300A&B	INTERDISCIPLINARY CRITIQUE	2	II
	A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists. Enrollment required for Interschool Grant recipients. Priority to graduate and upper division undergraduate students.		
ID350	COLLUSIONS & COLLISIONS	2	I
	When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class. Open to the entire Institute.		
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY	2	II
	A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater. Open to the entire Institute.		
ID370	WHAT DID YOU JUST SAY?	2	II
	This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines. By permission of instructor only.		

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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ID550	ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY	2	I,II
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This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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MFA WRITING PROGRAM CORE CLASSES

CS625	TEACHING PRACTICUM A course for Critical Studies MFA students who lead Writing Arts discussion sessions. Readings in pedagogy, with special emphasis on the teaching of critical thinking and writing, as well as discussion of such practical matters as syllabus design, organizing and implementing classroom activities, and responding to student work.	2	I
CS627A&B	MFA THESIS SEMINAR This seminar is designed to consolidate a sense of group identity and to provide a regular forum for discussion by faculty and peers of student work and a rigorous but supportive context in which students can learn how to edit, revise, refine, verbally defend and critically view their own writing. This class will meet for three hours every week. 2nd Year MFA Writing Students Only.	3	I,II
CS628A&B	TEXTUAL STRATEGIES This class is required of MFA Writing students each semester of the first year of their residency, but not required of Interschool students. Examines issues relevant to the generation, manipulation and structuring of texts. Topics are likely to include: form, genre, motivation, research methodology, stylistics, thematics, voice, appropriation, citation and models of textuality.	3	I,II
CS920	MFA THESIS PROJECT All students will enroll for four unit hours of Thesis Project credit during each semester of their residency year. The term "thesis" in this context does not necessarily connote an academic dissertation. A collection of essays, poems or short stories, a novel, play or screenplay or mixed-media presentation could qualify as acceptable final year thesis project. The graduation review in the fourth semester will be devoted to an assessment of the completed thesis project.	4	I,II

MFA WRITING PROGRAM ELECTIVES

CS720	MFA WORKSHOP IN ADAPTATION See description under Special Topics in Creative and Critical Writing.	3	II
CS721	MFA WORKSHOP IN NARRATIVE See description under Special Topics in Creative and Critical Writing.	3	I,II
CS722	MFA WORKSHOP IN WRITING POPULAR CRITICISM See description under Special Topics in Creative and Critical Writing.	3	I
CS723	MFA POETRY WORKSHOP See description under Special Topics in Creative and Critical Writing.	3	I,II
CS724	(MORE) CREATIVE NON-FICTION WORKSHOP See description under Special Topics in Creative and Critical Writing.	3	I
CS725	ART-WRITING WORKSHOP:	3	II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	CREATIVITY AND CONTENT See description under Special Topics in Creative and Critical Writing.		
CS630B	DELEUZE & GUATTARI See description under Special Topics in Philosophy (Humanities).	2	I
CS630A	POLITICS & INTELLECTUALS: ART & KNOWLEDGE See description under Special Topics in Philosophy (Humanities).	2	II
CS670A	ART HISTORY & ITS OBJECTS See description under Special Topics in Metier Studies.	2	II
MC375	MUSIC & LANGUAGE See description under Special Topics in Creative and Critical Writing.	2	I