

SCHOOL OF CRITICAL STUDIES

BFA PROGRAM

GENERAL CRITICAL STUDIES REQUIREMENTS

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

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

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

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

| <u>Year Level</u> | <u>Minimum CS Units Completed</u> |
|---|-----------------------------------|
| End of First Year (BFA1-2) | 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.

SCHOOL OF CRITICAL STUDIES

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 |
|---|---|--------------------------|
| 1. Critical Intellectual Skills | | |
| Writing Arts | (3)* | |
| Quantitative/Computer | (2) | |
| Languages for the Institute | (0) | |
| 2. Creative and Critical Writing | (0) | (8) |
| 3. Humanities | (2)* 3 of | |
| 4. Social Sciences | (2)* 4 | |
| 5. Cultural Studies | (2)* of these | |
| 6. Natural Sciences | (2)* areas | |
| 7. Metier Studies | (2) | (14) |
| Other Metier Studies | (2) | |

NOTE:

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

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

SCHOOL OF CRITICAL STUDIES

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 end 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 and in some cases for Interschool Writing students.
2. Complete a minimum of 37 semester units.
To ensure graduation in a timely manner, students are expected to complete at least 10/11 units in the 1st semester and at least 9 units per semester in the following semesters.
3. All students will be required to take Workshops, Special Topics courses and Electives each semester, as well as attend the Wednesday night Visiting Artist Series.
Definitions:
Workshop – any MFA Writing Program workshop
Special Topics – any MFA Writing program reading class listed under Special Topics in the MFA offerings or any 500-600 level Critical Studies course listed in the general Critical Studies offerings.
Elective- any class in the Institute. Could be a workshop, a special topics class, or suitable courses offered by faculty in other schools in the Institute or Independent Studies with any qualified CalArts faculty.
4. There will be no required Thesis Seminar. Second year students can workshop their thesis in workshop classes or enroll in a Thesis Crit class which considers only thesis work.
5. The Visiting Artists Series is a required class for everyone in the program, for which students receive 2 units of credit and will also function as a forum for MFA-2s who wish to present their theses. They will be scheduled as visiting artists.

6. Textual Strategies will be required in the fall for all incoming students.
7. Mentoring, Mid-Residency Reviews, and Thesis Completion
All mid-residency and final reviews will be conducted by mentors.
Mentoring MFA-1s – It is suggested that MFAs mentees meet with their mentors 3 times in the fall semester, once to discuss courses, once to submit samples of work and once to discuss their work. Mentors and MFA-1 mentee should meet three times in spring semester, once to discuss courses, once to discuss work, and once to conduct the mid-residency review and possible thesis proposals.
Mentoring MFA-2s – It is suggested that MFA-2 mentees meet with their mentors three times in the fall, once to discuss courses, and two times to discuss the thesis. Mentors and MFA-2 mentees should meet four times in spring semester, once to discuss courses, two times to discuss drafts and thesis revisions and once to conduct the graduation review.

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 the same requirements as for the MFA Writing Program, except one of the Special Topics courses or one of the Electives required each semester may be from the student's other school.

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, one of the Special Topics courses or one of the Electives required each semester 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.

SCHOOL OF CRITICAL STUDIES

MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

YEAR ONE

SEMESTER ONE

| | |
|-----------------------------------|-------|
| CS628 Textual Strategies | (3) |
| MFA Workshop | (3) |
| MFA Workshop or Special Topics | (3/2) |
| Visiting Artist Series | (2) |

SEMESTER TWO

| | |
|-----------------------------------|-------|
| MFA Workshop | (3) |
| MFA Workshop or Special Topics | (3/2) |
| Elective | (3/2) |
| Visiting Artist Series | (2) |

YEAR TWO

SEMESTER THREE

| | |
|--|-------|
| Workshop, Special Topics or Thesis Critique | (3/2) |
| Elective | (3/2) |
| Visiting Artist Series | (3/2) |

SEMESTER FOUR

| | |
|--|-------|
| Workshop, Special Topics or Thesis Critique | (3/2) |
| Elective | (3/2) |
| Visiting Artist Series | (3/2) |

INTERSCHOOL & IM MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(Critical Studies coursework)

YEAR ONE

SEMESTER ONE

| | |
|--------------------------|-----|
| CS628 Textual Strategies | (3) |
| MFA Workshop | (3) |
| Visiting Artist Series | (2) |

SEMESTER TWO

| | |
|--|-------|
| MFA Workshop | (3) |
| MFA Workshop, Special Topics, or Elective | (3/2) |
| Visiting Artist Series | (2) |

YEAR TWO

SEMESTER THREE

| | |
|--|-------|
| Workshop, Special Topics or Thesis Critique | (3/2) |
| Workshop, Special Topics or Elective | (3/2) |
| Visiting Artist Series | (2) |

SEMESTER FOUR

| | |
|---|-------|
| Workshop, Special Topics or Thesis Critique | (3/2) |
| Workshop, Special Topics or Visiting Artist Series | (3/2) |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--------------|----------------|------------------|
|---------------|--------------|----------------|------------------|

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

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| <u>Quantitative, Computer and Research Skills</u> | | | |
| AG111A | MACINTOSH FOR DESIGNERS See description in the School of Art section. | 1 | I |
| AG111B | MACINTOSH FOR ARTISTS See description in the School of Art section. | 1 | II |
| AR111A-D | MACINTOSH FOR ARTISTS See description in the School of Art section. | 1 | II |
| CS114 | IRREVERENT RESEARCH Discover and reinvent what “research” means to visual and performing artists. Learn to search and evaluate a variety of library and Internet resources. Areas covered include: searching library catalogs; using full-text subscription databases such as Lexis-Nexis and FirstSearch; and advanced searching on the World Wide Web. Learn how to find and use news sources, biographical sources, picture resources and print and electronic reference sources. All students will complete an annotated bibliography on the topic of their choice which includes print and electronic resources, Internet resources, and/or film, video and sound recordings, if appropriate. Critical evaluation of the nature and source of information will be emphasized. This class will help you with all of your other classes. | 2 | I,II |
| CS210 | THE DIGITAL MOMENT The world of computer technology changes quickly. At certain times, pieces come together in a moment of beauty and meaning. The purpose of this course is to expose students to such moments, and teach them how to create them. This class is an introduction to communication with the internet and digital screens. Half of the class is skills-based: students will build animations, images, websites, and composite videos using the current tools. The remainder is theory-based: a collection of readings, websites, and current events in and around the digital sphere with an emphasis on current events. Students will build several small projects and show them in class for critique. | 2 | I,II |
| CS211 | MATHEMATICAL SPACES Mathematics is at once poetic language and empirical science. Imaginary realms of structure can be created in a few words, and definitive yes/no answers can be had about them. This course will focus on various areas of mathematics that deal with spatial forms that are clear and visual – Plane Coverings, Topological Manifolds, Planar Triangulations, and L-Systems. Each subject will be approached via simple, intuitive visual structures. In the process of generalizing and investigating these forms, we will ask definite questions to isolate the particular flavor of truth found throughout mathematics. Students will create and play with these structures in class assignments. There is no specific mathematical prerequisite, although background in logic and spatial reasoning will be very useful. | 2 | II |
| CS311 | MATH AS ART 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. | 3 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| CS313A | <p>THE ART OF STRUCTURED PROGRAMMING: INTRODUCTION TO C</p> <p>An introduction to the art and science of computer programming, using the “top-down” approach to problem analysis and program design. Students learn essential programming concepts including data types and storage, operators and expressions, statements, loops, functions, pointers, and strings, by writing original programs in the powerful C language, fundamental to professional programming and other programming languages.</p> <p>Prerequisite: strong computer background; scripting or programming experience recommended. Permission of instructor required.</p> | 2 | I |
| CS313B | <p>THE ART OF STRUCTURED PROGRAMMING: TOPICS IN C AND OTHER LANGUAGES</p> <p>A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments.</p> <p>Prerequisite: CS313A or equivalent programming experience. Permission of instructor required.</p> | 2 | II |
| CS314 | <p>DIGITAL ELECTRONICS</p> <p>This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.</p> <p>Prerequisite: Strong math and computer background. Permission of instructor required.</p> | 2 | TBA |
| CS315 | <p>BASIC ELECTRONICS</p> <p>An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm’s Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments.</p> <p>Prerequisite: Strong math background, including algebra and exponential notation. Permission of instructor required.</p> | 2 | TBA |
| CS316 | <p>LIVING THROUGH SYSTEMS: OUR TECHNOLOGICAL SKIN</p> <p>Technology has become pre-eminent within culture, mediating human communication, dominating the production of artifacts, and providing a framework for understanding the self. It is hard to reach out culturally – whether to another human, an object, a social group, a text, or a model of reality, without first negotiating a technological barrier. This course looks at issues surrounding information from a number of perspectives – technical, social/organizational, philosophical, and personal. Subjects include: reflections of computer architecture in the fabric of society; the concept of humanity as unique in the face of artificial life; political instantiations of system models such as recursion; interface hardware, the internet, and the disenfranchisement/opportunity that follows. The course will close with a review of cultural responses to these technological changes within the arts. Portions of the course will be conducted via technology, directly engaging the issues as they are discussed.</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---|---|----------------|------------------|
| CS417 | <p>AUDIO ENGINEERING SEMINAR</p> <p>An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years. Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315. Permission of instructor required. Limited enrollment.</p> | 2 | II |
| TP212A&B | <p>STATICAL ENGINEERING FOR THE THEATER: STRENGTH OF MATERIALS</p> <p>See description in the School of Theater section.</p> | 3 | I,II |
| Workshops | <p><u>LIBRARY ORIENTATION: WORKSHOPS</u></p> <p>1-hour workshop Tuesday, September 14th, 5 p.m. to 6 p.m., Library Entrance Thursday, September 16th, 4 p.m. to 5 p.m., Library Entrance A complete tour plus a brief look at electronic resources made available by the library.</p> <p>30 minute workshops Tues., Sept. 7 2:30-3:00 or 3:30-4:00 Thurs., Sept 8 11:30-12 noon or 12:30-1:00</p> <p>Sign-up not necessary. If you have questions see Coco Halverson in the Library or call 291-3024.</p> | 0 | I |
| *** | <p><u>COMPUTER LAB ORIENTATION WORKSHOPS</u></p> <p>20 minute workshop Tues., Sept. 7 2:00-2:30 or 3:00-3:30 Wed., Sept. 8 11:00-11:30 or 12:00-12:30</p> <p>Sign-up not necessary. If you have questions see Coco Halverson in the Library or call 291-3024.</p> | | |
| *** | <p>Library Orientation Workshops</p> | | |
| <p><i><u>Languages for the Institute</u></i></p> <p>(NOTE: Courses listed under Languages for the Institute may be taken for <u>ELECTIVE</u> credit only.)</p> | | | |
| CS112 | <p>CRITICAL WRITING FOR NON-NATIVE WRITERS</p> <p>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> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| MP302A,B,C | VOCAL DICTION See course description in School of Music section. | 2 | I |
| CS510C | EWE LANGUAGE See description in the School of Music section. | 1 | I,II |
| <u>2. CREATIVE AND CRITICAL WRITING</u> | | | |
| CS220 | FICTION WORKSHOP <u>Fall 2004</u> This course focuses on narrative, primarily the short story, and its relation to poetic, critical, and anti-narrative texts. It is structured around three significant questions: What is the meaning of realism and the real? In a culture dominated by reification, what is the meaning of "personal" expression? How is any form of representation ideological? | 2 | I |
| CS221 | FICTION WORKSHOP <u>Spring 2005</u> 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. | 2 | II |
| CS222 | SCRIPTWRITING A workshop for students seriously interested in writing narrative scripts of any length or genre. Exercises will focus on style and language, format, structure, location and characterization. Students will critique their own works as well as professional scripts. Each student must complete a significant portion of an original creative project. Enrollment limited to 12. | 3 | I,II |
| CS223 | INTRODUCTION TO CREATIVE WRITING This is an introductory creative writing workshop in which we'll explore some rudiments of fiction, nonfiction, and poetry through a series of in-class exercises, formal assignments, and small excerpt readings of contemporary literature. Some previous creative writing experience would be helpful but is not necessary. This course will, however, be reading and writing intensive, and attendance will therefore be mandatory. Limited Enrollment. Permission of instructor required. | 2 | I,II |
| CS320 | STUDIES IN ADAPTATION: PROSE/SCREENPLAY/FILM In Los Angeles screenplays are as ubiquitous as traffic jams and sunshine. This course proposes to take the screenplay form seriously, by treating it as a text in itself and by comparing that form to various prose genres as well as the medium of film. This is not a course designed for aspiring scriptwriters. Instead, its aim is to critically examine the similarities and differences between the prose, script, and film forms. The creative work this examination stimulates may manifest itself in any medium. However, comparing the same story in a variety of adapted forms will necessarily lead to an interrogation of certain commonly held beliefs about the script and film in | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---|---|----------------|------------------|
| | regards to how they differ from fiction or the memoir. Point of view, three act structure, action vs. dialogue, sound vs. image, the continued prejudice against voice over and flashbacks, these are a few of the topics that will be discussed. Permission of instructor required. | | |
| CS420 | POETRY WORKSHOP: BONES, MEAT & SKIN This workshop is for students interested in writing their own poetry. Students who want to explore the craft of poetry as well as the potential for personal expression will be best served by this class, which will include discussions of form, content and external. We'll also be reading work ranging from concentrated haiku to roomy poetic sequences. Open to undergraduates in all disciplines. Limited enrollment. Permission of instructor required. | 2 | I |
| <u>Special Topics in Creative and Critical Writing</u> | | | |
| CS520B | ADVANCED WRITERS' SEMINAR: MEMORY, MEDIA AND THE CITY After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators," or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential. | 2 | II |
| CS621 | MFA SPECIAL TOPICS: THE NOVEL AS CULTURAL CRITICISM 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). | 3 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--------------------------------------|---|----------------|------------------|
| | Open to all MFA students in the Institute by permission of instructor. | | |
| CS626 | MFA SPECIAL TOPICS: TERMINAL FILM An MFA seminar for writers (and other MFA's with permission of the instructor), Terminal Film is a course that studies the transformation of traditional film genres (musical, horror, sci-fi, western, detective/gangster/noir, melodrama) from their classical incarnation through their demythologized limits and beyond to a proposed "terminality" of their cinematic and spectatorial projects. Watch the spectacle of families, gangsters, cowboys, private eyes, monsters, and spider women evolve from a golden age of formulaic stability to a future of post-modernity, post-history, and post-you. Demanding theoretical readings will be accompanied by weekly lectures and screenings. Students will be expected to produce a final creative or critical project. | 3 | II |
| CS629 | MFA SPECIAL TOPICS: PARAFICTION How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "beside-ness" lies the focus of this course. We can, of course, speak of many para-"sites": paraphrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, paraphernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, paradoxically, a nauseating sense of deviation and displacement from any set of stable rules or orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, criticism, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure—the exhibitionism and/or alienation authorship carries with it. The attempt at imposed meaning and narrative order is hard, embarrassing, ethically and aesthetically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully <i>be</i> or restore ourselves. We are prosopopeiac parasites—tragic or absurd impersonators. This crisis <i>in</i> writing as the crisis <i>of</i> writing, with all of its perverse pleasures and anxieties, performs parafiction. The initial offering of this course will consider the writing of Julian Barnes, Marcel Benabou, Mary Caponegro, Elizabeth Hardwick, David Markson, Harry Mathews, W.G. Sebald, and Leonid Tsypkin. Students will be expected to address an additional work from a suggested reading list in a parafictional presentation to the class. | 3 | I |
| CS720 | MFA WORKSHOP IN LYRIC ESSAY CS720A READINGS This is an advanced workshop focused on the poetic leanings of the essay. The first half (or more) of the course will be spent reading a sampling of the historical models of the form; the latter half (or less) will be spent writing and workshopping. No previous essay writing experience is necessary, however it is recommended that students take this course if they wish to take the following workshop in the Spring. Priority will be given to those students first enrolled in the Fall semester's course. Open to MFA students in the Institute by permission of instructor. CS720B WORKSHOP This is an advanced workshop focused on the poetic leaning of the essay. Priority at registration will be given to those students who first took Lyric Essay: Readings. Open to MFA students in the Institute by permission of instructor. | 3 | I,II |
| CS721A-01 CS721B-01 | MFA WORKSHOP IN NARRATIVE 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 | 3 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--------------------------------------|--|----------------|------------------|
| | <p>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.</p> <p>Open to all MFA students in the Institute by permission of instructor.</p> | | |
| CS721A-02 CS721B-02 | MFA WORKSHOP IN NARRATIVE | 3 | II |
| | <p>An intensive writing workshop devoted to narrative in all forms, dissolving the boundary traditionally drawn between fiction and nonfiction and juxtaposing the short story, novella, and novel with memoir, travelogue, and narrative nonfiction. Through the presentation of student works-in-progress alongside required reading, we will both look at the ways in which a story unites varied narrative forms and examine ways in which different modes pull apart according to 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 Phillip Lopate, Joan Didion, James Baldwin, Tobias Wolff, Annie Dillard, David Foster Wallace, Geoff Dyer, and Dave Eggers.</p> <p>Open to all MFA students in the Institute by permission of instructor.</p> | | |
| CS723-01 | MFA WORKSHOP IN POETICS | 3 | I |
| | <p>Poetry asks us into awareness, as readers and writers, calling us to see and listen and speak in ways that mean beyond the common currencies of language used normatively. In this class we will read and write and engage in conversation about poetry and poetics. Through individual and collaborative writing exercises, as well as continued attention to our own independent projects, we will endeavor to work outside our most readily available writing modes, and to develop ways of thinking poetry and talking critically that will ignite us, again and again, to re-awaken. Writers (mostly young and all living) we are likely to read include Ammiel Alcalay, Taylor Brady, Renee Gladman, Lyn Hejinian, Bhanu Kapil Rider, Deborah Richards, Lisa Robertson, Leslie Scalapino, Rodrigo Toscano, and Circumference Magazine (dedicated to poetry in translation). Previous experience writing poetry not necessary. Note: you may take this class whether or not you define yourself as a poet and whether or not what you write would traditionally be considered 'poetry.' Translators welcome.</p> | | |
| CS723-02 | MFA WORKSHOP IN POETICS | 3 | II |
| | <p>Everyone knows there is no right way to write poetry. But surely some poems are better than others. Each successful poem succeeds in its own way, finding new and creative ways to talk to us, while also staying somehow familiar, and human. So how can we learn to write better poems, if the rules are always changing? In this workshop course we will try to understand the</p> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| | <p>many mysterious ways poems succeed and fail by: listening to others talk about our poems in a constructive yet challenging environment; hearing how our different poetic decisions—many of which might have been unconscious, or instinctive—affect our readers; reconsidering what we have done, how we can do it more confidently and ambitiously; and learning what further possibilities we can pursue. Focuses of the class will include strategies for generating new work, for revising, and for publishing finished work.</p> | | |
| CS724 | MFA WORKSHOP IN NON-FICTION WRITING | 3 | II |
| | <p>In this seminar we will investigate and workshop all forms of non-fiction writing including autobiography, memoir, critical essay, travelogue, and ethnography, but most importantly works that combine the above. Ethnography has evolved a tradition that merges description and transcription with journal writing and first person narratives of first contact; journalism has long been infused by travelogue and seeing in novelistic terms; critical essays have been exploded most prominently by memoir. In this convergence and collision of genres, new forms have emerged, most of which perform a kind of stylistic self-consciousness. Similarly, the very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction (that tells the truth better than non-fiction) and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each other's work in light of the possibilities and hazards such shifts suggest. While the seminar will focus on reading and responding to student writing, other readings include works by Roland Barthes, Peggy Phelan, Patricia Williams, Tom Wolfe, Carlos Castaneda, Susan Griffin, and Dick Hebdige.</p> | | |
| CS725 | MFA WORKSHOP IN NON-FICTION | 3 | I |
| | <p>This course would explore the surprisingly wide boundaries of non-fiction and encourage students to redefine their concepts of the essay. I see the essay as a broad genre that can encompass a number of narrative forms, including reportage, criticism, satire, and (intelligent) memoir. I am always trying to help people think of essays not as dry artifacts of the college application process but as vibrant means of communication. In other words, non-fiction represents an outward act. To write an essay is to offer up a set of ideas to the reader and, through research or polemic or humor or personal anecdote (or, ideally, all of these), provoke a response that goes beyond 'what a nice story' or 'what lovely sentences.' To that end, I would help students learn how to state their opinions both courageously and judiciously and, in the case of personal narrative, to relay the events of their lives in ways that tend to touch readers most deeply (i.e. the details that are the most embarrassing are usually the details that will win over the readers.) I am not advocating prurience or exploitation, merely fearlessness in the face of criticism or controversy. After all, stand-up comedians are some of our best essayists. Documentary films, too, are forms of essay, and I would probably incorporate into the curriculum certain films as well as reading material. Documentaries by Michael Apted, Barbara Kopple, and Ross McElwee come to mind as useful tools for exploring expository techniques in non-fiction. Reading assignments might include the work of Pauline Kael, David Foster Wallace, David Shields, and Francine Prose, to name a few of my favorites. Overall, of course, this is a workshop so the primary discussion would concern students' own work.</p> | | |
| MC375 | MUSIC AND LANGUAGE | 2 | II |
| | <p>This section of Language and Music will explore the function of metaphor in language, the music of language, and music AS metaphor. The course will consist of lectures by Victoria Stevens and Mort Subotnick, group discussions and critiques of works including those by students. Emphasis will be on present work and new genres, especially where technology has</p> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|-----------------------------|---|----------------|------------------|
| | <p>been a leading force in change. The projects for the course will be original works. Collaboration will be encouraged.</p> <p>Permission of instructor required.</p> <p>Open to all MFAs in the Institute and upper level BFAs by permission of instructors.</p> | | |
| <u>3. HUMANITIES</u> | | | |
| <i>Literature</i> | | | |
| CS131* | POETRY TODAY | 2 | I |
| | <p>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 Yosef Komunyakaa, Carolyn Forché, Gwendolyn Brooks, Muriel Rukeyser as well as William Carlos Williams, T.S. Eliot, and Sylvia Plath among others. We will also consider how their differing political and artistic views influence later protest poetry, including the Beats and much later, The New Formalists and the language poets.</p> | | |
| CS133* | INTRODUCTION TO LITERATURE: THEMES OF MODERNITY | 2 | I |
| | <p>This course will look at key aspects of contemporary society and their effects on, and relations to literature. It will focus on the difference between modern and older traditions of writing, to show how 'literature' is a historically changing social-technology that effects the way people both live in and see the world. We begin by examining the radical shift in the relationship between people, words and things that brings 'literature' in its modern guise into being. Topics covered include: 1) the senses of defamiliarization, estrangement, and fear of imitation, 2) the shock and/or banality of the 'now', 3) (sub)-urbanization, the impact of the crowd and the new shopping experiences opened by the mall and the net 4) the sense of violence and automatism produced by mass production and the ever-growing detachment of people in the workplace, 5) the effects of change, speed and the new slowness on society and psyche, 6) the impact of new technologies on conceptions of biology, work, reproduction, death, and self-hood, 7) contemporary utopias and dystopias, 8) the relations between high, low, and mass cultures, including questions of the everyday, the banal, the obscene and the mundane, 9) post-colonialism and its effects on the experience of modernity. These will be discussed in terms of their impact on both the content of literature, and its forms and styles.</p> | | |
| CS134* | INTRODUCTION TO LITERATURE: BEYOND GOOD AND EVIL | 2 | II |
| | <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.</p> | | |
| CS136* | WORLD LITERATURE | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| | <p>The course focuses on reading, analyzing and reacting to a set of ‘masterworks’ of world literature translated into English. We will read Dante’s <i>Inferno</i>, Flaubert’s <i>Madame Bovary</i>, Ibsen’s <i>A Doll’s House</i>, and Achebe’s <i>Things Fall Apart</i>. The chief aim of the class will be to master the fundamentals of formalist analysis. Responses to the literature will be both ‘critical’ and ‘creative,’ and students will be encouraged to apply their reading to their various artistic endeavors.</p> | | |
| CS232 | <p>LOOKING ASKANCE AT PREVAILING SYSTEMS OF VALUATION, WRITING WITH INDIFFERENCE TO NARRATIVE CONVENTION: A STUDY OF SHORT STORIES BY WOMEN</p> <p>Women short story writers often locate the profound by way of the “superficial” build fictions around ‘passive’ protagonists, use humor (often in the form of understatement) to disguise the harrowing, and conflate the trivial with the grand. In this class, we will study writing that devalues the ‘heroic’ and relocates the dramatic ‘solution’ somewhere less classical. Additional themes will include aloneness and the (mis)management of maidenhood. The class will not seek to claim an exclusive critical territory for women short story writers, but will instead focus on their work as a way of illuminating a broader textual phenomenon, and as a way of helping students locate episodes from their own experiences which may translate into fiction, memoir, or personal essay. To these ends, the class will include a sampling of material not fitting its formal category, but which nonetheless shares a sensibility with the central texts; the writing assignments will be split between creative and critical. Texts may include works by Jean Rhys, Edith Wharton, Flannery O-Connnor, Alice Walker, Mary Gaitskill, Jhumpa Lahiri and Heidi Julavits, as well as by Haruki Murakami, Michaelangelo Antonioni, Nicole Holofcener, Stephen Crane and Anita Loos.</p> <p>Permission of instructor required.</p> | 2 | II |
| CS233 | <p>ASIAN AMERICAN LITERATURE</p> <p>In this course students study the novels and poetry written by Asian American authors. In order to understand the development of the literature, we will also read essays relevant to the events, issues and concerns attending the historical interactions between Asian Americans and other peoples in North America.</p> | 2 | II |
| CS331 | <p>POST-MODERN STUDIES AND POPULAR CULTURE</p> <p>Post-modernism is a word that is bantered about on MTV2, but what exactly is it? This class will introduce students to the foundations of post-modern philosophy. We will examine works by Nietzsche, Deleuze, and Foucault. Students will be encouraged to incorporate these ideas into their own artistic production. The ‘texts’ examined will include TV, movies, video games, fashion, and graphic novels. Each class will consist of a discursive presentation, followed by an in-class exercise or analysis of art; students will also be required to give one or two class presentations. Despite the above structure, I wish to create an open, playful environment. After all, post-modern thinkers wish to problematize all hierarchies—including (or especially) that of teacher/student.</p> | 2 | I |
| CS333 | <p>LADY MURDERESSES: FEMINISMS FOR A POSSIBLE FUTURE</p> <p>This course introduces a range of feminist perspectives through an examination of great female figures. Starting with Eve we focus on why a woman can do no right, and a lady’s place is in the way. Our heroines will be drawn from all ages, from ancient times to modern, and will include saints, whores, heretics, mothers, mystics, murderers and superheroes – Antigone,</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| | <p>Medea, Lilith, Hildegard of Bingen, Teresa of Avila, Joan of Arc, the Pabin Sisters, Loreen Bobbit, Valerie Solanas, Countess Castiglione, Veronica Franca, the Slits, Hole, X-Ray Spex, and The Power Puff Girls, etc. Themes covered will include: 1) the question of what a woman is and what she wants, 2) woman's double role as adult-lover and parent-mother, 3) her problematic relation as 'other' to a subject perceived as essentially masculine, 4) the specific nature of feminine experience under modernity, and why this is excluded within many definitions of art, 5) the distinction between the feminine and the mother, and the fears and fantasies surrounding this maternal figure, 6) 'girl-power' and the question of a post-feminist ethics and politics. Readings will be a mixture of theoretical and biographical materials.</p> | | |
| CS335 | <p>KATHY ACKER, LITERARY ICON</p> <p>Novelist Kathy Acker holds a unique place in contemporary literature. Writing radically experimental work which incorporates high theory, pop culture, autobiography and classic literature, Acker blazed new paths for women and experimental writers. Rife with politics, class, sex and family trauma, her work challenges traditional expectations of what texts can and should do. Acker also fashioned herself into an underground celebrity resembling the characters of her work, and for many people became more known as a public figure than as a writer. This course is a survey of eight of her thirteen novels, and offers an in-depth view of an iconic contemporary writer.</p> | 2 | I |
| CS431 | <p>QUEER BOOKS</p> <p>What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or <u>about</u> gays and lesbians? Is there such a things as "gay style"? This course looks at contemporary gay/lesbian and "other" writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself.</p> | 2 | II |
| CS433 | <p>REMIXING JEMIMA: POETRY AND CONTEMPORARY MYTHOLOGY</p> <p>This class will investigate the creation, revision and recapitulation of myths through verse. We'll see what happens when Uncle Tom, Mr. Moto and Tonto break bread; hear the last words of a silenced Biblical concubine and consider the mythologized spaces of the Third World, the Cotton Plantation and the Supermarket. Assignments will range from essays to revisiting myths from the perspective of the 'villians.'</p> <p>Open to upper level undergraduates in all disciplines. Limited enrollment. Permission of instructor required.</p> | 2 | II |
| CS437 | <p>ILLNESS AND METAPHOR; PUBLIC HEALTH IN HISTORY</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</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| | <p>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> <p style="text-align: center;"><u>Special Topics in Literature</u></p> | | |
| CS530B | <p>IRONY AND POSTMODERN SENSIBILITY</p> <p>This course will interrogate the structures of feeling that underlie postmodern culture in the United States. It will focus mainly on the genre of the novel, but it will also sample popular music and television culture as points of comparison. In critical discourse, postmodernism is frequently discussed in terms that imply the absence of feeling, and the reliance of postmodern culture on various forms of irony is often singled out as a politically and aesthetically empty set of gestures. Nevertheless, from its beginnings in the early Cold War era to its current iterations, postmodern culture has self-evidently been a meaningful experience for those to whom it appeals despite its involvement with and commentary upon such matters as the death of the subject and the semiotics of absence. In terms of social history, the course will interrogate who likes postmodern culture and why. In other words, it will examine the ways in which identity politics and various forms of cultural capital (generally granted by organized, large-scale institutions) shape an audience's experience of characteristic postmodern gestures. Particular gestures to be examined include: radically open-ended irony; self-reflexive rhetorical and narrative structures; extensive intertextuality, including the juxtaposition texts from 'high' and 'mass' culture; and tropes of absence and of excess.</p> | 2 | I |
| | <u>Philosophy</u> | | |
| CS135* | <p>HISTORY OF THE PHILOSOPHY OF THE SUBJECT</p> <p>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.</p> | 2 | II |
| CS137* | <p>WORDS & THINGS: PHILOSOPHY & LANGUAGE</p> <p>An introduction to how words and things are connected—through invention and convention, use and abuse, expression and representation. While language is a conceptual medium, we use it to offer every possible feeling and the most varied interests for understanding; how is this done? The use of language to produce belief, opinion, knowledge, which are different things, emphasizes issues of rhetoric or persuasion—from how new interpretations are offered that upset existing uses of concepts to the overbearing redundancy of most cliched uses of language.</p> | 2 | I |
| CS330 | <p>NIETZSCHE AND HISTORY</p> <p>An introduction to the main concepts introduced by this remarkably fertile philosopher. Emphasis on notions of philosophy and culture, pivoting on such ideas as the force and energy of production as opposed to the passive aggressions of 'slave' [mass and elite]cultures. Nietzsche's critical conceptions of tragedy, language, and politics—their mixtures—will be</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| | discussed through reading such texts as <i>The Birth of Tragedy</i> , <i>Use and Abuse of History</i> , and the <i>Genealogy of Morals</i> . | | |
| CS332 | HISTORY AND THEORY OF AESTHETICS 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. | 2 | II |
| CS430 | JUDGING APPEARANCES: THE PUBLIC IN ART AND POLITICS 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, <i>'s The Visible and the Invisible</i> , "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 central problem is that the plurality of perspectives that characterizes the human world always deals with phenomena that are located somewhere <i>within</i> the humanly perceived world itself. These phenomena 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. This course has thus two goals: 1) we will inquire into the ideas of appearance, vision, representation, and judgment; and 2) we will do the latter by engaging in a close reading of Merleau-Ponty's aesthetic theory. | 2 | II |
| <u>Special Topics in Philosophy</u> | | | |
| CS530A | 'PATAPHYSICS: THE ART & SCIENCE OF EXCEPTIONS Is 'art' a form of knowledge? And can such knowledge change the world or the way we live in it? This course takes Alfred Jarry's utopian notion of an 'imaginary science' as the model for just such a vision. We begin with the notion of the Avant-garde – its histories, its multiple definitions, and its repeatedly announced demise, to ask whether the term is still in any way relevant. Following this, the course will focus on C. Bök's tropes of exceptionality – the anomalous, the syzygia, and the clinamen – three events that involve a monstrous encounter. An overriding concern will be the question of the relationship between the 'exceptional' and the 'ordinary'. The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional arts media with methodologies from science, politics and other non-aesthetic arenas of life, including post-colonial regions and so-called 'outsiders'. | 2 | I |
| CS530C | QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS The past century has been perhaps the most brutal and bellicose in history. Why does war, with its attendant destruction, violence, and disjunctions seem to be an activity so essential to humankind? What have been the chief motivations for war throughout time? How are boundaries drawn between groups that create regimes of exclusion, a key prelude to war? What elements must coalesce in order to cross the threshold into armed conflict? What is it about the human animal that produces deadly conflict? Is there a way to think beyond war? This course will address the concept of war from a number of angles, beginning with an overview of ancient approaches, from the Iliad to the Crusades. It will then examine a number of key thinkers on the subject, including Machiavelli, Hobbes, Darwin, and contemporary strategic theorists. Next, a | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|----------------------------------|--|----------------|------------------|
| | close analysis of the United States and its approaches to war, beginning with Manifest Destiny and following the various wars that have been fought up to the present moment. As a coda, several alternatives to war will be considered, including the work of Lao-Tzu, Gandhi and Dr. Helen Caldicott. Some of the key themes of the course will be the strictures of faith, patriarchy, class struggle, paranoia, hegemony, nihilism, terrorism, and the shift to nuclear weapons. The course will also use extensive examples from film and literature to illustrate some of the key points about war, its genesis, and current approaches to the subject. | | |
| CS530P | MODERN FRENCH PHILOSOPHY: DELEUZE & GUATTARI Graduate level course on post-68 French philosophy. Writers discussed include Barthes, Foucault, Derrida, Baudrillard, Bourdieu, Deleuze and Guattari. Close readings offered of key texts. Some background in modern philosophy or related discipline required. | 2 | II |
| CS630F | PHILOSOPHY & REPRESENTATION: THE POLITICS OF REVIEWING Graduate course that introduces critical concepts as to the functions and effects of reviews of art and intellectual products. Focusing on the ‘centers’ of Los Angeles and New York, this course is a ‘probe’ of how the review operates on different thresholds—as knowledge for the public, as politics of representation, as ‘food’ for the canonization of things and ideas. Critical theories of reviewing are offered, e.g. Bourdieu, Foucault. | 2 | I |
| <u>4. SOCIAL SCIENCES</u> | | | |
| CS140* | THE CONTRACT & THE REVOLUTION This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices, and theories that we call “modern democracy” was indeed theorized during the sixteenth, seventeenth, and eighteenth centuries. During these centuries, authors such as Machiavelli, Hobbes, Locke, Montesquieu, and Rousseau created the vocabulary that later inspired the foundation and self-understanding of most of the political orders in which we now live. It is in this conjuncture that the ideas of the contract and the revolution became the central organizing concepts of modern politics. During the semester we will thus read the major works of the mentioned authors and engage in an analysis of the historical and conceptual transition from theological “body politics” to what we will call “democratic social flesh.” Moreover, during the semester we will use the newly acquired vocabulary to engage in the interpretation of the current state of domestic and global politics. Are the institutions, practices, and theories developed by the founders of modern democracy in crisis? Is it possible to think of “regime change” as something currently taking place both in the U.S. and the international order? We will also inquire, in short, on the meaning and status of politics in the contemporary domestic and global worlds. | 2 | I |
| CS142* | EMERGING AMERICAN MODERNITY: 1890-1949 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 | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| | <p>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. The history of global strategic relationships and clashes (politics and war) from the American perspective will be emphasized. Democracy in the U.S. was little more than 50 years old in 1890, the most deadly war in the U.S. history, fought to eliminate slave labor to eradicate "slavery" from the U.S. Constitution, ended only 35 years before our starting date. The course will examine the enhancement of democracy and the development of freedoms of agency and opportunity within the U.S. and without. Do you think the U.S. became an imperialist nation? In what ways does the 2004 Presidential election contribute to a deeper understanding of these issues?</p> | | |
| CS143* | <p>THE AMERICAN CENTURY: 1950 - PRESENT Description available at registration. Permission of instructor required.</p> | 2 | II |
| CS145* | <p>LATIN AMERICAN MEGA-CITIES 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 | II |
| CS146* | <p>THEORIES OF MIND: INTRODUCTION TO PSYCHOLOGY There is new, compelling evidence that emotions form the foundation for our intellectual abilities and our behavior. This evidence leads to many questions such as: What is the relationship between thinking and emotions? How do early experiences influence the mind's construction of an interpretation of reality? How does that interpretation affect the development of personality and behavior? These and many other questions will be covered in this introductory course on the major ideas in psychology from its inception to the present day.</p> | 2 | I,II |
| CS147* | <p>RITUAL All over the world, rites of passage have been performed to acknowledge critical stages of change and/or unexpected ruptures in the lives of individuals and groups of individuals. Ritual</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| | <p>is conventionally understood as a means to restore a new balance, a new order, at times of transformation. This course provides a critical understanding of ritual at a time when the very concepts of “balance” and “order” are profoundly contested as bourgeois, monologic mandates of hierarchical social structures. We will study ritual models (and “anti-models”) of several anthropologists, read selected cross-culturally case-studies, investigate the relations between ritual practice, creativity, and “healing,” and analyze ritual performances in our own contemporary, late-capitalist culture(s). How do tourism, popular sport, shopping, and self-help crazes reflect ritual forms and functions? How does ritual performance hold up to scrutiny in the light of avant-garde and postmodern performance aesthetics?</p> | | |
| CS241 | <p>SUBURBAN/EXURBAN LANDSCAPES</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, why do so many Americans strive so hard to live there? For the 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 | II |
| CS242 | <p>MEGACITIES OF ASIA</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." 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 | I |
| CS244 | <p>IMAGING CULTURE: REPRESENTATION AND VISUAL ANTHROPOLOGY</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> | | |
| CS340 | GLOBAL JUSTICE | 2 | I |
| | <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 trials in the aftermath of the Second World War, the Eichmann trial held in Jerusalem in the early sixties, and the persecution 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> | | |
| CS341 | PSYCHOPATHOLOGY: READING THE SYMPTOM | 2 | II |
| | <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> | | |
| CS342 | TESTIMONY, MAGICAL REALISM AND THE CARNIVALESQUE | 3 | I |
| | <p>The course first addresses the contemporary, popular, mediated pathologies of the “social body”, and the means by which they are institutionalized. We then focus on three critical, performative strategies that interface with and frustrate the social body: testimony (the coherent, identity-body), magical realism (the hybrid, metaphoric body), and the carnivalesque (the unstable, grotesque body). Readings include several works by Latin American writers such as Menchu, Asturias and Boal, as well as works by Bakhtin, Black Elk, Bhabha, Kristeva and de Certeau. Films include <i>Triumph of the Will</i>, <i>Tangoes</i> and <i>A Question of Silence</i>.</p> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| CS343 | <p>SOCIAL PSYCHOLOGY: THE PSYCHOLOGY OF INDIVIDUALS AND GROUPS</p> <p>This course is for those who have taken Introduction to Psychology: Theories of Mind, but is open to those who have not taken that course if they choose to attend. This is an advanced course that will explore the relationship between the voice of the individual and the culture in which they are expressing themselves. We will investigate the psychology of the individual in relationship to such social phenomena as: group-think, mob-mentality, conformity, peer pressure and dictatorship with regard to the inter and intro-psychic forces that inform these multicultural and personal experiences.</p> | 2 | I |
| CS345 | <p>GOVERNMENT AND POLITICS IN THE MIDDLE EAST</p> <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> | 2 | II |
| CS347 | <p>AN INTERROGATION OF MODERNITY AND GLOBALISM IN LATIN AMERICA</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 | II |
| CS348 | <p>THE SIXTIES</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"> • 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 • 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. <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>BORDER & MEMORY IN LATIN AMERICA</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| | <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> | | |
| CS440 | <p>ON WORDS AND DEEDS: THEORIES OF SPEECH & ACTION</p> <p>As opposed to what happens with those human activities associated with the production of objects with a concrete physical existence, the performance of an actor in a play, a musician in a concert, or a political actor in a public stage are all characterized by something like a vanishing futility. Performative arts and political action share one fundamental quality: their “material” does not last longer than the actual happening. The saying and the acting, always in real time, seem to have no choice but to live in a constant present. This seeming ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this seminar is to overcome these theoretical limitations by critically reviewing some of the most influential twentieth century theories of speech and action—interpretive, pragmatist, phenomenological, post-structuralist, and discursive-ethical. We will read authors such as Weber, Schultz, Austin, Arendt, Laclau, and Habermas.</p> | 2 | I |
| CS442 | <p>CONTEMPORARY LATIN AMERICAN FILM, TELEVISION, AND VIDEO</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> <p style="text-align: center;"><i><u>Special Topics in Social Sciences:</u></i></p> | 2 | I |
| CS540J | <p>AMERICAN CAPITALISM I: INTERNATIONAL CORPORATIONS, OLIGARCHS & ‘FOLLOW THE MONEY’</p> <p>The course generally explores American global corporate elite and their relationships to the U.S. The first part of the course will focus on American strategic interests in the world and on which corporations function centrally as our protectors. What happens to the profits generated by these corporate activities? Do they enhance democracy, individual freedom and agency, economic opportunity, participatory capabilities by the public, free and transparent markets, and trust anywhere in the world? Are artists “used” in these corporate activities? Films and selected games from game theory will be included.</p> | 2 | I |
| CS540K | <p>AMERICAN CAPITALISM II: EMPIRE</p> <p>The course material focuses on definitions of “empire” and imperialism.” Video games often create environments that are conducive to conceptualizing and acting to ‘build’ empires. We</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--------------|----------------|------------------|
|---------------|--------------|----------------|------------------|

will assess selected games for their imaginative successes. In addition, a brief study of certain empires before the 17 century will offer fascinating data. Comparing 'empire' in video games and world history to American economic and military power in the world, certain issues stand out: planning to conquer others and wielding indisputable authority; establishing methods for controlling subjected countries/others, overseeing trade and 'free' market transactions such that taxes and income enrich the government (and corporations), and promising 'Pax Americana' along with global prosperity. The course will address multiple perspectives on the definition of 'empire' and the possibility that developments such as democracy, individual freedom and agency, human rights, diversity, economic opportunity, participatory capabilities by the public, free and transparent markets make a contemporary empire impossible.

5. CULTURAL STUDIES

| | | | |
|---------------|--|----------|-----------|
| CS150* | AVANT-GARDE & KITSCH | 2 | II |
| | <p>This course is an introduction to the study of culture. The practice of cultural interpretation could be regarded as the systematic activity of modern societies' self-understanding. In order to start dealing with this phenomenon, we will spend the first half of the semester reading significant fragments of cultural analysis such as Alexis de Tocqueville's <i>Democracy in America</i> and Clifford Geertz's <i>Interpretation of Cultures</i>. The second part of the course will use some of the ideas and discussions of the first part to better approach different aspects of modern cultural life. One important thing will be highlighted: societies are skillful beings—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 by studying a number of examples brought from the realms of art and politics. In particular, we will focus our attention on the ways in which aesthetic creation and political action bring culture out of a potential vicious circle. This vicious circle finds its most clear manifestation in the practice of kitsch: an art and political form that reduces the artists and politicians' work to the task of pleasing the public by following ready-made formulas. But how does culture escape the vicious circle of kitsch? Some would find the answer pretty simple: through the avant-garde, the aesthetic practice that transcends the status quo by pushing its limits toward new artistic and political horizons. This course, however, will show that things are a little bit more complicated than that.</p> | | |
| CS151* | THE SACRED AND SECULAR ART OF SOUTH ASIA | 2 | I |
| | <p>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 the 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.</p> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| CS152* | <p>CINEMA AND CULTURE IN INDIA</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>MUSIC, CULTURE, AND POLITICS IN LATIN AMERICA</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 | I |
| CS251* | <p>EUROPEAN STUDIES: (EUROPE IN THE TWENTIETH AND TWENTY-FIRST CENTURIES)</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>EUROPEAN STUDIES: MONSTERS, MADMEN AND THE DOUBLE</p> <p>From the period of the French Revolution to the First World War, many European writers, painters, architects, "fantaissistes," are obsessed with the interior journey, with vanishing, divided, paranoiac, alienated models of the self. Among subjects en route: Romanticism, Symbolism, Aestheticism, Decadence, modernity, "psycho-geographies," the optical codes and novelties that lead to cinema, background toward Surrealism, Expressionism.</p> | 2 | II |
| CS258 | <p>PERFORMING ARTS OF SOUTH ASIA AND OCEANIA</p> <p>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</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| | <p>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.</p> | | |
| CS351 | <p>BUYING AND SELLING THE FANTASY OF L.A.</p> <p>How did Los Angeles become the capital of boosterism and global marketing—the city of the social imaginary? A social history of power, promotion and social conflict in L.A. What is the relationship between Hollywood cinema and the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbance, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well, of the inner basin and the metropolitan suburbs; and of course, the transitions into the next century.</p> | 2 | II |
| CS352 | <p>ART AND POSTCOLONIAL THEORY</p> <p>This critical theory course will study the development of postcolonial theory from its beginnings in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values.</p> | 2 | I |
| CS353 | <p>POLITICAL THEATRE TRADITION IN 20TH CENTURY USA</p> <p>We will explore the theories and practices of performance that constitute the broad and contentious category of “political theatre.” This includes a study of experimental theatre, activist performance, historical pageants, community-based theatre, living newspaper, guerilla and street theatre, popular entertainment, radical feminist theatre, gay and lesbian theatre, and performance art. Among the issues to be raised and problematized: breaking the fourth wall, process (performance making) over product (the performance itself), theatre in everyday life, art that breaks the law, and the meaning of “community.” We will discuss the work of The Living Theatre, Bread and Puppet, Circus Amok, WoosterGroup, Linda Montano, and Cornerstone among many others. Theoretical writings include the work of Gramsci, Lippard, Crimp, Kaprow, and Lacy.</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---|---|----------------|------------------|
| CS354 | <p>HISTORY OF SIMULATION</p> <p>In this course we will focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and virtual reality gimmicks, including the literature of cyberpunk and cyberspace.</p> | 2 | I |
| CS356 | <p>LANGUAGES OF THE UNCONSCIOUS: REPARATION, REPAIR AND RESTORATION</p> <p>Theoretically the course follows a self-and-object relational perspective. It explores early and primitive states of mind-being in the development of the personal unconscious and the relationship between consciousness and the unconscious. In what ways are reparation, repair, and restoration possible in individuals who have experienced terror? What about the perpetrators of terror? Can memory and forgiveness exist in the 'same individual?' Questions regarding I-and-you, self-and-other, we-and-they take on very different qualities. By implication the course will touch on the growing number of human beings—infants, children, and adults—in the world who have been and are being subjected to 'the unthinkable,' 'the unspeakable,' and 'the horrific.' The course should enable artists to identify unconscious processes in artistic productions and to gain facility in understanding an artist's ability to communicate unconscious narratives. Permission of the instructor required.</p> | 2 | I |
| CS357 | <p>LANGUAGES OF THE UNCONSCIOUS: LOVE, DEATH AND CURIOSITY</p> <p>This semester we move from the 'horrific' to learning to identify and understand our earliest, most intense passions and anxieties and how these might be represented in artistic productions. We will examine the development of the Self and the individual's personality. Some of the most important questions for class discussion are: How do we identify the 'selves' who feel and/or act so passionately? To whom are 'they' responding? How do these kinds of unconscious memories and narratives persist throughout an individual's life and how influential are they in a personal development? Music and films will be included. Permission of instructor required.</p> | 2 | II |
| CS458 | <p>PRIMITIVISM AND ITS MYTHOLOGIES</p> <p>Explores the primitivist fantasies of the early modernist visual culture and its more recent post colonial revisions, asking questions concerning the genealogy of primitivism, its essentialist claims and the promises of multiculturalism and hybridity. Are the internationalization of museum culture and transnational curatorial strategies adequately responding to the demands of our time? Beyond the normative boundaries and side-taking argumentation concerning primitivism, how do we construct an imaginary that does not lead to exclusion?</p> | 2 | I |
| <i>Special Topics in Cultural Studies</i> | | | |
| CS550Q | <p>PHOTOGRAPHY AND TRAUMA</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</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--------------------------------|--|----------------|------------------|
| | <p>extraordinary events—that evoke the structure of trauma and ask what kind of response and interpretation they demand of the viewer.</p> | | |
| CS550R | <p>CINEMA OF INDIAN DIASPORA</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 diasporic 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, 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 <i>Bawandar</i>, Dev Benegal's <i>Split Side Open</i>, Darshan Bhagat's <i>Karma Local</i>, Mira Nair's <i>Monsoon Wedding</i> and <i>Hysterical Blindness</i>, Deepa Mehta's <i>Fire and Earth</i>, and the films of Hanif Qureshi, Shrinavas krishna and Somnath Sen.</p> | 2 | I |
| CS650A | <p>ENGAGING THE PRESENT: MEDIA AND SPECIAL EFFECTS</p> <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> | 2 | I |
| <u>NATURAL SCIENCES</u> | | | |
| CS161* | <p>GENETICS: FROM MENDEL TO MONSANTO</p> <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. Permission of instructor required.</p> | 2 | I |
| CS164* | <p>ORIGINS OF ANIMAL BEHAVIOR</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| | <p>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.</p> | | |
| CS167* | <p>INTRODUCTION TO PHYSICAL SCIENCE</p> <p>A survey of the development of ideas, theories and experiments in the physical sciences, from ancient times to the present. The focus will be primarily on physics, but also on its links to and co-development with astronomy, geophysics and a bit of chemistry. Permission of instructor required.</p> | 2 | II |
| CS169* | <p>CONSERVATION AND THE ENVIRONMENT</p> <p>This course considers the current state of the planets from an environmental perspective. The emphasis will be on the scientific methods and debates behind such topics as global warming, the energy crisis and conservation of endangered species and habitat loss. We will examine the environmental pro's and con's of emerging technologies (pesticides, fisheries and genetically modified foods) that claim to help us meet the food production needs for the ever increasing human population. Once familiar with the science that is central to these complex global issues, informed choices about how to halt or even reverse the current state of the planet can be made.</p> | 2 | II |
| CS264 | <p>INTRODUCTION TO SCIENCE STUDIES</p> <p>This course will introduce students to the theoretically diverse, highly interdisciplinary and controversial field known as "science studies." From the nineteenth to the mid-twentieth century, historians, sociologists and philosophers of science saw themselves primarily as the "handmaidens" of science. Science was viewed as a mode of inquiry with unique access to universal, transcendent truth about nature. Starting in the 1960s and 1970s, however, scholars of science and technology in many disciplines began to question the legitimacy of science's knowledge claims. Scientific knowledge and scientific practices began to be analyzed as social and linguistic constructions. Science's access to nature began to be viewed as highly mediated by culture: both its own subcultures and the larger cultural milieus in which scientists are situated. This course will survey approaches to critiques of scientific knowledge and practice from sociology, history, literary studies, feminist theory, and anthropology. We will also take a look at the backlash against science studies that has become known as "the science wars."</p> | 2 | I |
| CS268 | <p>THE REPRODUCTION OF SOUND</p> <p>A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording. Prerequisites: recording experience; good technical and math skills, including algebra. Permission of instructor required.</p> | 2 | I |
| CS361 | <p>FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY</p> <p>Provides an understanding of muscular anatomy of the human body related to movements of the Lower Body. The focus will be on the bony levers, joint architecture and muscles involved</p> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| | 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. | | |
| CS362 | THE HUMAN BODY FROM FOOD TO FUNCTION 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 imagines, 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. | 2 | II |
| CS461 | EVOLUTIONARY THEORY This class explores the historical development of the theory of evolution from Darwin to the New Synthesis. How are species formed, and what is the evidence that evolution by natural selection is the force generating Earth's biodiversity? How has natural selection on variation created by random mutation lead to complex and extremely adaptive organs such as an eye? Like all scientific theories, new data and new ideas challenge old beliefs. How are biologists responding to these challenges? And finally, how has evolution affected humans, are humans still under the influence of evolution and to what extent do humans direct the evolution of other species? | 2 | I |
| <i>Special Topics in Physical (Natural) Science</i> | | | |
| CS560B | FUNCTIONAL ANATOMY/UPPER BODY 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. | 2 | II |
| CS560G | ADVANCED HOLOGRAPHY The study of theory and execution of advanced holographic techniques including color-shift, multiple exposure, rainbow, achromatic and multicolor holograms, as well as selected other stereoscopic techniques. Prerequisite: Introduction to Holography and the permission of the instructor. Lab fee: \$80. | 2 | II |
| CS560H | THE STUDY AND BEHAVIOR OF MATERIALS This course will be an overview of the various materials used in today's society. The traditional taxonomy of materials (metals, ceramics, polymers) will be presented, as well as those current high-tech materials that are leading our scientific endeavors (semiconductors, superconductors, active materials, etc.) The structure-processing-property relationship of all materials will be surveyed. There will be an emphasis on materials used in the arts and set constructions at CalArts. | 2 | I |

7. METIER STUDIES

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------------|--|----------------|------------------|
| CS171A&B | HISTORICAL SURVEY OF GRAPHIC DESIGN 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. | 2 | I,II |
| CS172A&B | HISTORY OF PHOTOGRAPHY 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. | 2 | I,II |
| CS174A&B | DANCE & WORLD CULTURES This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance. | 2 | I,II |
| CS175A&B | FILM HISTORY I & II 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. | 3 | I,II |
| CS175A | FILM HISTORY I – 1895-1950 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. | 3 | I |
| CS175B | FILM HISTORY II – 1950-2003 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- | 3 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------------|--|----------------|------------------|
| | referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion. | | |
| CS178A&B | HISTORY OF WORLD THEATER A one year course, tracing the development of theatrical traditions from the beginnings (ritual) to the present. The course will have a lecture/discussion format. CS178A is a prerequisite to B. | 2 | I,II |
| CS179 | TWENTIETH CENTURY THEATER A one semester course investigating 20th century theatrical theory and practice by examining the work of select directors and companies. The course explores the material through interactive lecture, discussion, analytical writing, and creative exercises (some of them collaborative). | 2 | II |
| CS270A | ARTIFACTS, IMAGES & RUINS: ART HISTORY FROM ANCIENT TIMES TO THE 13TH CENTURY Was there a time without images? The course examines the turning points in the emergence of the early civilizations on all continents, the religious and political mobilization of space, image-making and decoration as acts of power and desire. | 2 | I |
| CS270B | INTRODUCTION TO VISUAL ARTS FROM THE 13TH TO THE 18TH CENTURY A comparative examination of the visual arts in Europe, America, Africa and Asia. How rational was the Renaissance? The relation between representation and subjectivity, belief and disbelief, social status and cultural mobility, history and imagination. The uses of public space. | 2 | II |
| CS273A&B | MODERN DANCE HISTORY This course will provide students with a unique opportunity to analyze dances from the 20 th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present. | 2 | I,II |
| CS275 | HISTORY OF EXPERIMENTAL FILM 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. Eroticisim, politics and diary films are recurrent themes. May be repeated for credit. Enrollment preference to advanced students. | 3 | I |
| CS276 | ANIMATION THEN AND NOW 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. | 3 | TBA |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| CS278 | STATIC'S MUSIC - NOISE INQUIRIES "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. | 2 | II |
| CS370A&B | MODERN ART HISTORY IN REVIEW Fall 2004: 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. Spring 2005: 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). | 2 | I,II |
| CS373 | POLITICAL THEATRE TRADITION IN 20TH CENTURY U.S.A. We will explore the theories and practices of performance that constitute the broad and contentious category of "political theatre". This includes a study of experimental theatre, activist performance, historical pageants, community-based theatre, living newspaper, guerilla and street theatre, popular entertainment, feminist autobiographical theatre, gay and lesbian theatre, and performance art. Among the issues to be raised and problematized: breaking the fourth wall, process (performance making) over project (the performance itself), art in the context of activism, theatre in everyday life, and meaning of "community." We will discuss the work of the Living Theatre, Open Theatre, Bread and Puppet, Performance Garage, WOW, Suzanne Lacy, Boal, Brecht, Gramsci and Lucy Lippard. Students will be required to create a performance of "political theatre". | 2 | I |
| CS375 | TRAVEL CINEMA This course examines a disparate group of films that enact a specific set of questions related to travel. We will explore a variety of representations, myths, and stereotypes that have shaped the cinematic depiction of 'other' places. The first unit of the course will focus on documentary and hybrid-documentary films from the 1920s and 30s; in later weeks we will look at more recent films from the genres of science fiction, comedy, and the road movie. We will repeatedly ask how each film constructs a world 'apart' from its spectator: how and why is this world different? How does each film construct a sense of place? How do films construct their viewers as located subjects? The course aims to sharpen students' skills in close reading and critical film analysis, and it will introduce a key set of critical issues such as race, geography, and tourism. | 2 | I |
| CS475 | FIGURING THE ANIMAL, RETHINKING THE SUBJECT | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------------|---|----------------|------------------|
| | <p>This course will explore issues of animal representation in the visual arts across the continents from the earliest manifestations to the present. Stressing the expression and content plane rather than the familiar art historical concept of "style," this course will pay attention to the specific forms of imagination, belief systems and natural histories characteristic of the time when the images or artifacts were produced. A wide selection of examples ranging from alchemical symbols to African masks as well as more recent art will be introduced. Connecting past and present, the course addresses questions about human subjectivity, species identity and language.</p> <p>* Permission of instructor required.</p> | | |
| AG461A&B | GRAPHIC DESIGN THEORY I & II See description in the School of Art section. | 2 | I,II |
| AH010 | WHAT MAKES IT ART? See description in the School of Art section. | 2 | I |
| AP110 | VISUAL (?) SEMIOTICS See description in the School of Art section. | 2 | I |
| AR230 | SEMINAR IN CRITICAL THEORY | | |
| | AR230C UNSEEN, UNSAID, UNDONE: LIMITED CATALOG OF ENDLESS THINGS See description in the School of Art section. | 3 | II |
| | AR230R PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS See description in the School of Art section. | 3 | II |
| F 265 | THEORY OF COMEDY See description in the School of Film/Video section. | 3 | TBA |
| F 314A&B | FILM TODAY See description in the School of Film/Video section. | 3 | I,II |
| F 318 | SEXUALITY, GENDER AND DESTRUCTION IN CINEMA See description in the School of Film/Video section. | 3 | II |
| F 319 | THE ACTIVE SPECTATOR See description in the School of Film/Video section. | 2 | I |
| F 370 | HISTORY OF DOCUMENTARY FILM See description in the School of Film/Video section. | 3 | II |
| F 427 | EXILIC AND DIASPORIC CINEMA See description in the School of Film/Video section. | 3 | TBA |
| F 522D | DELEUZE AND CINEMA See description in the School of Film/Video section. | 3 | TBA |
| FC275 | ANIMATION: ART APRECIATION See description in the School of Film/Video section. | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| FC317 | COMICS AS ART: AN AESTHETIC HISTORY See description in the School of Film/Video section. | 3 | I |
| FC371 | STORY FOR ANIMATORS See description in the School of Film/Video section. | 2 | I |
| FC373A&B | SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS See description in the School of Film/Video section. | 2 | I,II |
| FC381 | ADVANCED SOUND FOR ANIMATORS See description in the School of Film/Video section. | 2 | II |
| IM1011A | PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS See description in the School of Art section. | 2 | II |
| MH116 | PIANO LITERATURE See description in the School of Music section. | 1 | I |
| MH190 | BLUES BEFORE 1960 See description in the School of Music section. | 1 | II |
| MH200 | MUSIC CULTURES See description in the School of Music section. | 2 | I,II |
| MH205A&B | SURVEY OF WESTERN MUSIC HISTORY & LITERATURE See description in the School of Music section. | 2 | I,II |
| MH210 | ETHNOLOGY OF AFRICAN MUSIC See description in the School of Music section. | 1 | I,II |
| MH215 | INTRODUCTION TO THE MUSIC OF FLAMENCO See description in the School of Music section. | 1 | I |
| MH220 | AFRICAN SONG See description in the School of Music section. | 1 | I,II |
| MH240 | JAZZ HISTORY See description in the School of Music section. | 2 | I |
| MH250 | SEMINAR IN TRANSCRIPTION See description in the School of Music section. | 2 | TBA |
| MH310 | HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC See description in the School of Music section. | 2 | II |
| MH315 | SURVEY OF 20TH CENTURY MUSIC See description in the School of Music section. | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| MH316 | SURVEY OF 19TH CENTURY MUSIC See description in the School of Music section. | 2 | I |
| MH317 | J.S. BACH See description in the School of Music section. | 2 | I |
| MH318 | MEDIEVAL MUSIC: HISTORY, THEORY AND PRACTICE See description in the School of Music section. | 2 | I |
| MH320 | STUDIES IN ELECTRO-ACOUSTIC MUSIC See description in the School of Music section. | 2 | TBA |
| MH325 | MUSIC AND THE AGE OF ENLIGHTENMENT See description in the School of Music section. | 2 | II |
| MH345A&B | SOLO VOCAL LITERATURE See description in the School of Music section. | 2 | I,II |
| MH350 | SEMINAR IN JAZZ LITERATURE See description in the School of Music section. | 2 | TBA |
| MH400 | FOCUSED TOPICS IN MUSIC LITERATURE | | |
| | MH400-01 MASTERPIECES OF THE SYMPHONY See description in the School of Music section. | 2 | TBA |
| | MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE See description in the School of Music section. | 2 | II |
| | MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS See description in the School of Music section. | 2 | I |
| | MH400-04 STRAVINSKY See description in the School of Music section. | 2 | TBA |
| | MH400-05 MUSIC OF JOHN CAGE See description in the School of Music section. | 2 | TBA |
| | MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720) See description in the School of Music section. | 2 | TBA |
| | MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class) See description in the School of Music section. | 2 | TBA |
| | MH400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC | 2 | TBA |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| | See description in the School of Music section. | | |
| | MH400-09 MUSICAL MAVERICKS IN AMERICA: FROM IVES AND RUGGLES THROUGH NANCARRON AND CAGE (AND BEYOND) | 2 | I,II |
| | See description in the School of Music section. | | |
| MH401 | MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE | 2 | I |
| | See description in the School of Music section. | | |
| MH415 | HYPER-OPERA: SONG WITHOUT BORDERS | 2 | TBA |
| | See description in the School of Music section. | | |
| MH420 | MUSIC IMPROVISATION OUT OF THIS WORLD | 2 | II |
| | See description in the School of Music section. | | |
| MH425 | OVERVIEW OF ELECTRONIC ARTS | 2 | TBA |
| | See description in the School of Music section. | | |
| MH430 | HER MUSIC | 2 | TBA |
| | See description in the School of Music section. | | |
| T 005 | THE THEATER | 2 | I,II |
| | See description in the School of Theater section. | | |
| T 260 | UNDERGRADUATE PLAY ANALYSIS | 2 | I |
| | See description in the School of Theater section. | | |
| T 445A | GRADUATE SEMINAR: CONTEMPORARY THEATER | 2 | II |
| | See description in the School of Theater section. | | |
| T 828 | ARTIFICIAL LIFE | 2 | I |
| | See description in the School of Theater section. | | |
| TP213A&B | HISTORY OF THEATRICAL DESIGN & TECHNOLOGY | 2 | I,II |
| | See description in the School of Theater section. | | |
| TP214A&B | ARCHITECTURAL STYLES | 2 | I,II |
| | See description in the School of Theater section. | | |
| TP607 | HISTORY OF FASHION | 2 | I |
| | See description in the School of Theater section. | | |
| <u>Special Topics in Metier Studies</u> | | | |
| CS570B | WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VII: WOMEN AND MYSTICISM – WHEN THE MYSTERIES OF THE SOUL SUBLIMATE THE MYSTERIES OF THE BODY | 3 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| | <p>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 2003 ('The Mythology of the Female Warrior') but will be open to all. However, a commitment to doing in-depth theoretical research and to writing two theoretical essays following specific guidelines is requested. Female mystics have long haunted the imagination of writers, religious leaders, psychoanalysts and filmmakers. From the sacred priestesses in the religions of Asia Minor to the saintly figures generated by Christianity to the new developments of female mysticism in Third World countries, the woman's body has become a conduit through which the deity speaks to the world. Why is female mysticism drenched in a pervasive sexual imagery? Why do male thinkers use femininity as a metaphor for their relation to the sacred? How does this have an effect on the way cinema has historically represented the body?</p> | | |
| CS570D | HISTORY OF VIDEO ART | 3 | II |
| | <p>An overview of approaches to video by artists, including single-channel, installation and made-for-television works. Weekly screenings and discussions are thematic, with relevant readings. Open to the Institute with permission of the instructor.</p> | | |
| CS570G | L.A. GRAVEYARD OF DOCUMENTARY | 2 | II |
| | <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, 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.</p> | | |
| CS570H | MONTAGE | 2 | I |
| | <p>"montage practice sought not merely to represent the real...but, also, to extend the idea of the real to something not yet seen." In the 1930's montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. Course may be used for photo history requirement. We will discuss the methodology and application of montage in the 1990's for the manifestation of the not yet seen as well as its uses for criticisms of the already seen.</p> <p>* Permission of the instructor required.</p> | | |
| CS570I | QUESTIONS OF THIRD CINEMA | 2 | TBA |
| | <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</p> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---|--|----------------|------------------|
| | <p>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> | | |
| CS570P | <p>CHINESE CINEMA AT THE CROSSROADS 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 4th, 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.</p> | 3 | II |
| CS800 | <p>UNDERGRADUATE PRIVATE DIRECTED STUDY Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. May be repeated for credit.</p> | 2 | I,II |
| CS900 | <p>GRADUATE PRIVATE DIRECTED STUDY Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. May be repeated for credit.</p> | 2 | I,II |
| <u>INTERDISCIPLINARY STUDIES</u> | | | |
| ID200A&B | <p>COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</p> <p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of 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> | 2 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------------|---|----------------|------------------|
| ID200B | MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS | 2 | II |
| | <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 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. Priority to graduate and upper division undergraduates.</p> | | |
| ID300A&B | INTERDISCIPLINARY CRITIQUE | 2 | II |
| | <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. Priority to graduate and upper division undergraduate students.</p> | | |
| ID350 | COLLUSIONS & COLLISIONS | 2 | I |
| | <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> | | |
| ID360 | RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY | 2 | II |
| | <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> | | |
| ID550 | ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY | 2 | I,II |
| | <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> | | |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--------------|----------------|------------------|
|---------------|--------------|----------------|------------------|

MFA WRITING PROGRAM CORE CLASSES

| | | | |
|------------------------------------|--|----------|-------------|
| CS625 | TEACHING PRACTICUM A course for Critical Studies MFA students who lead Writing Arts discussion sessions. Readings in pedagogy, with special emphasis on the teaching of critical thinking and writing, as well as discussion of such practical matters as syllabus design, organizing and implementing classroom activities, and responding to student work. | 2 | I |
| CS627-01 CS627-02 | MFA THESIS CRITIQUE This seminar is designed to consolidate a sense of group identity and to provide a regular forum for discussion by faculty and peers of student work and a rigorous but supportive context in which students can learn how to edit, revise, refine, verbally defend and critically view their own writing. This class will meet for three hours every week. 2nd Year MFA Writing Students Only. | 3 | I,II |
| CS628 | TEXTUAL STRATEGIES: THE CLASS THAT MUST BE OBEYED This class is required of ALL MFA Writing students in the Fall of their first year of residence, including Interschool students. It functions as an introduction to both the writing program and a writing practice—that complex phenomenon constituted by a set of working methods, a (possibly linked) series of compelling themes, an understanding of how these both have been, and may in the future become, positioned within the vast landscape of modern, recent and contemporary ‘writing’, and a personal relationship to that field. The aim of the course is less to produce specific finished pieces of work, than to begin to define a practice of one’s own. Coursework includes: textually strategic pieces related round a theme, character, or quest(ion), and/or linked by a spatial, temporal or associative trajectory. Texts covered include novels, short fiction, poetry, poetics, visual artist’s writings, psychotic revelations, comix, textual theory, philosophy of language and literature, anthropologic and other observational recordings, journalism, and e-works. | 3 | I |
| CS920 | VISITING ARTIST SERIES Selected artists and MFA Thesis presentations. * Required of all MFA Writing, Interschool and IM students. | 2 | I,II |

MFA WRITING PROGRAM ELECTIVES (Workshops = 700 level/Special Topics = 600 level)

| | | | |
|--|---|----------|-------------|
| CS720A&B | MFA WORKSHOP IN LYRIC ESSAY See description under Special Topics in Creative and Critical Writing. CS720A READINGS CS720B WORKSHOPS | 3 | I,II |
| CS721A01/02 CS721B01/02 | MFA WORKSHOP IN NARRATIVE See description under Special Topics in Creative and Critical Writing. | 3 | I,II |
| CS723-01 CS723-02 | MFA WORKSHOP IN POETICS See description under Special Topics in Creative and Critical Writing. | 3 | I,II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|---|----------------|------------------|
| CS724 | MFA WORKSHOP IN NON-FICTION WRITING See description under Special Topics in Creative and Critical Writing. | 3 | II |
| CS725 | MFA WORKSHOP IN NON-FICTION See description under Special Topics in Creative and Critical Writing. | 3 | I |
| CS621 | MFA SPECIAL TOPICS: THE NOVEL AS CULTURAL CRITICISM See description under Special Topics in Creative and Critical Writing. | 3 | II |
| CS622 | MFA SPECIAL TOPICS: TESTIMONY, MAGICAL REALISM & THE CARNIVALESQUE This class focuses on three aesthetic strategies for telling stories that critique dominant discourses of power such as political propaganda, media-speak, advertising. Each of the three engage very different forms and measures of logic, narrative style, symbolism, metaphor, and truth to put alternative versions of experience into circulation. Testimony privileges coherency and identity politics, magical realism treats metaphor as fact, the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and study how they reconfigure cultural memory and challenge institutionalized versions of reality. We will also explore the work of several cultural theorists who investigate creative approaches to subversion and transgression. | 3 | I |
| CS623 | MFA SPECIAL TOPICS: NARRATOLOGIES A theory and writing course designed for MFA writing students, which combines critical analysis of texts with workshoping of student writing. Readings in the class focus on narrative in an exploded sense, discussing not only key literary theories of narrative put forward by Gerard Genette, Roland Barthes, Paul Ricoeur, Mikhail Bakhtin and Mieke Bal, but also narrative issues in still and moving pictures, collecting, and hypertext. | 3 | II |
| CS624 | MFA SPECIAL TOPICS: WRITING AS ART A class on writing in the context of art: writing as art object and aesthetic field, the space of the written word, nonlinear text, strategies of appropriation, excess, poetic terrorism, the paraliterary, metafiction and radical textuality. The fulcrum of the class rests on the thesis that writing is meant to do more than tell a tale; we examine whether it has an objective status, how language informs narrative, and how writing can form the basis for a radical aesthetic and social critique. Among the texts we examine are modernist and postmodern experimental writing, critical essays and critical theory. While occasional writing and a final project will be required, this is essentially a reading and discussion class. | 3 | I |
| CS626 | MFA SPECIAL TOPICS: TERMINAL FILM An MFA seminar for writers (and other MFA's with permission of the instructor), Terminal Film is a course that studies the transformation of traditional film genres (musical, horror, sci-fi, western, detective/gangster/noir, melodrama) from their classical incarnation through their demythologized limits and beyond to a proposed "terminality" of their cinematic and spectatorial projects. Watch the spectacle of families, gangsters, cowboys, private eyes, monsters, and spider women evolve from a golden age of formulaic stability to a future of post-modernity, post-history, and post-you. Demanding theoretical readings will be accompanied by weekly lectures and screenings. Students will be expected to produce a final creative or critical project. | 3 | II |
| CS629 | MFA SPECIAL TOPICS: PARAFICTION How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "beside-ness" lies the focus of this course. We can, of course, speak of many para-"sites": para- | 3 | I |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|--|---|----------------|------------------|
| | <p>phrase, para-normal, para-legal, para-military, para-medical, para-lysis, para-psychology, paraphernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, paradoxically, a nauseating sense of deviation and displacement from any set of stable rules or orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, criticism, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure—the exhibitionism and/or alienation authorship carries with it. The attempt at imposed meaning and narrative order is hard, embarrassing, ethically and aesthetically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully <i>be</i> or restore ourselves. We are prosopopeiac parasites—tragic or absurd impersonators. This crisis <i>in</i> writing as the crisis <i>of</i> writing, with all of its perverse pleasures and anxieties, performs parafiction. The initial offering of this course will consider the writing of Julian Barnes, Marcel Benabou, Mary Caponegro, Elizabeth Hardwick, David Markson, Harry Mathews, W.G. Sebald, and Leonid Tsypkin. Students will be expected to address an additional work from a suggested reading list in a parafictional presentation to the class.</p> | | |
| CS630F | <p>MFA SPECIAL TOPICS: PHILOSOPHY & PRESENTATION: THE LANGUAGE OF THE REVIEW See description under Special Topics in Philosophy (Humanities).</p> | 2 | I |
| CS650A | <p>MFA SPECIAL TOPICS: ENGAGING THE PRESENT: MEDIA AND SPECIAL EFFECTS See description under Special Topics in Cultural Studies.</p> | 2 | I |
| MC375 | <p>MFA SPECIAL TOPICS: MUSIC & LANGUAGE See description in the School of Music and Creative and Critical Writing sections. Permission of instructor required. Open to all MFAs in the Institute and upper level BFAs by permission of instructor.</p> | 2 | II |
| Also available as Special Topics for the MFA Writing Program: | | | |
| CS530A | <p>‘PATAPHYSICS: THE ART AND SCIENCE OF EXCEPTION See description under Special Topics in Philosophy (Humanities).</p> | 2 | I |
| CS530B | <p>IRONY & THE POSTMODERN SENSIBILITY See description under Special Topics in Literature (Humanities)</p> | 2 | I |
| CS530C | <p>QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS See description under Special Topics in Philosophy (Humanities).</p> | 2 | II |
| CS530P | <p>MODERN FRENCH PHILOSOPHY: DELEUZE & GUATTARI See description under Special Topics in Philosophy (Humanities).</p> | 2 | II |
| CS540J | <p>AMERICAN CAPITALISM I: INTERNATIONAL CORPORATIONS, OLIGARCHS & ‘FOLLOW THE MONEY’ See description under Special Topics in Social Sciences.</p> | 2 | I |
| CS540K | <p>AMERICAN CAPITALISM II: EMPIRE See description under Special Topics in Social Studies</p> | 2 | II |

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

| COURSE NUMBER | COURSE TITLE | SEMESTER UNITS | SEMESTER OFFERED |
|---------------|--|----------------|------------------|
| CS550Q | PHOTOGRAPHY AND TRAUMA See description under Special Topics in Cultural Studies | 2 | I |
| CS550R | CINEMA OF INDIAN DIASPORA See description under Special Topics in Cultural Studies. | 2 | I |
| CS560B | FUNCTIONAL ANATOMY/UPPER BODY See description under Special Topics in Science. | 2 | II |
| CS560G | ADVANCED HOLOGRAPHY See description under Special Topics in Science. | 2 | II |
| CS560H | THE STUDY AND BEHAVIOR OF MATERIALS See description under Special Topics in Science. | 2 | I |
| CS570G | L.A. GRAVEYARD OF DOCUMENTARY See description under Special Topics in Metier Studies. | 2 | TBA |
| CS570H | MONTAGE See description under Special Topics in Metier Studies. | 2 | I |
| CS570O | ARTISTS VIDEO – A LOOK BACK See description under Special Topics in Metier Studies. | 2 | II |
| CS570P | CHINESE CINEMA AT THE CROSSROADS See description under Special Topics in Metier Studies. | 3 | II |