

# SCHOOL OF CRITICAL STUDIES

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## 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)	12 units
End of Second Year (BFA2-2)	24 units
End of First Semester, Third Year (BFA3-1)	30 units
End of Second Semester, Third Year (BFA3-2)	36 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 residence may be transferred to the Certificate of Fine Arts program (see Institute Policies and Procedures for details).**

Critical Studies faculty conduct a mid-residence 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 “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 classes (including Writing Arts) in eight different subject areas—Critical Intellectual Skills, Quantitative, Humanities, Social Science, Cultural Studies, Science, Metier Studies and Other Metier Studies. Critical Intellectual Skills and 3 of 4 (Humanities, Social Science, Cultural Studies or Science) must be foundation level.** 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 of these subject areas, students have at least two foundation classes to choose from.

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### ELECTIVES: UPPER DIVISION AND SPECIAL TOPICS CLASSES

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
<b>1. Critical Intellectual Skills</b>		
Writing Arts	(3)*	
Quantitative/Computer	(2)	
Languages for the Institute	(0)	
<b>2. Creative and Critical Writing</b>	(0)	(8)
<b>3. Humanities</b>	(2)* 3 of	
<b>4. Social Sciences</b>	(2)* 4	
<b>5. Cultural Studies</b>	(2)* of these	
<b>6. Natural Sciences</b>	(2)* areas	
<b>7. Metier Studies</b>	(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 residence (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 Class Sign-Up.

### 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 "NX" 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 "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 a minimum of 39 semester units.  
To ensure graduation in a timely manner, students are expected to complete at least 12 units in the 1<sup>st</sup> semester and at least 9 units per semester in the following semesters.
3. Complete "Textual Strategies" (CS628) for 2 semesters, 1st year and "Thesis Workshop" (CS627) for 2 semesters, 2nd year.
4. Mandatory enrollment in "Thesis Project" (CS920) each semester of 2-year residence.
5. Complete at least two MFA-level workshops in the 1st semester of the 1st year, and one MFA level workshop each semester thereafter.
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-residence 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 residence 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 residence (for example, the School of Film/Video).*
2. Complete *a minimum of 36 semester units* in the School of Critical Studies  
To ensure graduation in a timely manner, students are expected to complete at least 9 Critical Studies units per semester (see minimum requirements listed on the next page).

### **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	(3)

##### **SEMESTER TWO**

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

#### YEAR TWO

##### **SEMESTER THREE**

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

##### **SEMESTER FOUR**

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

### INTERSCHOOL MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(Critical Studies coursework)

#### YEAR ONE

##### **SEMESTER ONE**

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

##### **SEMESTER TWO**

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

#### YEAR TWO

##### **SEMESTER THREE**

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

##### **SEMESTER FOUR**

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

# 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 100-400 refer to the lower to upper division undergraduate courses. 500 refers to 'Special Topics', 600-700 designates graduate level courses, 800 refers to undergraduate Independent Studies and 900 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 courses 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 * | <b>WRITING ARTS: MAKING SENSE OF PLACE</b>  | <b>3</b> | <b>I,II</b> |
|         | 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.<br>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).<br>Required for <u>all</u> BFA-1s. |          |             |
| CS110A* | <b>WRITING ARTS FOR NON-NATIVE WRITERS</b>  | <b>3</b> | <b>II</b>   |
|         | 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.   |          |             |

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>Quantitative, Computer and Research Skills</u></b>			
AG111A	<b>MACINTOSH FOR DESIGNERS</b> See description in the School of Art section.	2	I
AG111B	<b>MACINTOSH FOR ARTISTS</b> See description in the School of Art section.	2	II
CS113	<b>SPLITTING AND MERGING</b> Splitting and Merging is a class dedicated to ideas and technologies that emerged as dynamos of social impact in 20 <sup>th</sup> century America. Although primarily focused on digital technology, this class will also investigate where these ideas came from historically and how concepts take their roots in the past and grow over time into industries and corporations that created tangible products by the mid 1990's. The Internet, wireless and peer-to-peer networks, desktop computing, Graphic User Interfaces, legacy data, computer viruses, are all a result of a collective effort in our evolution toward the digital realm. This process at times exploits mundane technology and other times it carries forward obsolete ideas and practices. This course will offer a unique perspective on traditional thought and its integration with emerging digital practices.	2	I,II
CS114	<b>IRREVERENT RESEARCH</b> 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	<b>ESSENTIAL DOWNLOADS</b> <b>INTRODUCTION TO COMPUTERS AND THE INTERNET</b> 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	<b>HISTORY OF MATHEMATICS</b> 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	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
<b>CS311</b>	<b>MATH AS ART</b> 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.	<b>3</b>	<b>II</b>
<b>CS312</b>	<b>INTRODUCTION TO STRUCTURED PROGRAMMING</b> 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. Prerequisite: strong computer background; prior programming experience recommended. Permission of instructor required.	<b>2</b>	<b>I</b>
<b>CS313</b>	<b>INTRODUCTION TO C LANGUAGE PROGRAMMING</b> 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. * Prerequisite: CS312 or equivalent programming experience. * Permission of instructor required.	<b>2</b>	<b>II</b>
<b>CS314</b>	<b>DIGITAL ELECTRONICS</b> 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. * Prerequisite: Strong math and computer background. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>CS315</b>	<b>BASIC ELECTRONICS</b> 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. Prerequisite: Strong math background, including algebra and exponential notation. Permission of instructor required.	<b>2</b>	<b>II</b>
<b>CS417</b>	<b>AUDIO ENGINEERING SEMINAR</b> 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	<b>2</b>	<b>II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.                      Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.                      Permission of instructor required. Limited enrollment.</p>		
<b>TP212A&amp;B</b>	<p><b>STATIC ENGINEERING FOR THE THEATER:                      STRENGTH OF MATERIALS</b>                      See description in the School of Theater section.</p>	<b>3</b>	<b>I,II</b>
<b>Workshops</b>	<p><b><u>LIBRARY ORIENTATION: WORKSHOPS</u></b></p> <p>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.</p> <p>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.</p>	<b>0</b>	<b>I</b>

### *Languages for the Institute*

(NOTE: Courses listed under Languages for the Institute may be taken for **ELECTIVE** credit only.)

<b>CS112</b>	<p><b>CRITICAL WRITING FOR NON-NATIVE WRITERS</b>                      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.</p>	<b>2</b>	<b>I</b>
<b>MP302A,B,C</b>	<p><b>VOCAL DICTION</b>                      See course description in School of Music section.</p>	<b>2</b>	<b>I,II</b>
<b>CS510C</b>	<p><b>EWE LANGUAGE</b>                      See description in the School of Music section.</p>	<b>1</b>	<b>I,II</b>

## **2. CREATIVE AND CRITICAL WRITING**

<b>CS221</b>	<b>FICTION WORKSHOP</b>	<b>2</b>	<b>I,II</b>
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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p><u>Fall 2003</u></p> <p>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?</p>		
	<p><u>Spring 2004</u></p> <p>In this course we will explore subjectivity as it encounters formal hurdles and seductions, subjectivity as it encounters and consumes the world. We will explore various strategies to subvert – and complement – the traditional narrative "I" and/or authorial voice. We will consider the tonal implications of the first person. The purpose of this course is to expand the student's palette – not to dismiss or devalue "traditional" narrative forms.</p>		
<b>CS222</b>	<b>SCRIPTWRITING</b>	<b>3</b>	<b>I,II</b>
	<p>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.</p>		
<b>CS223</b>	<b>INTRODUCTION TO CREATIVE WRITING</b>	<b>2</b>	<b>II</b>
	<p>This is an introductory creative writing workshop designed to help you concentrate on sophisticating your writing style in nonfiction. We will focus first on the idea of what exactly nonfiction is and what kind of writing it entails: personal essays, biographies, travelogues, meditations, lyrics, etc. The reading assignments in this course will be designed to inspire your writing, serve as models of various nonfiction styles, and offer us all material on which to practice our critical and editorial skills. By also writing frequently and receiving responses from both me and your peers, it's my aim that you'll become both an informed reader and knowing editor of your own essays. This course is writing and reading intensive, but it is open and suitable for beginning students in writing. Everyone will be expected to discuss their work in class. Course material will include readings from writers such as Joan Didion, Michael Ondaatje, Anne Carson, James Galvin, Annie Dillard, and others. Limited Enrollment. Permission of instructor required.</p>		
<b>CS324</b>	<b>ARTISTS AS WRITERS</b>	<b>2</b>	<b>I</b>
	<p>"WHY WRITE?" Whether a "picture is worth a thousand words" or not, as artists, designers, musicians, actors, and dancers you will at some time be called upon to explain or defend what you do. The need to go through some kind of self-critique in order to clarify and justify one's work may not only be necessary for a public life, but will also raise important considerations about underlying assumptions, decisions, expectations and goals. In this class, we will be reading and discussing various texts from artists and writers describing the nature of their work and process. Some involve a critical analysis of aesthetics, art history, political or social life; some engage in polemic and argument in defense of ideas and beliefs; others rely on fictional or non-fictional speculation to interrogate art, language, history, imagination and memory. The readings will be supported by a series of writing exercises, longer papers, and class critiques that will attempt to fill in the blank that the original question poses, as well as engage the complementary question: WHY BE AN ARTIST?</p>		

### *Special Topics in Creative and Critical Writing*

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>CS520B</b>	<p><b>RESEARCHING CRIMES AND THE ACT OF FORGETTING</b></p> <p>A writing and research workshop on how to develop projects that involve crime, urban erasure, collective misremembering and the "social imaginary." To begin, we review the history and practice of memory, theory, noir literature and cinema, techniques of the unreliable narrator, "aporia" in an urban setting. Then students are trained to research and deliver a solid draft for a literacy or media project.</p>	2	II
<b>CS620</b>	<p><b>MFA SPECIAL TOPICS: EXPERIMENTS IN WRITING</b></p> <p>This course examines writing and text in its relation to new media such as the World Wide Web. Have the conditions that obtain in the new developments in media necessitated, and facilitated a new kind of writing and different modes of textuality? Applying post-structuralist theories of text to what is found on the WWW, what resonance is found with the experiments in writing of the last century? In what way do American and Continental experimental techniques (the cut-up, chance operation, writing-through, appropriation, critique feminine, delirium, narrative self-reflexivity, etc.) align with, resist, re-articulate the innovations of new media?</p>	3	I
<b>CS621</b>	<p><b>MFA SPECIAL TOPICS: THE NOVEL AS CULTURAL CRITICISM</b></p> <p>In his notorious 1989 <i>Harper's</i> essay, Tom Wolfe indicted twentieth-century American novelists for not writing the big books of great social discourse in the tradition of Zola, Thackeray, Dickens and other nineteenth-century masters. Typically, Wolfe was looking in the wrong place. Indeed the novel-of-ideas/ the novel-of-social-discourse was and continues to be alive and thriving, albeit not conserved in the realist, picaresque, serial form Wolfe prefers, but rather reinvented in complex mandarin fictions of ambitious scope and style. In this seminar, intended as an intense reading course for writers, we will examine and define the twentieth/twenty-first century novel of cultural criticism, tracing its origins in Dostoyevsky, Ellison, Murdoch, Gaddis, and Pynchon, and studying in depth the novels of its chief purveyor, Don De Lillo. Reading De Lillo alongside Joan Didion and Philip Roth, we begin to understand the ways the novel both can relay alternative political histories and exist as an ongoing register of the zeitgeist. Reading Richard Powers, we can appreciate the synthetic potential of the novel to juxtapose diverse realms in one narrative (i.e., science and commerce), and reading Colson Whitehead, we can understand how vast and problematic subjects such as race in America can be investigated through the reworking of particular mythologies. In 1996, also in <i>Harper's</i>, Jonathan Franzen ratified a perceived demise of the Great American Novel, citing an improbability of achieving any relevance in an age of "overnight obsolescence." And yet that assertion can only be contradicted as we study a range of other writers' fiction (which may include David Foster Wallace, Joanna Scott, Alex Shakar, Arthur Phillips, and Franzen himself), treating a vertiginous array of topics (fashion, art, architecture, sports, journalism, medicine, industry, etc.) Finally it will be necessary to question the antiquated conception of the "American novel" and measure the influence of authors like Kundera and Murakami on many of the writers named above, as well as recent practitioners who redefine novelistic narrative itself (such as W. G. Sebald and Aleksandar Hemon).</p> <p>Open to all MFA students in the Institute by permission of instructor.</p>	3	II
<b>CS720</b>	<p><b>MFA WORKSHOP IN ESSAY WRITING</b></p> <p>This is an advanced course in essay writing meant to help students explore various prose styles beyond the traditional criticism of the essay.</p> <p>Open to MFA students in the Institute by permission of instructor.</p>	3	II

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS721A-01 CS721B-01	<b>MFA WORKSHOP IN NARRATIVE</b> 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 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.	3	I,II
CS721A-02 CS721B-02	<b>MFA WORKSHOP IN NARRATIVE</b> 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 "story" unites varied narrative forms and examine ways in which different modes pull apart according to 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 studies may include Phillip Lopate, Joan Didion, James Baldwin, Tobias Wolff, Annie Dillard, David Foster Wallace, Geoff Dyer, and Dave Eggers. Open to all MFA students in the Institute by permission of instructor.	3	I,II
CS722	<b>MFA WORKSHOP IN WRITING POPULAR CRITICISM</b> 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> , <i>The Edmund Wilson Reader</i> , James Agee's <i>Agee on Film</i> , Andrew Sarris's <i>Your Psychotic Reactions and Carburetor Dung</i> , Dick Hebdige's <i>Subculture</i> , Greil Marcus's <i>In the Fascist Bathroom</i> , Robert Hughes's <i>Nothing If Not Critical</i> , Geoffrey O'Brien's <i>Hardboiled America</i> and Robert Christgau's <i>Grown Up All Wrong</i> . Open to all MFA students in the Institute by permission of instructor.	3	I
CS723	<b>MFA WORKSHOP IN POETICS</b> This multi-genre workshop will use writings in poetics by Italo Calvino, Gaston Bachelard and Robert Hass (among others) to generate texts of many varieties (Poems, plays, stories, novels, film scripts...), including, I hope, texts in collaboration with other arts and aspects of media. For a final project, each student will be expected to present an articulated poetics of his or her	3	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

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	own in some dazzlingly appropriate manner. Requirements: a strong sense of drama and artistic risk.		
<b>CS727</b>	<b>MFA WORKSHOP IN PERFORMANCE THEORY AND PRACTICE</b> This course will introduce students to the wide range of issues and practices that constitute the developing field of performance studies. It has been designed as a "laboratory": students will be expected to workshop the issues discussed, and to produce "performance texts" during the semester. We will investigate "performativity" as an analytic (as a way of reading culture), play (the "as-if" element of culture), the relation between order and unpredictability in a variety of systems, movement notation and theory, theories of spectacle and spectatorship, improvisational techniques, and various tropes of performance (e.g. masquerade, ventriloquism, exhibition) in relation to everyday activity. The course is intended to blur performance and analysis—that is, to employ, immediacy, mutation, interactivity, kinesthetic, and reflexivity in our critical investigations of cultural production.	<b>3</b>	<b>I,II</b>
<b>CS728</b>	<b>MFA WORKSHOP IN EXPERIMENTAL WRITING</b> An investigation of prose works that violate not only traditional narrative models, but the safe ironic distances of much mainstream experimental fiction. Our focus will be on transgressive writing that confronts abjection, politics, and desire. Authors we'll examine include Kathy Acker, Dennis Cooper, Lawrence Braithwaite, Eileen Myles, Phoebe Gloeckner, Pierre Guyotat. We'll also read snippets of theory by Julia Kristeva, Joan Retallack, Michel Foucault, Mary Douglas, and others. Students will produce creative prose in response to readings and class discussion.	<b>3</b>	<b>II</b>
<b><u>3. HUMANITIES</u></b>			
<b><u>Literature</u></b>			
<b>CS131*</b>	<b>POETRY TODAY: NEW DIRECTIONS IN MODERN POETRY</b> 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.	<b>2</b>	<b>I</b>
<b>CS132*</b>	<b>POETRY TODAY: ALTERNATING CURRENTS IN CONTEMPORARY POETRY</b> 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	<b>2</b>	<b>II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

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	<p>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.</p>		
CS133*	<p><b>INTRODUCTION TO LITERATURE: THEMES OF MODERNITY</b></p> <p>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 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>	2	I
CS134*	<p><b>INTRODUCTION TO LITERATURE: BEYOND GOOD AND EVIL</b></p> <p>Beauty walks with Evil, Evil with Beauty...And yet and yet...What is evil? And how can literature be used as a space to work through our relations to it? This course looks at a range of approaches to evil in western literature. Topics discussed will include: Sin, redemption, morality, ethics, politics, monsters, freaks, horror, violence obscenity, madness, transgression, idiocy, disease, crime, passion, punishment, confession, truth, lies, and ...videotapes... The aim of the course is not to make judgments, but to confront the bad that inhabits us all in a space where it is allowed, that is the space of literature. Permission of instructor required.</p>	2	II
CS232	<p><b>MODERN LITERATURE</b></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><b>CONTEMPORARY LITERATURE</b></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

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS334	<p><b>MADNESS: DANCING IN THE DARK</b></p> <p>This course examines the concepts of psychosis, insanity, delusional and ecstatic states and other liminal experiences. It will cover classical and contemporary views from psychoanalytic theory, humanistic/existential psychology and neurobiology including William James – "Varieties of Religious Experience", Marion Milner – "The Suppressed Madness of Sane Men", and Joyce McDougal – "A plea for a measure of abnormality" among others. Examples from literature will be explored in the context of the larger discussion. Theories of Mind or Languages of the Unconscious are recommended prerequisites.</p> <p>Permission of the instructor required.</p>	2	I
CS431	<p><b>CLOSET CASES: CRIME AND THE QUEER IMAGINARY</b></p> <p>From Sherlock Holmes to Patricia Highsmith, crime literature boasts so many queers, or at least queer stereotypes, that it almost seems there's something queer about the genre itself. Is there something—or someone—else in crime's closet along with those skeletons? For gays and lesbians, sexuality most often begins as a secret—a mystery solved by the process of "coming out." Afterwards, a taste for the mysterious remains. But the case we will investigate runs deeper than mere queer sensibility, and into the very structure of suspense. Aided by critical literature about crime fiction as well as queer theory, this class will engage in readings of selected crime narratives including detective novels, film clips, and perhaps even a real-life murder case. At the end we may find ourselves where we began—at the closet door.</p>	2	I
CS437	<p><b>ILLNESS AND METAPHOR; PUBLIC HEALTH IN HISTORY</b></p> <p>Human societies have always debated issues of public health over conflicting perceptions of the common good, individual rights, civic defense, and personal well-being. Who determines the social fate of people who are sick, and who defines what constitutes a diagnosis of illness? This course will trace some histories, from ancient times to the present, of the public response to physical and mental illness, especially epidemic disease. We will survey some competing claims of moral authority and professional expertise among representatives of church, state, organized medicine and dissenters. Consulting literary, historical, and artistic sources, we will examine ways in which illness is "socially constructed." We will also consider some of the ways in which modern medicine and its alternatives have both deflated and created myths, and how medical terms such as infection, contagion, and cancer are used metaphorically in political discourse. Beyond our weekly readings (on reserve in the CalArts library) and two brief book reviews, course participants will be encouraged to trace representations of illness in their respective métiers and incorporate our questions and findings into their current arts practices.</p>	2	I

### *Special Topics in Literature*

CS530H	<p><b>POETRY OF WITNESS 20TH CENTURY WRITING IN TIMES OF PROTEST, REVOLUTION, EXILE, AND WAR</b></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</p>	2	I
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	communication to historical circumstances, the effect of repression and displacement on native 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 Forche among others.		
<b>CS530J</b>	<b>GLOBALIT: WRITING ACROSS THE MAPS</b> 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 Salmon Rushdie, Wai Chee Dimock, Edward Said, and Gayatri Spivak. Using global literary studies as a focus, we will consider how writers combine the historical and the fictional, counter dominant views in the culture, and respond to such issues as representation of the "Other" and the legacy of postcolonialism	<b>2</b>	<b>II</b>
	<u><i>Philosophy</i></u>		
<b>CS130*</b>	<b>WHAT IS PHILOSOPHY?</b> Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic) differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism.	<b>2</b>	<b>I</b>
<b>CS135*</b>	<b>HISTORY OF THE PHILOSOPHY OF THE SUBJECT</b> 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.	<b>2</b>	<b>II</b>
<b>CS330</b>	<b>THE PHILOSOPHY OF VISION AND VISUALITY</b> In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was preceded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the "eye". Considering both of these tendencies, the cultural and the	<b>2</b>	<b>I</b>

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	philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.		
<b>CS332</b>	<b>HISTORY &amp; THEORY OF AESTHETICS</b> A one semester survey of the contested concepts that have been used to argue for the autonomy of aesthetics: representation, truth, illusion, aesthetic device, form and content, and so on. Focus on key texts from Plato, Kant, Wittgenstein, etc.	<b>2</b>	<b>II</b>
<b>CS430</b>	<b>JUDGING APPEARANCES: THE PUBLIC IN ART AND POLITICS</b> Appearances have a bad reputation. Since Plato, criticism of a given reality has often assumed the shape of a denunciation of "mere" appearances in favor of "true" essences. This attitude is problematic because it implies the automatic self-attribution of the privileged position regarding this old dichotomy. Of course, it is true that appearances show themselves to be false with astonishing frequency, but the fact of the matter is that, to quote Merleau-Ponty, "when an illusion dissipates, when an appearance suddenly breaks up, it is always for the profit of a new appearance... The dis-illusion is the loss of one evidence only because it is the acquisition of another evidence." The plurality of perspectives that characterizes the human world always deals with phenomena that are located somewhere within the humanly perceived world itself. These are the things and events we judge. However, every time somebody has claimed for him or herself the right to determine—and has had the force to impose—what should be taken to be the essence of beautiful art or good political order, this plurality of the world has been at stake. The goal of this course is thus twofold: to inquire into the ideas of appearances, judgment, and spectacle, and to engage in a debate on the status of public judgment in contemporary culture.	<b>2</b>	<b>II</b>
<b><i>Special Topics in Philosophy</i></b>			
<b>CS530K</b>	<b>BEING CRITICAL: EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT BEING CRITICAL BUT WERE TOO AFRAID TO ASK A PHILOSOPHER</b> 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.	<b>2</b>	<b>I</b>
<b>CS530M</b>	<b>FROM THE SUBLIME TO THE RIDICULOUS AND OTHER FORMS OF NON-SENSE</b> 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	<b>2</b>	<b>II</b>

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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.		
<b>CS530N</b>	<b>THE MAKING OF EVERYDAY LIFE</b> This course explores the relationship between art-as-life movements such as Situationism and Fluxus and theories of the "everyday" put forward by Goffman, Bourdieu, Foucault, de Certeau and others. Why were these artists and cultural critics compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? Other issues we'll consider are the role of subcultures in redefining the everyday (Hebdige, Grossberg) and the mediatization of everyday life through reality TV programming.	<b>2</b>	<b>I</b>
<b>CS630D</b>	<b>FOUCAULT &amp; DELEUZE: ON REPRESENTATION</b> A reading of what these two philosophers had to say about the work of art and the work of representation, relations to modernism, to critique of enlightenment. Consideration of their ideas vs. contemporary criticism and art practice.	<b>2</b>	<b>II</b>
<b>CS630E</b>	<b>PHILOSOPHY FOR ARTISTS</b> This seminar, rooted in the tradition of phenomenology, familiarizes graduate students with key problems raised by phenomenology and its critiques. The implications of such problems will be examined in relation to creative practices in particular. The seminar is based on the premise that arts students are "flaneurs" in the full sense of the word; they tend to traverse areas of interests without committing themselves to a systematic reading of texts. To their advantage, the course offers incentives for reading of texts. To their advantage, the course offers incentives for reading through an array of intellectual stimuli. Each meeting will be divided into three parts: first, a presentation by myself, which will provide the discursive and historical context of the topic; then, a brief presentation (viewing) of related interdisciplinary artwork (e.g. a literary, visual or cinematic work), finally, an open discussion meant to bridge the theoretical premises I have introduced with the artwork that has been used to exemplify the theories.	<b>2</b>	<b>I</b>
<b><u>4. SOCIAL SCIENCES</u></b>			
<b>CS140*</b>	<b>UNDERSTANDING POLITICS</b> This course is an introduction to the study of politics. The method to be followed will strongly rely on the analysis of the current state of domestic and global politics. In the past few years, American society has experienced the impeachment of a democratically elected president and the "5 to 4" Supreme Court election of a new one, the worst terrorist attack in its history and a "war on terrorism" that has initiated a process with still unforeseeable consequences. Is the American Republic in crises? Is it possible to think of "regime change" as something that is actually taking place both in the U.S. and in the international system developed since the end of the World War II? What is the meaning and status of politics in contemporary domestic and global politics? In order to prepare ourselves for the difficult task of answering those and other urgent questions, we will spend the first weeks of the semester introducing some basic concepts of contemporary political theory. The remaining part of the semester will be devoted, first, to the analysis of Bill Clinton's impeachment and Election 2000—interpreted in this context as the historical steps that lead to the advent of the Bush administration—and, second, to September 11 <sup>th</sup> and the global impact of George W. Bush's doctrine of preemptive warfare.	<b>2</b>	<b>I</b>
<b>CS141*</b>	<b>ETHNOGRAPHY: INTRODUCTION TO FIELDWORK</b>	<b>2</b>	<b>II</b>

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	<p>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?"</p> <p>Permission of instructor required.</p>		
CS142*	<p><b>EMERGING AMERICAN MODERNITY: 1890-1945</b></p> <p>After the close of the frontier in 1890, the U.S. begins to participate in modernity with other Western cultures. The country builds tremendous wealth, embraces rapid technological change, confronts the corporation, experiments with prosperity, develops democratic consumerism and consumer rights, receives millions of immigrants, turns towards urbanization and globalization, assesses colonialism, and faces global depression and two world wars. It emerges with a very influential artistic culture. At the same time the nation perfects racial segregation and "white" supremacy, helps to divide the world among Western powers while it trumpets democracy and liberation, reasserts rural folk values, eliminates Native American cultures, uneasily negotiates urban unrest from immigrants, creates concentration camps, and reluctantly lives with the growing strength of workers within national politics and economics. The course will address a number of these essential themes in American social and cultural history through the development of two art forms: film and music. Artists in film explore what is new due to technological processes and freedoms; many in music investigate what are American musical forms. The new audiences and entrepreneurs created by these artistic efforts are as important as the art forms themselves.</p>	2	I
CS143*	<p><b>THE AMERICAN CENTURY: 1945 TO PRESENT</b></p> <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>	2	II
CS145*	<p><b>LATIN AMERICAN MEGA-CITIES</b></p> <p>In recent years there has been an astounding increasing in urban populations in Latin America, with Mexico City and Sao Paulo numbering more than Twenty million apiece. What has caused this rapid shift to urban living, and what impact has this had on the countries of the region? As manufacturing has left the center city, replaced by the advanced service sector linked to global processes, how has the life of these cities changed? Most of the cities of the South, including Latin America, have been experiencing a dualization, where the gap in income between rich and poor has continued to grow, reconfiguring the city in crucial ways. Beginning with a brief overview of the history of the city in the region, including the Aztecs and Mayans, this course will use a broad spectrum of analysts to examine the profound shifts taking place in the major cities of Latin America, with a focus on Mexico City, Buenos Aires, Sao Paulo, and Havana. Finally, how has the city been a source of creative production by the artists of the region, both historically and at this moment in time?</p>	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS146*	<p><b>THEORIES OF MIND: INTRODUCTION TO PSYCHOLOGY</b></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
CS241	<p><b>SUBURBAN/EXURBAN LANDSCAPES</b></p> <p>Suburbia has been called the "quintessential physical accomplishment of the United States." In this course, we will explore one of the most ubiquitous and classic of American environments and contemporary cultural form—the suburb. We will consider the growth of American suburbs in general and focus on suburban California and the unprecedented sprawl in the Santa Clarita Valley in particular. Suburbia will be analyzed from a variety of perspectives; geography, history, literature, film, journalism, photojournalism, sociology, architecture, and material culture. We'll pose questions about the meanings and the social, political, economic, racial, and gender implications of suburbia. Students will examine the differences between suburban stereotypes and the lives and experiences of the people who actually live in suburban places. We will also investigate the stringent criticisms of suburban life and why, if suburbia is such a poisonous environment, do so many Americans strive so hard to live there? For final project students will dip in Valencia, and conduct original research or cultural criticism on an aspect of suburban/exurban landscape or lifestyle through artistic renderings, movies, photographs, paintings, city planning documents, maps, computer simulations, and architecture and share their reports by hosting them on the class Web site. This course contains a strong information technology (IT) and "new media" component.</p>	2	I
CS242	<p><b>MEGACITIES OF ASIA</b></p> <p><i>"If the future of humanity is irrevocably linked to the city, then this future – geographical, political, economic and cultural – will be apparent above all in Asia as recent trends indicate."</i> <i>Habitat II</i>. Today, Bangkok, New Delhi, Calcutta, Seoul, Jakarta, Osaka-Kobe, Manila, Bombay, Madras and Karachi each count at least ten million inhabitants. Beijing has fifteen million and Shanghai twenty million. As for the megalopolis of Tokyo, thirty million inhabitants (one fourth of Japan's population) are concentrated along a 150-kilometer urban corridor which leads to the Osaka-Kobe ensemble. In this course we will seek to explore various images of Asian megacities from multiple perspectives, geographical, urban planning, historical, political, social, economic, and cultural. A different relationship between urban and rural space exists in Asia. The countryside, not the city, is the point of reference. It is regarded as a stabilizing environment, while the city is seen as a place of loss and alienation. We will examine such issues as the dialectic between the rural and the urban life, duality between village and city, between the nature-inflected way of life in rural Asia and the consumerist passions of Asian cities. How are these cities, people and cultures depicted from within these Asian cultures and in the United States? How have Asian cities, people, and cultures been represented in Hollywood and Asian cinema? How do global economic interests affect migration, labor and Asian peoples, cities and cultures? Methods of research will include use of the Internet, travel guidebooks, Asian ethnic communities in Greater Los Angeles, cultural events, film screenings and reading materials. There will be two field trips to explore urban Asia in LA.</p>	2	TBA
CS244	<p><b>IMAGING CULTURE: REPRESENTATION AND VISUAL ANTHROPOLOGY</b></p>	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early antropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a sometimes conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences.</p>		
<b>CS340</b>	<b>GLOBAL JUSTICE</b>	<b>2</b>	<b>II</b>
	<p>How is the question of justice related to the curious human practice of living together? Why do we punish? When do we retribute instead? What do we share with those with whom we share a village, a country, or the world? Are justice and membership aspects that intermingle in any social order? How has all this changed during the twentieth century? How could it change in the twenty-first? This course will discuss the urgent problem of international criminal and social justice in a not-too-early stage of global community formation—a stage in which the lack of international institutions and policies is already showing all its explosive dangers. The semester will be divided in two parts: the first part will be devoted to the question of international criminal law and the second to the subject of social justice. In the first section, readings and discussions will deal with some theoretical aspects of the relationship between criminal law, moral principles, and social order. We will debate the particular circumstances and general principles involved in cases such as the Nuremberg and Tokyo trials in the aftermath of the Second World War, the Eichmann trial held in Jerusalem in the early sixties, and the trial of members of the military juntas in the Latin American Southern Cone during the eighties. The last part of the course will be devoted to the analysis of the current conditions of social membership and economic justice in our increasingly globalized world.</p>		
<b>CS341</b>	<b>PSYCHOPATHOLOGY: READING THE SYMPTOM</b>	<b>2</b>	<b>II</b>
	<p>An overview of major categories of psychiatric diagnoses: ADD, substance abuse and addiction, obsessive-compulsive disorders, depression, manic-depression, anxiety, phobias, post-traumatic stress disorder, dissociative disorders (multiple personality disorder), paraphilias, personality disorders, schizophrenia and autism among them. These traditionally designated psychopathological symptoms and behaviors will be critically examined with regard to current medical and psychological understanding as well as other ways of interpreting and understanding them as forms of communication and survival within cultural and developmental contexts. Theories of Mind or Languages of the Unconscious are recommended prerequisites. Permission of the instructor required.</p>		
<b>CS345</b>	<b>GOVERNMENT AND POLITICS IN THE MIDDLE EAST</b>	<b>2</b>	<b>I</b>
	<p>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.</p>		

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS346	<p><b>PERFORMANCE THEORY &amp; PRACTICE</b></p> <p>This course will introduce students to the wide range of issues and practices that constitute the developing field of performance studies. It has been designed as a "laboratory": students will be expected to workshop the issues discussed, and to produce "performance texts" during the semester. We will investigate "performativity" as an analytic (as a way of reading culture), play (the "as-if" element of culture), the relation between order and unpredictability in a variety of systems, movement notation and theory, theories of spectacle and spectatorship, improvisational techniques, and various tropes of performance (e.g. masquerade, ventriloquism, exhibition) in relation to everyday activity. The course is intended to blur performance and analysis—that is, to employ, immediacy, mutation, interactivity, kinesthetic, and reflexivity in our critical investigations of cultural production.</p>	2	I
CS347	<p><b>AN INTERROGATION OF MODERNITY AND GLOBALISM IN LATIN AMERICA</b></p> <p>How has modernity and its attendant economic form capitalism been dealt with by the various social actors in Latin America, over time as well as in the present moment? In what ways have these groups been able to negotiate, channel, deflect, and transform the forces of ideas and the market into ways that will enhance their communities or networks? How have the nations and citizens of Latin America fared in the midst of the "Neo-Liberal" Revolution? This course will use a number of social and cultural thinkers, including Nestor Garcia Canclini, Deleuze and Guattari, and Jean Franco, to engage in the debates surrounding the conditions in Latin America at this historical conjuncture. The course will then shift to an examination of how artists of various genres and periods, including the plastic arts, literature, film and video, have dealt with these forces.</p>	2	I
CS348	<p><b>THE SIXTIES</b></p> <p>In our tendency to characterize time by socially significant decades, the 1960s stands out. It has entered our historical and cultural consciousness as a period of contestation, turbulence—even of revolution. It is typified as a time when art and politics came together as natural allies to express opposition to the political, cultural, and sexual status quo. This course will examine 'The Sixties' from two primary perspectives:</p> <ul style="list-style-type: none"> <li>• it will undertake an analysis of the distinctive political events that are now part of our historical memory: the civil rights movement in the U.S., the Cold War, the Vietnam War, the Prague Spring and the Russian invasion of Czechoslovakia, May '68 in France; and</li> <li>• it will consider the cultural forms and expressions which gave rise to, or expressed changing sensibilities and behavior: films, popular music and art in particular. From French New Wave Cinema to the phenomenon of the Beatles to Andy Warhol, it became impossible to separate art from political and social life.</li> </ul> <p>Throughout the course, we shall be assessing whether a 'counter-culture' really took root in an unprecedented fashion whose legacy we still feel today.</p>	2	II
CS349	<p><b>BORDER &amp; MEMORY IN LATIN AMERICA</b></p> <p>Borders have been in constant flux in the region, from the Southern Cone to the U.S.-Mexican border. Questions of immigration and diaspora have gained increased importance in recent times, as rural populations move to the city and workers and exiles change countries. What are the forces creating these movements, and what do they tell us about global conditions? Who has been responsible for drawing and enforcing the borders in these regions, and how has this impacted the peoples of Latin America? Particular emphasis will be placed on the borders between the U.S. and Mexico, and the U.S. and Cuba. Finally, how are borders created in the memory of citizens and countries of Latin America, and what kinds of artistic production is created in their wake?</p>	2	II

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS440	<p><b>THE ENIGMA OF DEMOCRACY</b></p> <p>Although modern political thinkers have been read in many different ways, these interpretations only occasionally depart from the classic approach that sees Hobbes as the founder of absolutist rule and atomistic society, Locke as the pioneer of modern property rights and limited government, and Rousseau as the champion of the general will and direct democracy. In this course, however, we will read these and other authors—Madison, Hamilton, Kant, Marx, and Tocqueville—in a different, more articulated way. Following Claude Lefort's description of modern democracy as that political form in which power becomes a disembodied, empty "place," we will genealogically reconstruct the crucial aspects of these thinkers' theories in which the dynamic of power alternation and social self-transformation—both central to this disembodiment of power—slowly becomes a crucial component of modern democracy's self-interpretation.</p>	2	I
CS441	<p><b>LATIN AMERICAN DEMOCRACY &amp; NEW SOCIAL MOVEMENTS</b></p> <p>What is the future of democracy in Latin America? This course will focus on rethinking social movements and their relationship to democratic politics, with a particular emphasis on racial, ethnic, gender and indigenous groups. What kind of democracy does the region have? What has been the impact of racial and gender divisions over time in Latin America? Using a number of approaches, the course will examine the Zapatistas, land reform movements, environmental groups, citizen rights advocates, housing associations, and sexual abuse organizations. Finally, the course of democracy in the region will be addressed, how it has developed, what rights it gives to citizens, and the prospects for the future.</p>	2	II
CS442	<p><b>CONTEMPORARY LATIN AMERICAN FILM, TELEVISION, AND VIDEO</b></p> <p>This course will address the production of images in Latin America, focusing on current trends in film, television and video. Beginning with a brief history of the film and television industries, including Mexico's 'Golden Age' of cinema, Brazil's Cine Novo, post-revolutionary Cuban film, Televisa and TV Globo, the course will analyze the contemporary styles and thematics of image production from the region. A key focus will be on how Latin American thinkers have viewed the process, using such concepts as Third Cinema, Cannibalist Aesthetics, Imperfect Cinema, and the Aesthetics of Hunger. What types of images are being created at this historical juncture, and how have they been influenced by globalization? Who controls the production and distribution process? Finally, what do the artists of Latin America have to say about the creative conditions in their particular countries?</p>	2	I
<i><b>Special Topics in Social Sciences:</b></i>			
CS540J	<p><b>AMERICAN CAPITALISM I: THE SUBJECTIVITY OF THE ENTREPRENEUR</b></p> <p>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,</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
<b>CS540L</b>	<b>AMERICAN CAPITALISM III: U.S. DEMOCRACY FACES CRUELTY AND THE HORRIFIC</b>	<b>2</b>	<b>II</b>
	From 1900 to the present 62% of the countries of the world have become democratic under global capitalism. During that same time individuals and governments have committed extensive murders, forces imprisonment, torture, ethnic cleansing and genocide; individuals, elites, and corporations have engaged in a massive transfer of wealth from the many to the few. This course begins with a discussion from psychoanalytic research of the individual and intimate consequences of cruelty and horrific life experiences. And it engages political and cultural narratives from within the U.S. that attempt to face dreadful realities in the external world. The goal is to evaluate ethical and transformative alternatives currently proposed within which faith, trust, and a sense of safety can reemerge; an ultimate purpose is to develop imagination.		

### 5. CULTURAL STUDIES

<b>CS150*</b>	<b>INTERPRETING CULTURAL CHANGE</b>	<b>2</b>	<b>II</b>
	The practice of cultural interpretation could be regarded as the systematic activity of modern societies' self-understanding. But this apparently simple definition still implies the ability to give a convincing answer to at least two basic questions: "what is interpretation?" and "what is culture?" In order to start dealing with these fundamental concepts, we will spend the first half of the semester reading significant—classic and contemporary—fragments of cultural analysis such as Alexis de Tocqueville's <i>Democracy in America</i> , Max Weber's <i>The Protestant Ethic and the Spirit of Capitalism</i> , and Clifford Geertz's <i>Interpretation of Cultures</i> . The second part of the course will remain close to the topics of interpretation and culture, but will use the ideas, discussions, and readings of the first part to better approach different aspects of modern social life. One important thing will be highlighted: societies are skillful animals—they can do more than one thing at a time. Societies change while remaining the same. Our interpretative curiosity will thus be turned to this dynamic of change and reproduction that characterizes societies by studying a number of examples brought from the realms of art, politics, and the media. In the second part of the semester, we will thus read Matel Calinescu's <i>Five faces of Modernity</i> and John Thompson's <i>The Media and Modernity</i> .		
<b>CS151*</b>	<b>THE SACRED AND SECULAR ART OF SOUTH ASIA</b>	<b>2</b>	<b>I</b>
	Fashioned by invaders and settlers down the ages, India has absorbed, adopted, and adapted outside cultures and influences, merging each with the other to form a unique individuality and a rich, varied heritage. A heritage that exists in aspect of Indian lifestyles and arts offering an amazing visual feast. In this course students will explore the artistic heritage of Indian subcontinent. We will analyze not only such key early developments as the great cities of the Indus civilization, the serene Buddha image, the intriguing art of cave sites and sophisticated temple building traditions, but also the luxury of the Mughal court, the palaces and pavilions of Rajasthan, churches of Portuguese Goa, art in the British Raj, and issues taking art into the twenty-first century. Using a contextual approach, we will study the exuberant carvings of Hindu temples along with the myths and legends of Hindu mythology. Examine the elegant symmetry of the Taj Mahal, the luminous wall paintings of Ajanta to the vibrant images of illustrated manuscripts. We will consider the meaning of the word "art" in the Indian cultural milieu, the relationship between art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development.		

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS152*	<p><b>CINEMA AND CULTURE IN INDIA</b></p> <p>Cinema is one of India's most vibrant cultural products. In this course we will take a thematic approach and will look at Indian cinema in the milieu of ideas and culture in which they were created and establish connections between cinema and its national, regional, social, political and intellectual context. A range of cinemas; Hindi, Bengali, South Indian as well as Bombay films, will be studied. Despite the fact that often Indian cinema is dismissed as trivia, labeled as "escapist", "mere entertainment", "fantasy oriented" we will argue that Indian films are politically and ideologically loaded. That they are a major cultural and ideological force standing in a dominant position with respect to the way in which social relations and political problems are defined and the production and transformation of popular ideologies addressed. In spite of the existence of kitsch, of inanities and apparent irrelevancies, citing and drawing on works of directors like Satyajit Ray, Ritwik Ghatak, Subash Ghai, Mrinal Sen, Mani kaul, Kumar Shahani, Shyam Benagal, Bimal Roy, Guru Datt, Raj Kapoor, K Asif, Adoor GopalaKrishnan, Anand Patwardhan, and Mani Ratnam, we will contest that the Indian cinema is indeed deadly serious.</p>	2	II
CS153*	<p><b>MUSIC, CULTURE, AND POLITICS IN LATIN AMERICA</b></p> <p>Latin America has produced some of the richest and most innovative music in the world, ranging from samba and boleros to contemporary roqueros and raperos. What cultural, economic, and social conditions have produced this wealth of music? What are the African, Spanish, Portuguese, and indigenous origins of the various styles and rhythms? Music in the region has been very involved in the political and social debates within the various countries, and this course will address the myriad ways in which musical styles and content interact with pressing national and regional questions. Finally, how has music from Latin America blended with new styles from around the world, and what are some of the current trends emerging from this mixing?</p>	2	II
CS154*	<p><b>CONTEMPORARY AMERICAN MASCULINITY</b></p> <p>This course examines American cultural themes concerning masculinity in the post-World War II era. The focus of this class is on various narrative strategies which constitute and mythologize masculinity, such as: universalism, sexual difference, hegemony, transcendence, heroism, trauma, identity, and othering. Several critical and analytic approaches are underscored: psychoanalysis, feminism, post-structuralism, social constructionism, semiotics."</p>	2	I
CS251*	<p><b>EUROPEAN STUDIES: (EUROPE IN THE TWENTIETH AND TWENTY-FIRST CENTURIES)</b></p> <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>	2	I
CS252*	<p><b>EUROPEAN STUDIES: MONSTERS, MADMEN AND</b></p>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<b>THE DOUBLE</b>		
	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, paranoid, 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.		
<b>CS258</b>	<b>PERFORMING ARTS OF SOUTH ASIA AND OCEANIA</b>	<b>2</b>	<b>II</b>
	This course will examine the performance practices and literature relating to selected traditions of performing arts in South Asia and Oceania today, with emphasis on the different theories of Rasa (sentiment), theories of Natya and Nritya (drama and dance), and the theory of Dhvani (suggestion). Classical dance/dramatic forms in India have been nurtured in different parts of the country and beyond and have taken on the hue and texture of its region. Each dance/dramatic form represents an entire culture, the ethos of the local people and a personalized artistic signature. In this course we will explore the most popular classical styles of Bharata Natyam from Tamil Nadu, Oddissi from Orissa, Kathakali from Kerala, Kuchipudi from Andhra Pradesh, Kathak from Lucknow and Jaipur and Manipuri from Manipur. We will investigate how some of these popular forms reached beyond the great seas into Oceania and how the forms have changed today. Several other forms of traditional dance that fall into the categories of semi-classical, folk, drama, and martial India, will also be explored. Readings include the Ramayana and Mahabharata, (in English), theoretical material from the Natyashastra, and recent writings, to provide an overview of geographical, religious, cultural and historical contexts, and modern thinking on the performing arts in South Asia and Oceania. Audio and video materials will be used to study aspects of performance in practice. The aim of this course is to locate dance/dramatic performance in the larger context of South Asian cultural geography and social history, and to discover some of the theoretical and aesthetic structures of specific performance practice.		
<b>CS350</b>	<b>AVANT-GARDE AND KITSCH</b>	<b>2</b>	<b>I</b>
	The central aspect of aesthetic creation and political action is that they bring tacit culture out of its vicious circle. This vicious circle finds its most clear manifestation in the practice we call <i>kitsch</i> : an art and political form that reduces artists and politicians' practice to the task of pleasing the public by following already tested formulas. But how does culture escape this circle of kitsch? Some would find the answer pretty simple: through <i>avant-garde</i> , the aesthetic practice that transcends the given order of culture by pushing its limits toward new artistic and political horizons. Others, however, would consider the, on the one hand, creative and, on the other hand, repetitive dimensions of the aesthetic and political worlds to be so intermingled with each other that these two concepts should actually be seen as trying to avoid rather than helping to understand the complex dynamic of cultural life. During the semester we will discuss these topics through the study of authors and artists such as Kundera, Broch, Dorfles, Greenberg, Calinescu, Meleau-Ponty, Cezanne, Kandinsky, Marinetti, Moholy-Nagy, and Gropius.		
<b>CS351</b>	<b>BUYING AND SELLING THE FANTASY OF L.A.</b>	<b>2</b>	<b>II</b>
	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		

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
<b>CS352</b>	<b>ART AND POSTCOLONIAL THEORY</b> 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.	<b>2</b>	<b>I,II</b>
<b>CS354</b>	<b>HISTORY OF SIMULATION</b> 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.	<b>2</b>	<b>I</b>
<b>CS356</b>	<b>LANGUAGES OF THE UNCONSCIOUS: POSSESSION BY SPIRITS, ALIENS &amp; HUMAN OTHERS</b> An introduction to contemporary psychoanalytic theories that help explain unconscious certainties of possessing or being possessed. This semester the course will compare possession by spirits and aliens to possession by human others. These mental processes from narratives of relationships influencing our lives and affecting the art-making process. Readings include research on the earliest development of brain-mind and the significance of emotional channels of communicating and relating that function throughout life. They also address the questions of how we store meaningful memories of possession as narratives and why and when they are activated. Experiences of "Self (Selves)," "Helpless-" or "Non-Self," "Other-than-Self," and "Sacrificed Self" always include an "Other," often an invisible, tenacious, pursuing and possessing other—and visa versa. Examples of psychoanalytic clinical practice offer depth in understanding. Through the use of selected films, we study modes of communicating these unconscious processes to wide audiences through the filmmakers' production. Permission of the instructor required.	<b>2</b>	<b>I</b>
<b>CS357</b>	<b>PSYCHOANALYSIS OF THE UNDERWORLD: TERRORISM AND ITS VICISSITUDES</b> Description available at registration. Permission of instructor required.	<b>2</b>	<b>II</b>
<b>CS358</b>	<b>FEMINISM: THE FEMALE, FEMININE, WOMAN, MOTHER, OTHER, WHORE</b> 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.	<b>2</b>	<b>II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS457	<p><b>ANIMALS &amp; THEIR REPRESENTATION: A CULTURAL HISTORY</b></p> <p>From the earliest cave paintings of the Paleolithic era the animal holds a particular significance in visual culture. This course expands its focus to include folklore, literature and film and turns its attention to animals in everyday life, toys, the zoo, the circus and the slaughterhouse. Relying on early and contemporary sources the course explores the distinctions between modern attitudes to animals and early symbolism and how the historical experience of the animal is particularized at various times and places.</p> <p style="text-align: center;"><i>Special Topics in Cultural Studies</i></p>	2	I
CS550P	<p><b>POSTMODERNITY AND THE PERFORMANCE OF RACIAL IDENTITY</b></p> <p>What do the rapper Eminem and New Deal era minstrel performer Al Jolson have in common? How does gender hierarchy or dominant notions of masculinity, femininity and heterosexism inform racial categories? Racial border crossing has a long history in the U.S., from the white minstrel performances of the slave era to the current crop of white hip hop "appropriators". American notions of selfhood have always been based on "otherness" as articulated through the dialectic of race, gender, class and sexuality. A twentieth century movement in art, literature and philosophy, Postmodernism draws on this dialectic, challenging the Enlightenment belief "in the universal, rational, unified subject in American history as progress." Proceeding from the notion that identity is fundamentally performative, this course will explore the politics of performing racial identity in postmodernity through the lens of racial "border crossing" and "cross-cultural appropriation. Using examples from film, literature, and performance art we will explore the postmodernist claim that identity is de-centered, unstable, and contingent.</p>	2	I
CS550Q	<p><b>PHOTOGRAPHY AND TRAUMA</b></p> <p>This course will consider a recent turn in photography theory that has drawn attention to the common structure of photography and trauma; namely, that both deal in images that resist integration into conventional narratives. In his recent book <i>Spectral Evidence</i>, Ulrich Baer has described this as 'the striking parallel between those moments arrested mechanically by photography and those arrested experientially by the traumatized psyche—moments that bypass normal cognition and memory'. This course will examine a range of images—of ordinary and extraordinary events—that evoke the structure of trauma and ask what kind of response and interpretation they demand of the viewer.</p>	2	I
CS550R	<p><b>CINEMA OF INDIAN DIASPORA</b></p> <p>The Indian diaspora is one of the fastest growing diaspora communities in the world, and has become not only an important market of popular Indian film consumption but an important site for its production as well. In the diasporic production and reproduction of "India" a key element is the "Bombay Cinema" which has been crucial in bringing the "homeland", as well as creating a culture of imaginary solidarity across the heterogeneous linguistic and national groups that make up the Indian diaspora. In this course we will examine how globalization reconfigures the relations amongst the Indian State, and the Indian diasporatic identity and community. We will focus on the diaspora reading of homeland and a wide range of associated issues of tradition, continuity, family, arranged marriage, nostalgia, desire and South Asian sexualities. Besides Bombay cinema, in this course the emphasis will be on the work of filmmakers, directors, producers, and actors of Indian origin living and working outside India. Some of the films and reading will include, Bharati Mukherjee, Arjun Appadurai, Gurinder Chaddha's <i>Bend It Like Beckham</i>, American Desi, Jamil Dehlavi's <i>Immaculate Conception</i>, Jagmohan Mundhra's</p>	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p><i>Bawandar</i>, Dev Benegal's <i>Split Side Open</i>, Darshan Bhagat's <i>Karma Local</i>, Mira Nair's <i>Monsoon Wedding and Hysterical Blindness</i>, Deepa Mehta's <i>Fire and Earth</i>, and the films of Hanif Qureshi, Shrinavas krishna and Somnath Sen.</p>		
<b>CS550S</b>	<b>COMMUNITY AND IDENTITY IN CYBERSPACE</b>	<b>2</b>	<b>II</b>
	<p>In this course we will look at the Internet as a "constructivist" space in which people are constantly constructing and creating identity, as a "communicative space" in which participants are embedded in a rhetorical exchange/relationship, and as a linking space where external cybertext linking provides for a group affiliation, whether a nation, region, or otherwise affiliated assemblage, a level of community, because its underlying goal is connectivity. We will investigate whether the "deep horizontal comradeship" that characterizes community can be achieved through links/linking patterns? The core questions will be focused on how the experience (s) in cyberspace are changing our notions of self, other, community and our world? Just as the emergence of nation states transformed the meaning of "community" in our collective consciousness, are the new technologies and communication systems such as the Internet operating to alter the meaning of that term to fit our new world situation? Is it time for a reevaluation of our definition of community, "to update its applicability to today's world" with its "new and emerging environments"? We will experience community as it emerges on the net. Students will create their web community based on their own interests as the de facto organizing principle. This course contains a strong information technology (IT) component. Students will hone their skills for navigating the World Wide Web and contribute their own pages to the class Web site. Each project will be presented in the form of a virtual exhibition mounted on the Web. Those new to the Web will be taught the basic skills for creating their own pages. By the end of the semester, motivated students will be well on their way to becoming webmasters.</p>		
<b>CS650A</b>	<b>ENGAGING THE PRESENT: MEDIA AND SPECIAL EFFECTS</b>	<b>2</b>	<b>I</b>
	<p>This class surveys the relationship between media and power—political power, cultural power and military power. Students are trained to research and develop projects that engage this extraordinary connection between entertainment and government, cultural institutions, tourism, global marketing. Among subjects to be covered: Contrasting the narrative structures of animation, special effects, digital media, theatrical immersion, cinema, TV. Setting up a historical model (going back five centuries) that assists in researching for projects using media today. Encouraging presentations, projects and outreach.</p>		
<b><u>NATURAL SCIENCES</u></b>			
<b>CS161*</b>	<b>GENETICS: FROM MENDEL TO MONSANTO</b>	<b>2</b>	<b>II</b>
	<p>The study of genetics has had far reaching consequences. Today, scientists can remove a small piece of DNA from an arctic fish and insert it into a plant in the hopes of making crops resistant to a devastating frost. Conservation efforts are now aware that it is not just the number of individuals of a species, but also the genetic diversity within the species that must be maintained. Doctors are looking to a future where they treat diseases by replacing a person's defective genes. The fear of tissue rejection in organ transplants may recombinant DNA. These advances fill us with a sense of awe, but at the same time make us think harder about what really makes us who we are. We will trace the development of genetics from the level of the molecule, up to the level of a population. We will explore molecular technologies and discuss the use of these methods in agriculture and health care. Finally we will look at the extent to which genetics constrains who we are, what we look like and how we act.</p>		

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Permission of instructor required.		
<b>CS164*</b>	<b>EVOLUTIONARY ORIGINS OF ANIMAL BEHAVIOR</b>	<b>2</b>	<b>I</b>
	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 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.		
<b>CS165*</b>	<b>SCIENCE OF ART AND LIFE SAFETY</b>	<b>2</b>	<b>I</b>
	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.		
<b>CS166*</b>	<b>ENVIRONMENTS FOR INTELLIGENT LIFE</b>	<b>2</b>	<b>I</b>
	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.		
<b>CS169*</b>	<b>CONSERVATION AND THE ENVIRONMENT</b>	<b>2</b>	<b>II</b>
	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.		
<b>CS261</b>	<b>THE WAY STUFF WORKS/BASIC MECHANICS/ROBOTS</b>	<b>2</b>	<b>II</b>
	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		

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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. 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.</p> <p>Class limited to 20 students. Course fee \$20.</p>		
<b>CS263</b>	<p><b>HEREDITY, RACE, INTELLIGENCE AND EVOLUTION</b></p> <p>People perceive themselves as of different "races". In every generation someone tries to prove that one or another "race" is superior to or inferior to the rest. This course will explore the history and nature of these perceived differences, the scientific evidence related to "race", the mechanism of heredity and the relation of "race" to culture, ethnicity, and human evolution. Enrollment limited to 20 students by permission of instructor.</p>	<b>2</b>	<b>II</b>
<b>CS268</b>	<p><b>THE REPRODUCTION OF SOUND</b></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>	<b>2</b>	<b>I</b>
<b>CS361</b>	<p><b>FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY</b></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>	<b>2</b>	<b>I</b>
<b>CS362</b>	<p><b>THE HUMAN BODY FROM FOOD TO FUNCTION</b></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>	<b>2</b>	<b>II</b>
<b><i>Special Topics in Physical (Natural) Science</i></b>			
<b>CS560B</b>	<p><b>FUNCTIONAL ANATOMY/UPPER BODY</b></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 complement to this course's material.</p>	<b>2</b>	<b>II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>CS560F</b>	<b>HOLOGRAPHY: THE <u>REAL</u> VIRTUAL REALITY</b> 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 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.	<b>2</b>	<b>I,II</b>
<b><u>7. METIER STUDIES</u></b>			
<b>CS171A&amp;B</b>	<b>HISTORICAL SURVEY OF GRAPHIC DESIGN</b> 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.	<b>2</b>	<b>I,II</b>
<b>CS172A&amp;B</b>	<b>HISTORY OF PHOTOGRAPHY</b> 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.	<b>2</b>	<b>I,II</b>
<b>CS174A&amp;B</b>	<b>SURVEY OF WORLD DANCE</b> 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.	<b>2</b>	<b>I,II</b>
<b>CS175A&amp;B</b>	<b>FILM HISTORY I &amp; II</b> This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write three short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.	<b>3</b>	<b>I,II</b>
<b>CS175A</b>	<b>FILM HISTORY I – 1895-1950</b>	<b>3</b>	<b>I</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>The first semester will cover the period starting with turn-of-the-century documentaries, trick-films and narratives, and continue through the silent, early sound, World War II, and early noir eras. Areas of concern will include film and the frame, time, space, light, color and narrative syntax. We will explore film as the ultimate dynamic expression of the machine-age, an unprecedented conveyor of the unseeable and previously unknowable. Economic and class issues will also be discussed.</p>		
<b>CS175B</b>	<p><b>FILM HISTORY II – 1950-2003</b></p> <p>The second semester will continue from the early fifties and conclude with several works from the past decade. Each of the focuses from the first semester will be further examined, and new sets of social concerns, such as the rise of independent filmmaking, the introduction of school-taught filmmaking and the study of film history, development of new genres and their self-referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.</p>	<b>3</b>	<b>II</b>
<b>CS178A&amp;B</b>	<p><b>HISTORY OF WORLD THEATER</b></p> <p>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>	<b>2</b>	<b>I,II</b>
<b>CS179</b>	<p><b>TWENTIETH CENTURY THEATER</b></p> <p>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>	<b>2</b>	<b>II</b>
<b>CS270A</b>	<p><b>ARTIFACTS, IMAGES &amp; RUINS: ART HISTORY FROM ANCIENT TIMES TO THE 13TH CENTURY</b></p> <p>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>	<b>2</b>	<b>I</b>
<b>CS270B</b>	<p><b>INTRODUCTION TO VISUAL ARTS FROM THE 13<sup>TH</sup> TO THE 18<sup>TH</sup> CENTURY</b></p> <p>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>	<b>2</b>	<b>II</b>
<b>CS273A&amp;B</b>	<p><b>MODERN DANCE HISTORY</b></p> <p>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 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>	<b>2</b>	<b>I,II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS275	<p><b>HISTORY OF EXPERIMENTAL FILM</b></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><b>ANIMATION THEN AND NOW</b></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><b>STATIC'S MUSIC - NOISE INQUIRIES</b></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
CS370A&B	<p><b>MODERN ART HISTORY IN REVIEW</b></p> <p><b>Fall 2003:</b> 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 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.</p> <p><b>Spring 2004:</b> 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).</p>	2	I,II
CS471	<p><b>FILM THEORY</b></p> <p>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.</p>	3	II
CS570G	<p><b>L.A. GRAVEYARD OF DOCUMENTARY</b></p> <p>This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin,</p>	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled. Permission of instructor required.		
<b>CS570P</b>	<b>CHINESE CINEMA AT THE CROSSROADS</b> Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as "The Middle Empire" was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911-1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4 <sup>th</sup> , 1989), the age of "post-politics" was reached—with a return to some of the aesthetic concerns of the "Golden Age" of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913-1949 and in the "post-Tiananmen era" we will analyze the relationship between the history of Chinese cinema and China's struggle with modernity and post-modernity. Requirements: one short paper (4-5 pages mid-semester), one long paper (10-12 pages) at the end of the semester.	<b>3</b>	<b>II</b>
<b>AG461A&amp;B</b>	<b>GRAPHIC DESIGN THEORY I &amp; II</b> See description in the School of Art section.	<b>2</b>	<b>I,II</b>
<b>AH010</b>	<b>WHAT MAKES IT ART?</b> See description in the School of Art section.	<b>2</b>	<b>I</b>
<b>F 265</b>	<b>THEORY OF COMEDY</b> See description in the School of Film/Video section.	<b>3</b>	<b>TBA</b>
<b>F 314A&amp;B</b>	<b>FILM TODAY</b> See description in the School of Film/Video section.	<b>3</b>	<b>I,II</b>
<b>FC317</b>	<b>COMICS AS ART: AN AESTHETIC HISTORY</b> See description in the School of Film/Video section.	<b>3</b>	<b>I</b>
<b>F 370</b>	<b>HISTORY OF DOCUMENTARY FILM</b> See description in the School of Film/Video section.	<b>3</b>	<b>II</b>
<b>F 522D</b>	<b>DELEUZE AND CINEMA</b> See description in the School of Film/Video section.	<b>3</b>	<b>TBA</b>
<b>FC275</b>	<b>ANIMATION: ART APRECIATION</b> See description in the School of Film/Video section.	<b>2</b>	<b>II</b>
<b>FC371</b>	<b>STORY FOR ANIMATORS</b> See description in the School of Film/Video section.	<b>2</b>	<b>I</b>
<b>FC373A&amp;B</b>	<b>SCREENWRITING FOR ANIMATORS:</b>	<b>2</b>	<b>I,II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<b>THE PICTURE IN WORDS</b> See description in the School of Film/Video section.		
<b>FC381</b>	<b>ADVANCED SOUND FOR ANIMATORS</b> See description in the School of Film/Video section.	2	II
<b>IM1011A</b>	<b>PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS</b> See description in the School of Art section.	2	II
<b>MH200</b>	<b>MUSIC CULTURES</b> See description in the School of Music section.	2	I,II
<b>MH205A&amp;B</b>	<b>SURVEY OF WESTERN MUSIC HISTORY &amp; LITERATURE</b> See description in the School of Music section.	2	I,II
<b>MH210</b>	<b>ETHNOLOGY OF AFRICAN MUSIC</b> See description in the School of Music section.	1	I,II
<b>MH215</b>	<b>INTRODUCTION TO THE MUSIC OF FLAMENCO</b> See description in the School of Music section.	1	I
<b>MH220</b>	<b>AFRICAN SONG</b> See description in the School of Music section.	1	I,II
<b>MH240</b>	<b>JAZZ HISTORY</b> See description in the School of Music section.	2	I
<b>MH250</b>	<b>SEMINAR IN TRANSCRIPTION</b> See description in the School of Music section.	2	TBA
<b>MH310</b>	<b>HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC</b> See description in the School of Music section.	2	II
<b>MH315</b>	<b>SURVEY OF 20TH CENTURY MUSIC</b> See description in the School of Music section.	2	I
<b>MH316</b>	<b>SURVEY OF 19<sup>TH</sup> CENTURY MUSIC</b> See description in the School of Music section.	2	I
<b>MH317</b>	<b>J.S. BACH</b> See description in the School of Music section.	2	I
<b>MH320</b>	<b>STUDIES IN ELECTRO-ACOUSTIC MUSIC</b> See description in the School of Music section.	2	TBA
<b>MH325</b>	<b>MUSIC AND THE AGE OF ENLIGHTENMENT</b> See description in the School of Music section.	2	II
<b>MH340</b>	<b>SURVEY OF VOCAL ENSEMBLE LITERATURE</b>	2	TBA

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	See description in the School of Music section.		
<b>MH345A&amp;B</b>	<b>SOLO VOCAL LITERATURE</b> See description in the School of Music section.	2	I,II
<b>MH350</b>	<b>SEMINAR IN JAZZ LITERATURE</b> See description in the School of Music section.	2	II
<b>MH400</b>	<b>FOCUSED TOPICS IN MUSIC LITERATURE</b>		
	<b>MH400-01 MASTERPIECES OF THE SYMPHONY</b> See description in the School of Music section.	2	TBA
	<b>MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE</b> See description in the School of Music section.	2	II
	<b>MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS</b> See description in the School of Music section.	2	II
	<b>MH400-04 STRAVINSKY</b> See description in the School of Music section.	2	TBA
	<b>MH400-05 MUSIC OF JOHN CAGE</b> See description in the School of Music section.	2	I,II
	<b>MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720)</b> See description in the School of Music section.	2	TBA
	<b>MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class)</b> See description in the School of Music section.	2	I,II
	<b>MH400-08 TUNING: THEORY AND PRACTICE IN 20<sup>TH</sup> CENTURY MUSIC</b> See description in the School of Music section.	2	I,II
<b>MH401A-C</b>	<b>MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE</b> See description in the School of Music section.	2	I,II
<b>MH420</b>	<b>MUSIC IMPROVISATION OUT OF THIS WORLD</b> See description in the School of Music section.	2	II
<b>MH425</b>	<b>OVERVIEW OF ELECTRONIC ARTS</b> See description in the School of Music section.	2	TBA
<b>MH430</b>	<b>HER MUSIC</b> See description in the School of Music section.	2	I

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
T 005	<b>THE THEATER</b> See description in the School of Theater section.	2	I,II
T 260	<b>UNDERGRADUATE PLAY ANALYSIS</b> See description in the School of Theater section.	2	I
T 445A	<b>GRADUATE SEMINAR: CONTEMPORARY THEATER</b> See description in the School of Theater section.	2	II
T 828	<b>ARTIFICIAL LIFE</b> See description in the School of Theater section.	2	I
TP213A&B	<b>HISTORY OF THEATRICAL DESIGN &amp; TECHNOLOGY</b> See description in the School of Theater section.	2	I,II
TP214A&B	<b>ARCHITECTURAL STYLES</b> See description in the School of Theater section.	2	I,II
TP607	<b>HISTORY OF FASHION</b> See description in the School of Theater section.	2	I
<i><u>Special Topics in Metier Studies</u></i>			
CS570B	<b>WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VI: THE MYTHOLOGY OF THE FEMALE WARRIOR – SEXUAL AMBIGUITY AND NATIONAL METAPHOR</b> Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of such sexual difference. This class will be a direct continuation of the one taught in the Fall 2002 ("Death Wish") but will be open to all. However, a commitment to doing in-depth theoretical research is required. The image of the female warrior haunts the mythologies of a number of national cultures. We'll study how cinema has reclaimed and transformed this image. A deep ambiguity lies within the trope of the female warrior. She is both marginalized and praised as a heroine, often in contexts of war of national liberation. As such, she tends to become a signifier for the historical crisis of her own country (occupation by the enemy, subjection to a colonizer, social/political disorder). Dressed "as a man," in some "sexual masquerade" in reverse, she crosses gender boundaries, but does not escape objectification as a sexual object. From Joan of Arc to African warrior queens, from the role of Algerian or West African women in anti-colonial struggles to the flying heroines of the Chinese <u>wuxia pian</u> , for partisan fighting for social justice to bandit queens to rebels without a cause—we'll explore the multi-faceted cinematic representations of the female warrior.	3	I
CS570D	<b>HISTORY OF VIDEO ART</b> 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.	3	II
CS570I	<b>QUESTIONS OF THIRD CINEMA</b>	2	TBA

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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>		
<b>CS670A</b>	<p><b>ART HISTORY &amp; ITS OBJECTS</b></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>	<b>2</b>	<b>II</b>
<b>CS800</b>	<p><b>UNDERGRADUATE PRIVATE DIRECTED STUDY</b></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>	<b>2</b>	<b>I,II</b>
<b>CS900</b>	<p><b>GRADUATE PRIVATE DIRECTED STUDY</b></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>	<b>2</b>	<b>I,II</b>

### INTERDISCIPLINARY STUDIES

<b>ID200A&amp;B</b>	<p><b>COLLABORATION LABORATORIES:</b></p> <p><b>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b></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 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.</p>	<b>2</b>	<b>I</b>
	<p><b>ID200B MULTIPLE PERSONALITIES:</b></p> <p><b>INTERDISCIPLINARY COLLABORATIVE PROCESS</b></p> <p>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</p>	<b>2</b>	<b>II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>Enrollment open to the Institute by permission of instructor.</p> <p>Priority to graduate and upper division undergraduates.</p>		
<b>ID300A&amp;B</b>	<p><b>INTERDISCIPLINARY CRITIQUE</b></p> <p>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.</p> <p>Enrollment required for Interschool Grant recipients.</p> <p>Priority to graduate and upper division undergraduate students.</p>	<b>2</b>	<b>II</b>
<b>ID350</b>	<p><b>COLLUSIONS &amp; COLLISIONS</b></p> <p>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.</p> <p>Open to the entire Institute.</p>	<b>2</b>	<b>I</b>
<b>ID360</b>	<p><b>RE: INVENTING THE WHEEL</b></p> <p><b>AN INTERDISCIPLINARY HISTORY SURVEY</b></p> <p>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.</p> <p>Open to the entire Institute.</p>	<b>2</b>	<b>II</b>
<b>ID550</b>	<p><b>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</b></p> <p>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.</p> <p>Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

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

<b>CS625</b>	<b>TEACHING PRACTICUM</b> 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.	<b>2</b>	<b>I</b>
<b>CS627A&amp;B</b>	<b>MFA THESIS WORKSHOP</b> 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.	<b>3</b>	<b>I,II</b>
<b>CS628A&amp;B</b>	<b>TEXTUAL STRATEGIES</b> This class is required of MFA Writing students each semester of the first year of their residence, 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.	<b>3</b>	<b>I,II</b>
<b>CS920</b>	<b>MFA THESIS PROJECT</b> All students will enroll in an MFA Thesis Project during each semester of their residence. 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.	<b>3</b>	<b>I,II</b>

### MFA WRITING PROGRAM ELECTIVES

(Workshops = 700 level/Special Topics = 600 level)

<b>CS720</b>	<b>MFA WORKSHOP IN ESSAY WRITING</b> See description under Special Topics in Creative and Critical Writing.	<b>3</b>	<b>II</b>
<b>CS721</b>	<b>MFA WORKSHOP IN NARRATIVE</b> See description under Special Topics in Creative and Critical Writing.	<b>3</b>	<b>I,II</b>
<b>CS722</b>	<b>MFA WORKSHOP IN WRITING POPULAR CRITICISM</b> See description under Special Topics in Creative and Critical Writing.	<b>3</b>	<b>I</b>
<b>CS723</b>	<b>MFA WORKSHOP IN POETICS</b> See description under Special Topics in Creative and Critical Writing.	<b>3</b>	<b>I</b>

## SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS727	<b>MFA WORKSHOP IN PERFORMANCE THEORY AND PRACTICE</b> See description under Special Topics in Creative and Critical Writing.	3	I,II
CS728	<b>MFA WORKSHOP IN EXPERIMENTAL WRITING</b> See description under Special Topics in Creative and Critical Writing.	3	II
CS620	<b>MFA SPECIAL TOPICS: EXPERIMENTS IN WRITING</b> See description under Special Topics in Creative and Critical Writing.	3	I
CS621	<b>MFA SPECIAL TOPICS: THE NOVEL AS CULTURAL CRITICISM</b> See description under Special Topics in Creative and Critical Writing.	3	II
CS630D	<b>FOUCAULT &amp; DELEUZE: ON REPRESENTATION</b> See description under Special Topics in Philosophy (Humanities).	2	II
CS630E	<b>PHILOSOPHY FOR ARTISTS</b> See description under Special Topics in Philosophy (Humanities).	2	I
CS650A	<b>ENGAGING THE PRESENT: MEDIA AND SPECIAL EFFECTS</b> See description under Special Topics in Cultural Studies.	2	I
CS670A	<b>ART HISTORY &amp; ITS OBJECTS</b> See description under Special Topics in Metier Studies.	2	II