

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 also required to complete the Core Curriculum, which consists of classes in the following subject areas: Quantitative, Humanities, Social Science, Cultural Studies, Science, Metier Studies and Other Metier Studies. Students must take foundation level classes in 3 of the 4 following areas: Humanities, Social Science, Cultural Studies or Science. 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.

ELECTIVES: UPPER DIVISION AND SPECIAL TOPICS CLASSES

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

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

CRITICAL STUDIES SUBJECT AREAS

	Required Units* (must be fulfilled by a foundation class)	Maximum Units Allowed
1. Critical Intellectual Skills		
Writing Arts	(3)*	
Quantitative/Computer	(2)	
Languages for the Institute	(0)	
2. Creative 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 Writing and 14 units in Metier Studies.

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

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CRITICAL STUDIES MINOR

Students who have completed their core curriculum requirements (17 units) have the option of obtaining a Minor in Critical Studies in one of the following four categories: Humanities, Social Science, Cultural Studies or Natural Science. Students are required to take 18 units from their designated area of concentration. Students are not required to take additional units to obtain the Minor in Critical Studies; rather students would focus existing unit requirements (48 total) in a specific curriculum area. Students who are interested should make arrangements with the Critical Studies office.

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 39 semester units according to the following chart of minimum requirements.
3. All students will be required to take Workshops, Special Topics courses and/or 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 class listed as 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. 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.
5. Textual Strategies will be required in the fall for all incoming students.
6. Mentoring, Mid-Residency Reviews, and Thesis Completion
All mid-residency and final reviews will be conducted by mentors.

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MFA-1s must take an Independent Study with their mentor in the Spring (or 2nd) semester of residency and complete the mid-residency review. MFA-2s must take an Independent Study with their mentor in the Fall (or 3rd) semester of residency and then meet often enough in the following semester to complete thesis and graduation requirements.

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 as noted in the following chart of minimum requirements.

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 except as noted in the following chart of minimum requirements. Additional requirements--including IM seminars and critiques, specified Critical Studies courses, and electives from throughout the Institute--are set on an individual basis in consultation with the Office of Integrated Media.

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MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(39 Credits: Less than 9 per semester disqualifies financial aid)

YEAR ONE

SEMESTER ONE

CS628 Textual Strategies (3)
MFA Workshop (3)
MFA Workshop or
Special Topic (3/2)
Visiting Artist Series (2)

SEMESTER TWO

MFA Workshop (3)
MFA Workshop or
Special Topics (3/2)
Elective (3/2)
Independent Study with Mentor (2)
Visiting Artist Series (2)

YEAR TWO

SEMESTER THREE

MFA Workshop or
Special Topics (3/2)
MFA Workshop or
Special Topics (3/2)
Elective (3/2)
Independent Study
With Mentor (2)
Visiting Artist Series (2)

SEMESTER FOUR

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

INTERSCHOOL & IM MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(Critical Studies coursework: 31 credits)

YEAR ONE

SEMESTER ONE

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

SEMESTER TWO

MFA Workshop (3)
MFA Workshop or
Special Topics (3/2)
Independent Study with Mentor (2)
Visiting Artist Series (2)

YEAR TWO

SEMESTER THREE

MFA Workshop or
Special Topics (3/2)
MFA Workshop or
Special Topics or Elective (3/2)
Independent Study with
Mentor (2)
Visiting Artist Series (2)

SEMESTER FOUR

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

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

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

KEY TO THE CRITICAL STUDIES NUMBERING SYSTEM:

The first two letters, CS, stand for Critical Studies. The first numeral refers to the course level. Numbers 100-400 refer to the lower to upper division undergraduate courses. 500 refers to 'Special Topics', 600-700 designates graduate level courses, 800 refers to undergraduate Independent Studies and 900 to graduate independent studies. The second digit indicates one of the seven categories of Critical Studies courses. The last digit is the identifying number for a specific course within a particular category.

An asterisk (*) denotes a foundation course. 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.

Permission of the instructor is required for enrollment in any Critical Studies course.

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: AVANT-GARDE ART AND SOCIETY | 3 | I,II |
| | This introduction to critical thinking and essay writing will be a survey of avant-garde art and literature movements of the 20 th century. Our focus will be two-fold: first, we will pay attention to the myriad ways in which visual & performing arts have fused, collaborated, and sometimes conflicted with literary arts in movements such as Futurism, Dada, Cubism, and the New York School. Second, we will explore the various relationships—be they fantasized, theorized, or actualized—between “avant-garde” art and society at-large. Many or most avant-garde movements—from Surrealism to the Harlem Renaissance to Black Arts—have aspired to ‘change the world’ in some way or another. This class will examine how this impulse has played out in the past, and ask students to think about how it might play out in the future. Readings will include exemplary manifestos and literary classics from the above movements, as well as artists’ statements from painters, composers, dancers, and so on. An intensive schedule of writing assignments is designed to familiarize students with the essay-writing process. Instruction takes place in large group presentations in the Bijou on Tuesday (4:00-5:00), followed on Wednesday by a two-hour discussion section/writing workshop (10:00-12:00). Required for <u>all</u> BFA-1s. | | |
| CS110A* | WRITING ARTS FOR NON-NATIVE WRITERS | 3 | II |
| | A “sheltered learning” section which provides extra support for ESL students taking Writing Arts. Students must take “Critical Writing for Non-Native Writers” (see Languages) before they can be admitted into this section. | | |

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<u>Quantitative, Computer and Research Skills</u>			
AG111A	MACINTOSH FOR DESIGNERS See description in the School of Art section.	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
CS212	CODE + IMAGE An introduction to the black art of using computer programs to generate moving images. This course has no programming prerequisite and is geared towards students who have never programmed before. The class consists of a series of open-ended assignments, each of which can be achieved within a simple object-oriented framework which we will develop throughout the course. The goal is to use software in a way that encourages exploration and happy accidents. We learn how well-structured software can provide the individual practitioner ready access to a vast creative landscape.	2	I
CS215	SWEET FRUIT OF CYBERNETICS: SMART MOBS, SOCIAL NETS, AND FOLKSONOMICS Today’s hottest technologies are descendants of cybernetics: 1940s defense research into neurology, electronic networks, and logical models. Since its inception, cybernetics has split into diverse camps from Esalen to the Rand Corporation. Today it provides the foundation for many popular and disruptive technologies. These systems foster the formation of like-minded communities, reverse the economics of scarcity, and make global mindshare available to individuals. We will consider the benefits and risks of social networks, giving special attention to their nascent defense ideologies.	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	II
CS312	CODE + IMAGE + INTERFACE A course which builds on CODE + IMAGE with the addition of interface. This class will show students how to make interactive software such as video games, mediums/creative systems, and	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>interactive paintings. There will be two rather tightly constrained projects which cover basics of technique. A final project will allow students to create an interactive system of their own design based on their own interests. While this course focuses on mouse/monitor interfaces, the concepts explored can be easily extended to custom sensors and displays. Prerequisite: CODE + IMAGE, or significant prior programming experience.</p>		
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. Prerequisite: strong computer background; scripting or programming experience recommended.</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. Prerequisite: CS313A or equivalent programming experience.</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. Prerequisite: Strong math and computer background.</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. Prerequisite: Strong math background, including algebra and exponential notation.</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</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
CS410	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
CS414	CODE AS POETRY This workshop will investigate ways of using algorithmic and generative tools for the production of interesting literary objects. You will become familiar with an array of techniques and systems for generating and manipulating texts, and you will discover how the builder of a system can maintain control, and in what ways it must be relinquished. We will use an array of tactics and media, from cards to cut-ups, to the traditional codex. We will also use some elementary programming, but this class welcomes all levels of programming experience	2	I
CS417	AUDIO ENGINEERING SEMINAR 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.	2	II
TP212A&B	STATICAL ENGINEERING FOR THE THEATER: STRENGTH OF MATERIALS See description in the School of Theater section.	3	I,II
Workshops	<u>COMPUTER LAB ORIENTATION: WORKSHOPS</u> Tuesday, September 6 th 2:00-2:30 or 3:00-3:30 Wednesday, September 7 th 11:00-11:30 or 12:00-12:30 Sign-up not necessary. If you have questions, see Coco Halverson in the Library or call 291-3024. <u>LIBRARY ORIENTATION WORKSHOPS</u> Tuesday., Sept. 6th 2:30-3:00 or 3:30-4:00 Wednesday., Sept. 7th 11:30-12:00 or 12:30-1:00 Sign-up not necessary. If you have questions, see Coco Halverson in the Library or call 291-3024.	0	I

Languages for the Institute

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

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS112	CRITICAL WRITING FOR NON-NATIVE WRITERS Writing requires much more than a knowledge of grammar and vocabulary. It involves principles of style, organization, flow, and critical thinking. Writing also requires an understanding of culture since writing is not done in a vacuum but always in the context of a particular audience. This course includes readings and discussions on issues in American culture, which students are required to explore through various writing assignments. Recommended for non-native speakers of English as preparation for Writing Arts and other Critical Studies courses. Required of international students as specified.	2	I
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

2. CREATIVE WRITING

CS220	FICTION WORKSHOP This course focuses on narrative, primarily the short story, and its relation to poetic, critical, and anti-narrative texts. It is structured around three significant questions: What is the meaning of realism and the real? In a culture dominated by reification, what is the meaning of "personal" expression? How is any form of representation ideological?	2	I
CS321	SCREENWRITING WORKSHOP Students will begin the semester by reading a few critical writings regarding the screenplay then move on to analyzing three scripts, all of which won Academy Awards for Best Original Screenplay. The scripts are Robert Towne's <i>Chinatown</i> (1974), Callie Khouri's <i>Thelma & Louise</i> (1991) and Charlie Kaufman's <i>Eternal Sunshine of the Spotless Mind</i> (2004). This will be followed by six to seven weeks devoted to critique of student work--either short scripts or excerpts from longer screenplays.	2	II
CS322	POETRY WRITING WORKSHOP This poetry workshop will focus on student writing with an emphasis on experimentation in form and process. In order to deepen our poetic knowledge and abilities, we will also be reading the work of many other recent and contemporary writers. Class time will generally be divided between reading and discussion of our own poems; we may also do some in-class writing experiments, host guests, etc. This class is designed to give students the time and space to explore a wide variety of poetic forms, styles, and voices, while also providing them with a sense of some of the major trends, currents, and controversies that have shaped 20 th and 21 st century American poetry.	2	I,II
CS324	A SCRIPT FOR SCREENWRITERS: THREE ACTS TOWARDS CHARACTER DEVELOPMENT All great films are built around fully realized, intriguing characters. This is the rare filmmaking truism that survives out of fact rather than fiat. Even the costliest, most action-oriented films are subject to its command: <i>make us care about your characters</i> . We may not like them, but we must be interested in their respective futures. Of course, character focused films are more commonly associated with the independent filmmaker. This is not solely a coincidence of cinematic sensibility; fascinating characters are particularly useful in turning budgetary obstacles	2	I

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	into advantages. This course aims to facilitate stronger screenwriting. We will begin by analyzing three scripts, and the films that they generated, with a careful eye towards character development. We will then attempt to learn from these examples in a workshop environment—critiquing one another’s short scripts or feature excerpts and continuing our discussion of dramatic characterization.		
CS429	SEX WRITING/PORNOGRAPHY While the contemporary meaning of “pornography” suggests primarily the visual representation of sex, the roots of the word are in language: pornography means “the writing of harlots.” This course traces literary sex writing from the Marquis de Sade to the contemporary avant-garde and examines the issues of language, the body, thought, sensation and liberation that arise in it. Among the writers we will look at are de Sade, Georges Bataille, Pauline Reage, Jean Genet, Kathy Acker, Dennis Cooper, and John Rechy.	2	I
CS521	EXPERIMENTS IN AUTOBIOGRAPHY This class will consider a wide range of 20th and 21st century works that experiment with autobiography in some way. Some of the works will be classics, while others will be idiosyncratic or "cult classics", some will be in prose, some in poetry, and some in cinema; some will be theory-driven, some hallucinatory, some systematic, some hoaxes, some portraits of others as much as, or more than, self-portraits. Our reading list will include Roland Barthes' <i>Barthes on Barthes</i> , Peter Handke's <i>A Sorrow Beyond Dreams</i> , Gertrude Stein's <i>The Autobiography of Alice B. Toklas</i> , Lyn Hejinian's <i>My Life</i> , and recent work by Eileen Myles, David Wojnarowicz, and Amra Brooks, as well as films by Andrei Tarkovsky and Jonathan Caouette. This course has a serious reading load, and will also include writing assignments of both a critical and creative nature.	2	II
<u>Special Topics in Creative 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: HOMER TO HIP HOP: NARRATIVE IN ORAL CULTURES, PAST AND PRESENT See description in MFA Writing section.	3	I
CS622	MFA SPECIAL TOPICS: EMOTION See description in MFA Writing section.	3	II
CS623	MFA SPECIAL TOPICS: FIRST BOOKS See description in MFA Writing section.	3	TBD
CS624	MFA SPECIAL TOPICS: THEORY IS WHERE THE HEART IS: SOURCES OF CRITICAL PASSION See description in MFA Writing section.	3	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS626	MFA SPECIAL TOPICS: REVOLUTIONARY WORDS: FEMININE AS ALLEGORY OF THE MODERN See description in MFA Writing section.	3	II
CS629	MFA SPECIAL TOPICS: PARAFICTION See description in MFA Writing section.	3	II
CS721	MFA WORKSHOP: NARRATIVE See description in MFA Writing section.	3	I
CS722A&B	MFA WORKSHOP: THE ESSAY See description in MFA Writing section.	3	I,II
CS723A&B	MFA WORKSHOP: POETICS See description in MFA Writing section.	3	I,II
CS724A&B	MFA WORKSHOP: SHORT STORY See description in MFA Writing section.	3	I,II
CS725	MFA WORKSHOP: THE SCREENPLAY See description in MFA Writing section.	3	I
CS727	MFA WORKSHOP: PERFORMANCE THEORY & PRACTICE See description in MFA Writing section.	3	I, II
CS728A&B	MFA WORKSHOP: THE NOVEL See description in MFA Writing section.	3	I,II
CS729	MFA WORKSHOP: EXPERIMENTS IN WRITING See description in MFA Writing section.	3	II

3. HUMANITIES

Literature

CS131*	REMIXING JEMIMA: POETRY AND CONTEMPORARY MYTHOLOGY Remixing Jemima examines myth (from popular notions to structuralist theory) through poetics. We'll explore how artists have engaged the idea of belief—remixing, reinvigorating and inventing myth—and investigate our own ideas through discussions and cross-metier projects. Through our readings, we'll see what happens when Uncle Tom, Mr. Moto and Tonto break bread: hear the last words of a once silenced Biblical concubine; and get all anachronistic with a little red monster.	2	I
CS133*	INTRODUCTION TO LITERATURE: FOUNDATIONS OF MODERNITY 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	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>show how ‘literature’ is a historically changing social-technology that affects 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*	<p>INTRODUCTION TO LITERATURE: BEYOND GOOD AND EVIL</p> <p>Beauty walks with Evil, Evil with Beauty...And yet and yet...What is evil? And how can literature be used as a space to work through our relations to it? This course looks at a range of approaches to evil in western literature. Topics discussed will include: Sin, redemption, morality, ethics, politics, monsters, freaks, horror, violence, obscenity, madness, transgression, idiocy, disease, crime, passion, punishment, confession, truth, lies, and ...videotapes... The aim of the course is not to make judgments, but to confront the bad that inhabits us all in a space where it is allowed, that is the space of literature.</p>	2	II
CS136*	<p>AN INTRODUCTION TO AMERICAN LITERATURE BETWEEN WWI AND WWII</p> <p>Designed to provide students with a foundation in 20th century American literature, this class will take as its subject the key literary works of the inter-war period. The texts – which will include poetry, fiction, and non-fiction—will reflect the diversity of practitioners, styles, and subjects that even in the early 20th century was already a distinguishing characteristic of American literature. Units of study will include the following: the evolution of modernism in literature, the literature of the Harlem Renaissance, texts of the Jazz Age, and the works of “outsider” authors. We will also take glimpses into the nature of art practice in other metiers during the inter-war period (i.e., visual art, architecture and music), and seek to understand literary practice as a part of a larger nexus of cultural production. Texts may include works by Arna Bontemps, H.D. (Hilda Doolittle), William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Zora Neal Hurston, Katherine Anne Porter, Ezra Pound, Gertrude Stein, and William Carlos Williams.</p>	2	I
CS138*	<p>CONTEMPORARY FICTION</p> <p>What’s happening in Contemporary Writing? This course is a survey of recent writing from best sellers to works of obscure genius. The course examines trends in contemporary fiction and asks questions about the nature of narrative, fiction, non-fiction and autobiography. Among the writers we examine are Don DeLillo, Joan Didion, Rick Moody, Shelley Jackson, Khaled Hossenini, Susanna Kaysen and Colson Whitehead.</p>	2	II
CS139*	<p>INTRODUCTION TO MODERNISM</p>	2	I

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>As a subject in inquiry, modernism is far-ranging, encompassing developments in design, architecture, literature, the fine arts, the performing arts, music, film, and such intellectual disciplines as philosophy, physics, and the social sciences. This course explores the connections among specialized but comparable cultural phenomena that fall under the category of “modernism”. The assigned readings and class lectures are designed with the idea of giving students a critical overview of the major concepts, formal innovations, and the historical contexts of modernism. Emphasis in the written assignments will be given to establishing connections between the visual and textual culture of modernism.</p>		
CS1310*	<p>INGRID CAVEN: A SECRET HISTORY OF THE SECOND HALF OF THE TWENTIETH CENTURY</p> <p>This course will use Jean-Jacques Schuhl’s recent novel <i>Ingrid Caven</i> (2000) to frame the history and culture of the second half of the twentieth century, from the ruins of WWII to what the novel describes as a technological apocalypse. Generically classified as a “novel”, this biographical fiction treats its title character as a site where an entire history converges and is closed out. <i>Ingrid Caven</i> is just as much a place as a character, where any number of thematic threads knot: Germany and Judaism, fairy tales and violence, the dandy, make-up, malady and melody, fashion and history, and so on. The course will have an inside-out structure—instead of contextualizing the novel by placing it in relation to other works and historical framings, we will instead follow the novel’s tussling together of these historical and thematic threads, taking its vast network of allusions (Baudelaire, Fassbinder, Warhol, etc.) as sites of exploration.</p>	2	II
CS1311*	<p>WET, BLACK INK: CONTEMPORARY BLACK POETRY</p> <p>Part survey, part investigation, participants in this course will analyze the poetics at work in published poetry from the late 20th century ‘til the day before yesterday. Through our discussions, we’ll address aesthetics as well as the socio-cultural environments and events in which we frame these works. We will also read some manifestoes, interviews, peek in on groups like <i>The Black Took</i> and the <i>Dark Room Collective</i> and observe how cultural icons maneuver and morph through the tradition. Readings will emphasize contrasting styles and range—from the serious play of Harryette Mullen, to the austerity of Carl Phillips; the aural lope of Carl Hancock Rux to the typographic constructions of Deborah Richards; the reverent formalism of Lenard D. Moore to the Po-Mo Funk of Duriel Harris; along with several selections from the fringes to the center. Through this class, participants will be exposed to the diversity within what is often seen as a monolithic group and enjoy close reading of some exciting approaches to literary art.</p>	2	II
CS231	<p>QUEST VERSUS CONQUEST</p> <p>The classic archetype of hero as seen in mythology and folklore as differentiated from the “rugged individualist” hero of modern times. This class covers fictional and historical figures from <i>Odysseus</i> through George W. Bush and focuses on the concepts of narcissism, perversion and creativity in the developing self. This class will utilize literary texts and films to supplement the theoretical discussion.</p>	2	TBD
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 <i>Eve</i> 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 – <i>Antigone</i>,</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
CS436	<p>DOCUMENTARY AND IMAGINATION</p> <p>This class will focus on recent and contemporary literary works that make experimental use of documentary materials of differing kinds. Rather than focusing on journalism or straightforward nonfiction writing, this class will investigate texts which blur the lines between fact and fiction, or documentary and imagination, whether by intent, accident, hoax, or any combination thereof. Our reading will range widely over genres, and will include classics of "new journalism" such as Truman Capote's <i>In Cold Blood</i>, mixed-genre "portraits" such as Michael Ondaatje's <i>The Collected Works of Billy the Kid</i> and <i>Coming Through Slaughter</i>, surrealist novels such as Andre Breton's <i>Nadja</i>, experimental memoirs such as David Wojnarowicz's <i>Close to the Knives</i>, the mysterious fact/fiction of W. G. Sebald, and the poetic reportage of Muriel Rukeyser. Our attention will be on the fissures between what can or must be known and what can or must be invented; the nature of the pact between writer and reader; and the knot of ethical and artistic concerns that emerge when one writes about the "real" lives of ourselves and/or others.</p> <p style="text-align: center;"><u><i>Philosophy</i></u></p>	2	I
CS130*	<p>WHAT IS PHILOSOPHY?</p> <p>Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic), differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism.</p>	2	I
CS132*	<p>CRITICAL VOCABULARY FOR THE POSTMODERN ERA</p> <p>This course serves as an introduction to some of the major issues and debates in postmodern theory and arts practice over the past thirty years. It is organized around key concepts for</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	understanding and critiquing the conditions of postmodernity, such as panopticism, simulation, thirdspace, cyborg subjectivity and the post-human. Readings include work by Michel Foucault, Jean Baudrillard, Edward Soja, Donna Haraway, Katherine Hayles and Fredric Jameson.		
CS135*	HISTORY OF THE PHILOSOPHY OF THE SUBJECT A survey course from ancient to modern covering the concept of a “subject” in Western philosophy. Covers the ethical, aesthetic, cognitive and political dimensions in which Western society as a whole has created this “subject” and the transformations of the concept. Traces the emergence of “theories” of subjectivity, e.g. the person who can will, the person who can obey, the dissenter, the person subject to nature, the person who is said to be “subject” to the involuntary, the “subject” of history. Analyzes contemporary notions of the “subject” as a pure linguistic “being,” among other ideas.	2	I
CS137*	WORDS & THINGS: PHILOSOPHY & LANGUAGE 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.	2	II
CS1311*	WET, BLACK INK: CONTEMPORARY BLACK POETRY Part survey, part investigation, participants in this course will analyze the poetics at work in published poetry from the late 20th century 'til the day before yesterday. Through our discussions, we'll address aesthetics as well as the socio-cultural environments and events in which we frame these works. We will also read some manifestoes, interviews, peek in on groups like The Black Took and the Dark Room Collective and observe how cultural icons maneuver and morph through the tradition. Readings will emphasize contrasting styles and range--from the serious play of Harryette Mullen, to the austerity of Carl Phillips; the aural lope of Carl Hancock Rux to the typographic constructions of Deborah Richards; the reverent formalism of Lenard D. Moore to the Po-Mo Funk of Duriel Harris; along with several selections from the fringes to the center. Through this class, participants will be exposed to the diversity within what is often seen as a monolithic group and enjoy close reading of some exciting approaches to literary art.	2	II
CS1312*	GROUP EFFORT: COLLABORATIVE PRACTICES IN ART & ARCHITECTURE – 1960-PRESENT This class will look at a broad range of artist groups and architecture collaboratives working in the U.S. and Europe from 1960 through the present. We will consider the challenge of documenting work for groups that are interested in ephemeral forms and especially for those who seek to expand artistic practice beyond a purely visual form. The role of digital technology, especially the networks of communication available through the internet, will be examined in contemporary collaborative art and architecture projects. Particular focus will be given to groups that were intent on experimenting with ideas of community, authorship, and urbanism and those that considered a social role for the artist or architect. This class will be structured through the study of historical and existing collaboratives as well as through experimenting with forms of collaborative projects. Each week we will look at the work of a collaborative group and reflect on the methods and strategies employed to generate models, art works, writings and interventions. Students will be expected to work on projects collaboratively and to lead discussions on class readings. A weekly journal is also required.	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS238	<p>LUMPEN: “THIS SCUM, OFFAL, REFUSE”</p> <p>There are no limits to Marx’s hatred of a peculiar social group that emerges in the 19th century: the Lumpenproletariat. This class is not a class at all, but the name cast over all those left behind by history, left over after the simplification and polarization of social relations in the capitalist mode of production, permitted a posthumous existence at the price of having no historical sense. They are lumped together under a single, negative, sign: to the extent that all they share is their inability or refusal to work, theirs is a purely parasitical being, a life owed to others, living, says Marx, “at the expense of the laboring nation”. And yet it is this “unproductive” class that peoples much of the important literature of the 19th and 20th centuries. This course will begin with a theoretical consideration of the Lumpenproletariat in Hegel, Marx and Engels, then consider the same figure in the literary works of Baudelaire, Genet, Burroughs, Acker and Pasolini.</p>	2	II
CS330	<p>NIETZSCHE AND HISTORY OF VISUALITY</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 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>.</p>	2	I
CS332	<p>HISTORY AND THEORY OF AESTHETICS</p> <p>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.</p>	2	II
CS435	<p>IN PRAISE OF HANDS</p> <p>This course is designed to be an introduction to contemporary theory. It will not, however, be a survey. We will instead diagram the different approaches and methods of several major twentieth-century theorists Benjamin, Heidegger, Merleau-Ponty, Derrida, Deleuze—to an exemplary problem: “the hand”. An examination of the ‘hand’ will first and foremost allow us to think about its prosthetic extension of replacement by the tool and the machine; but it will also force us to consider the role of the hand in the passage from artisanal handicraft to the machinic production processes of industrial capitalism. The goal of the course will be to trace the history of the hand and its threatened disappearance in both the field of production and in the field of art, as well as to examine how the emergence of what some contemporary writers call ‘immaterial labor’ might promise a return of the hand in the form of the finger, the digit and the digital.</p>	2	II
<u>Special Topics in Philosophy</u>			
CS530A	<p>PATAPHYSICS: THE ART & SCIENCE OF EXCEPTIONS</p> <p>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</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>mixes traditional arts media with methodologies from science, politics and other non-aesthetic arenas of life, including post-colonial regions and so-called ‘outsiders’.</p>		
CS530C	<p>QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS</p> <p>The past century has been perhaps the most brutal and bellicose in history. Why does war, with its attendant destruction, violence, and disjunctures 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 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.</p>	2	II
CS530P	<p>MODERN FRENCH PHILOSOPHY</p> <p>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.</p>	2	I
CS530R	<p>THE VISIBLE & THE INVISIBLE: MERLEAU-PONTY’S AESTHETICS AND POLITICAL THOUGHT</p> <p><i>The Visible and the Invisible</i> is the title of Maurice Merleau-Ponty’s famous, posthumously published masterpiece. Merleau-Ponty died in 1961, when he was in the process of developing his notions of <i>flesh</i> and <i>reversibility</i>. Since then, these concepts have stimulated the imagination of some important contemporary aesthetic and political theorists. In the last years though, there has been a much stronger revival of the interest in Merleau-Ponty’s late thought and this has generated the publication first in French and more recently in English of several previously unpublished texts and series of notes. This course is inscribed in this revival of Merleau-Ponty’s scholarship and its goal is to analyze this author’s contribution to the typically phenomenological intermingling of aesthetic and political theory. In particular, the course will start by reviewing a few of Merleau-Ponty’s early writings on perception and expression, together with some of the essays by his most influential interpreters, in order to prepare the field for a close reading of later texts such as “Indirect Language and the Voices of Silence”, “Eye and Mind,” and his unfinished works and lecture notes.</p>	2	I
CS530S	<p>HISTORY & CRITICISM</p> <p>This course introduces contemporary ideas of how senses of history and criticism are drawn into the workings of institutions and subjects. Ideas of progress and decline, breakthrough and breakdown straddle our uses (and abuses) of history and criticism. The specific focus this semester is an analysis of the L.A. art-world—we will discuss and analyze how institutions (Getty, LACMA, L.A. Times) make criteria for selecting what to show, to memorialize, to give a boost to—and how subjective roles are emphasized, such as the artist as critic, as historian, as visionary.</p>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<u>4. SOCIAL SCIENCES</u>			
CS140*	THE CONTRACT & THE REVOLUTION: AN INTRODUCTION TO MODERN POLITICAL THOUGHT 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 originally theorized in the seventeenth and eighteenth centuries. During these times, authors such as Hobbes, Locke, Rousseau and Kant created the vocabulary that later inspired the foundation and self-understanding of most of the political orders (including the so-called “global order”) 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 “theologico-political” to “democratico-political” orders—i.e. a process in which <i>demos</i> replaced <i>theos</i> as the basis of political legitimacy. 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 world.	2	I
CS141*	ETHNOGRAPHY: INTRODUCTION TO FIELD WORK This introductory course addresses the practice and problematics of ethnographic fieldwork. Students will each choose a cultural site/community (e.g. advertising agency, hospice, Little Tokyo, L.A. Hassidic community), conduct interviews, gather “data,” and write up the ethnographic experience. How does the ethnographer position him- or herself within the field of inquiry? What cultural presumptions and biases are brought into the field experience? What kinds of ethnographic “authority” are appropriate? How do different techniques or approaches to seeing/experiencing the “other” affect our “data”?	2	I
CS142*	EMERGING AMERICAN MODERNITY: 1920-1972 Avant-garde artists in music, dance, painting, photography, and theater began addressing issues of the modern American world. Narrative, documentary, and animation filmmakers explored the possibilities of the new art form. Militarily and economically the U.S. became a world power after victory in World War I. During the 1920s and 1950s Americans modeled the possibilities of democratic prosperity leading a second industrial revolution. In between those decades the greatest depression and most extensive warfare in human history – World War II—fundamentally altered the world. In the 1960s the U.S. developed and exported reforms that made representative democracy, minority citizens’ civil(ization) rights, a living wage and safe labor conditions, family values, and opposition to human rights violations and genocide both national and universal. This era ended with the loss of the Vietnam War, the resignation of a President, and the first global oil crisis.	2	I
CS143*	IMAGING CULTURE: REPRESENTATION AND VISUAL ANTHROPOLOGY 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	2	II

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	<p>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>		
CS144*	<p>HAUNTING SPECTERS: MACHIAVELLI, MONTESQUIEU, MARX</p> <p>Although for different reasons and in different contexts, Niccolo Machiavelli (1469-1527), Baron de Montesquieu (1689-1755), and Karl Marx (1818-1883) have been successively denounced or rejected by very influential social, economic and cultural movements. However, their “specters” still haunt modern politics. The explicit rejection of Machiavelli’s teachings has been dominant since early modern times, when the Catholic Church and other Christian movements denounced his attempt to claim an autonomous— independent of religion—ethics for the political realm. Nevertheless, it has become clear for most scholars that political actors, regardless of their expressed outrage before Machiavelli’s ideas, do constantly act in a Machiavellian fashion. It is one of the goals of this course to analyze what this actually implies. Marx, on the other hand, could be located in the paradoxical crossroads of having influenced modern intellectual history and actual historical processes in a way unmatched by any other critical thinker and still be regarded by many as merely the founder of the political ideology that produced the “evil empire.” Even more surprisingly though, Montesquieu, the main intellectual inspiration behind the American system of government, has been ignored—and nowadays has been simply erased—by the attempt to rewrite the origins of the American Republic from a theological perspective. In short, the goal of this course is to reveal the artificers’ role played by these authors in their shaping of modern social and political practices and institutions—and with this, to introduce the students to the basic ideas needed to understand the society and politics of our time.</p>	2	II
CS145*	<p>LATIN AMERICAN MEGA-CITIES</p> <p>In recent years there has been an astounding increasing in urban populations in Latin America, with Mexico City and Sao Paulo numbering more than twenty million apiece. What has caused this rapid shift to urban living, and what impact has this had on the countries of the region? As manufacturing has left the center city, replaced by the advanced service sector linked to global processes, how has the life of these cities changed? Most of the cities of the South, including Latin America, have been experiencing a dualization, where the gap in income between rich and poor has continued to grow, reconfiguring the city in crucial ways. Beginning with a brief overview of the history of the city in the region, including the Aztecs and Mayans, this course will use a broad spectrum of analysts to examine the profound shifts taking place in the major cities of Latin America, with a focus on Mexico City, Buenos Aires, Sao Paulo, and Havana. Finally, how has the city been a source of creative production by the artists of the region, both historically and at this moment in time?</p>	2	II
CS146*	<p>THEORIES OF MIND: INTRODUCTION TO PSYCHOLOGY</p> <p>There is new, compelling evidence that emotions form the foundation for our intellectual abilities and our behavior. This evidence leads to many questions such as: What is the relationship between thinking and emotions? How do early experiences influence the mind’s construction of an interpretation of reality? How does that interpretation affect the development</p>	2	I,II

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	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.		
CS147*	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 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?	2	II
CS148*	LIVING FOR THE CITY: MULTICULTURAL LOS ANGELES From the frontier explorer’s myth of the bounty of the “wild wild West” to the Beach Boys’ suburban paeans to California surf culture to the racial propaganda of white Hollywood, much of the cultural imagery and mythology of L.A. have historically been seen through a European American lens. But in reality El Pueblo de La Reina de Los Angeles was founded in 1781 by multiracial settlers of Mexican and African descent. In this course we will explore the legacy of the true origins of Los Angeles. Focusing on the social history of communities of color in L.A. we will examine such issues as multiracial conflict and coalition politics, residential living patterns and de facto segregation, labor organizing, the relationship between Angelenos of color and the LAPD, the aesthetic, “vernacular” and youth cultures of communities of color (visual art, music, film, literature), the 1965 Watts rebellion, the civil unrest after the 1992 Rodney King verdict and the implications of the 2005 mayoral election for the future of L.A.’s ethnic alliances. A key focus of the course will be on the racialization of geographic boundaries in L.A.	2	II
CS149*	THE MYSTERY OF CONSCIOUSNESS: AN HISTORICAL SURVEY OF MAJOR THEORIES FROM BUDDHISM TO ARTIFICIAL INTELLIGENCE The “problem” of consciousness remains one of the great mysteries challenging neuroscientists, cognitive scientists, physicists, philosophers, psychologists, mystics and poets...indeed all of us in one way or another. This class surveys major theories of consciousness as they have been informed by and have informed changing religious, scientific, cultural and philosophical paradigms.	2	TBD
CS1411*	24/7 TABLOID AMERICA: RACE & INEQUALITY IN THE MEDIA In the aftermath of Hurricane Katrina, when images of poor African American hurricane survivors stranded in the squalor and chaos of New Orleans dominated the media, mainstream America responded with shock and outrage over the breakdown of government accountability. In some respects, extensive media coverage of the disaster prompted probing questions about the Bush administration's foot dragging response and inattention to the plight of the American underclass. Yet the 24/7 tabloid news media blitz merely underscored the savage inequities of a medium obsessed with abducted white women, celebrity, lurid crime melodramas, the dysfunctional "inner city," and flag waving portrayals of U.S. foreign policy. In this course we	2	II

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	<p>will explore how racial politics drives the framing of news, TV, film, and advertising in the United States. We will examine the historic role that race has played in shaping the images and stereotypes that predominate in the mainstream media, and identify the counter strategies utilized by the ethnic press. A central question in the course will concern how the corporate/market influence of the media helps shape public policy. Starting from an analysis of early representations of race and gender in the antebellum period, we will consider how the media has been critical to the formation of American national identity, whiteness, the rhetoric of assimilation, the immigrant Other, masculinity and femininity, sexuality, and post 911 xenophobia.</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>The “city” is of interest to geographers, political scientists, architects and artists alike. Heading into the 21st century, the world now holds 23 cities with populations in excess of 10 million. These “mega-cities” will be the defining settlements that determine how we will live on this planet in the next century. Globalization has overwhelmingly been an urbanizing phenomenon and it is creating inequalities both within and between cities and their rural hinterlands. Asian cities have perhaps been most radically affected by the processes of economic globalization during the 1990s. Though the case of Chinese cities may be the most stunning, but significant cultural and political transformations are also going on in Mumbai, in Singapore, and in Kuala Lumpur. We will examine how these cities become the sites of an intensified circulation of people and cultural artifacts, migration, and new forms of tourism and how city cultures are in the forefront of constructing the social and cultural imaginaries of the future. The focus will be on the ways in which economic interests shape and define the landscape of modern cities as opposed to the wishes of urban planners and its inhabitants. The effects of mass tourism and globalization on cities everywhere in the world—and the question whether cities will be able to maintain their distinctive character or will become reproducible and homogenized entities, will be the main focus of this course. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.</p>	2	I
CS245	<p>MESH OF CIVILIZATIONS: ISLAMIC CULTURES AND THE WEST</p> <p>Using critical theory, art history, cultural studies and contemporary art practice, this class will combine lecture, seminar and discussion format with presentations by artists from the Islamic world. Running from Napoleon in Egypt to the US in Iraq, it will provide a genealogy of post-</p>	2	I,II

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	<p>9/11 narratives through fine art and popular imagery, travel writing and tourism, fiction, film and fashion. It will ground these representations in colonial and post-colonial history, linking them to legitimizing racial ideologies and the emergence of domestic and colonial social science. It will examine the work of Edward Said, his critics, successors and adversaries. It will look at debates around the position of women, the fundamentals of Islamic faith, the variety of its practices, its characteristic political forms and the periodic emergence of fundamentalisms. It will include accounts by 19th century Muslim travelers in Europe, the rise of nationalist discourse in literature and the visual arts, and the opportunity for debate with contemporary practitioners.</p>		
CS 247	<p>RELIGION, PSYCHOLOGY & SCIENCE, AN ONGOING DEBATE</p> <p>This course will provide a historical panorama of the relationship between religion and science and provide context for the current legal debate between the theory of creationism/intelligent design and evolution. The 16 week course will be divided into four sections which are: 1) early vitalistic organizations in which the mind and body were considered united. We will review the practice of meditation and yoga as well as the scientific-medical concept of "chi" energies. 2) How early Christianity determined the acceptability of scientific discovery and punished Galileo as his findings were heretical to Christian doctrine. 3) In current legal debate, the theological "creationists" are attempting to be recognized as a valid scientific field in opposition to Darwin's concept of "evolution". This is an attempt of religion to legalize their philosophical beliefs. The last section 4) will review the mechanisms and mysteries of quantum theories. Some topics will include self-generating universes, string theory and the possibility of 11 dimensions. A review will be made of the religious/spiritual beliefs of some of the premier physicists.</p>	2	II
CS248	<p>DEMOCRACY IN AMERICA TODAY</p> <p>During the rest of the semester we will focus all our attention on the current state of American Early in the Nineteenth Century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. That intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception. During the first third of the course we will examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. democracy. Our analysis will be organized around three phenomena: 1) the historical roots of the contemporary conservative and/or neo-conservative movements; 2) the impeachment of President Clinton; and 3) the policies implemented by the Bush administration in the so-called "war on terror."</p>	2	II
CS340	<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</p>	2	I

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	<p>reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this course is to overcome these theoretical limitations by critically reviewing some of the most influential contemporary aesthetic and political theories of speech and action—pragmatist, phenomenological, discourse-ethical, performative, and post-structuralist. We will read authors such as John Austin, Hannah Arendt, Maurice Merleau-Ponty, Jürgen Habermas, Judith Butler, and Jacques Ranciere.</p>		
CS342	<p>TESTIMONY, MAGICAL REALISM AND THE CARNIVALESQUE</p> <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>	3	II
CS343	<p>SOCIAL PSYCHOLOGY: THE TRAUMA OF PSYCHO-SOCIAL INVISIBILITY AND POWERLESSNESS</p> <p>The effects of learned helplessness, chronic fear states not being seen or heard and emotional abuse play a part in the etiology of both the future victim and perpetrator of violence. This individual trauma also is experienced both at the level of a group as a whole and as an individual in relation to a group. This class will investigate the psychological origins of both the followers and leaders of groups, focusing on conformity, group-think and group psychosis in the followers, and pathological narcissism, necrophilia and projective identification on the parts of the leaders (e.g., gurus, dictators). The psychological underpinnings of power and powerlessness will be understood as they inform social behavior in many contexts both historically and in the current day.</p>	2	II
CS344	<p>DREAMING AS UNCONSCIOUS THINKING AND COMMUNICATION</p> <p>This course will provide an interdisciplinary approach to dreaming as unconscious thinking, communication and as an essential function of the developing mind and self. The dream, as a form of basic human functioning will be approached through a neurobiological, psychological and psychosocial lens. The purpose of this course is to create a foundation for an understanding of dreams and their function, to encourage greater interest and participation with one’s own dream life and to develop contact with one’s own unconscious creative dimension. To that end, a dream journal will be kept by each student for the duration of the class. Journaling may include dream content, poetic notations or drawing of dream images. There will be ongoing discussion of the evolving dream content and experience of the students as a part of each class. On the final day of the semester, the class will participate in a dreaming experiment in which a subject will be offered for group dreaming.</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	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS346	<p>PERFORMANCE THEORY & PRACTICE</p> <p>This course will introduce students to the wide range of issues and practices that constitute the developing field of performance studies. It has been designed as a "laboratory": students will be expected to workshop the issues discussed, and to produce "performance texts" during the semester. We will investigate "performativity" as an analytic (as a way of reading culture), play (the "as-if" element of culture), the relation between order and unpredictability in a variety of systems, movement notation and theory, theories of spectacle and spectatorship, improvisational techniques, and various tropes of performance (e.g. masquerade, ventriloquism, exhibition) in relation to everyday activity. The course is intended to blur performance and analysis—that is, to employ, immediacy, mutation, interactivity, kinesthetic, and reflexivity in our critical investigations of cultural production.</p>	2	I
CS347	<p>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>	3	II
CS349	<p>BORDER & MEMORY IN LATIN AMERICA</p> <p>Borders have been in constant flux in the region, from the Southern Cone to the U.S.-Mexican border. Questions of immigration and diaspora have gained increased importance in recent times, as rural populations move to the city and workers and exiles change countries. What are the forces creating these movements, and what do they tell us about global conditions? Who has been responsible for drawing and enforcing the borders in these regions, and how has this impacted the peoples of Latin America? Particular emphasis will be placed on the borders between the U.S. and Mexico, and the U.S. and Cuba. Finally, how are borders created in the memory of citizens and countries of Latin America, and what kinds of artistic production is created in their wake?</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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>	3	I
<i>Special Topics in Social Sciences:</i>			
CS540L	<p>AMERICAN CAPITALISM : GLOBAL CORPORATIONS - “FOLLOW THE MONEY”</p> <p>The course studies selected American global corporations and compares their growing wealth and expanding political-economic power to the perceived decline in American influence in the world. Issues addressed will include interlocking directorates, citizens' economic mobility, distribution of wealth, and public accounting procedures. Key questions are: 1) In what ways do the corporate elites participate in power; 2) In what ways do they enhance democracy and prosperity in the world; 3) How do they address global population growth, ecological preservation, global warming, climate change, and earthquake disasters; 4) What military back-up or police-power for these purposes is available to them? Projects that define these issues from various artists' perspectives will provide part of the research for the course.</p>	2	I
CS540S	<p>SUFISM: ISLAMIC MYSTICISM, MUSIC, DANCE AND SPIRITUALITY</p> <p>This course examines the origin and growth of Sufi tradition, commonly associated with the “Whirling Dervishes” and the profoundly beautiful poetry of the great mystic Rumi. While paying particular attention to the roles played by the main masters of Sufism in Turkey we will also focus on the local traditions of Syria, Egypt, Iraq, South, and South East Asia. Themes include, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al-Arabi, poetics and pilgrimage traditions, the various meditative techniques of Sama and Dhikr and the mystical and spiritual properties of music and dance movement. The class will also examine the relationship between Sufism and Islam, the “reformist movements” and the controversies surrounding Sufism in the contemporary scene ranging from attacks by Muslim fundamentalists to examine how the peaceful rituals of Sufism belie the images of Muslim terrorists that usually make the evening news and will explore how Sufism's poetry, music, and meditation are an important part of the “peaceful” lives of many Muslims and have been for more than a thousand years. Readings include selected poems of Rumi and Sadi, the Rubaiyat of Omar Khayyam, Qawwali music of Nusrat Fateh Ali Khan and critically examine its influence on Hindustani music and the classical Kathak dance tradition. Performers and guest artists will visit the class.</p>	2	I

5. CULTURAL STUDIES

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CS151*	<p>THE SACRED AND SECULAR ART OF SOUTH ASIA</p> <p>An overview of the art and material culture of South Asia focusing on the Hindu, Buddhist, Jain Sikh and Islamic traditions as well as the art and architecture of the colonial and post-colonial periods. Works of art and culture will be examined with an emphasis on style as cultural expression. We will consider the meaning of the word “art” in the south Asian 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 and cross cultural exchange. Lectures and readings provide a contextual framework for understanding the material. Class discussions and assignments are intended to encourage students to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material. Class will visit LACMA to view the South Asian art collection and also take field trips to the local Hindu and Buddhist temples in LA.</p>	2	I
CS152*	<p>CINEMA AND CULTURE IN INDIA</p> <p>In this course we will examine the extent to which popular film deploys and addresses the social, cultural, and political myths of the modern Indian nation. Despite the fact that often Indian cinema is dismissed as trivia, labeled as escapist, mere entertainment, fantasy oriented we will contest that Indian cinema is indeed deadly serious, and examine how it constructs and critiques the grand narratives of Indian nationalism, ask what fantasies and illusions they elicit and project, and interrogate their relationship to India’s preoccupation with its emerging modernity. Since the 1990’s the opening up of Indian market and global travels of Bollywood movies have taken on yet another inflection, and in the process there has been a re-mapping of the “Indian” subject, we will concentrate on the contribution of the globalization era to this particular study. Taking these films as constructed realities of dominant anxieties., we will investigate how these films reveal and conceal significant contemporary issues. Students learn to critically read films as cultural artifacts – indices of political, social, and cultural predicaments. Films by directors like Satyajit Ray, Subash Ghai, Mrinal Sen, Kumar Shahani, Shyam Benagal, Bimal Roy, Guru Datt, Raj Kapoor, K Asif, Adoor GopalaKrishnan, Anand Patwardhan, and Mani Ratnam will be screened. All films are approximately more than two hours long and subtitled. Requirements include regular attendance. One page short response/concept papers for each of the screenings and a long essay on a topic or film germane to our work in this term. This is a cinema that has kept billions around the world rapt for over half a century, so plan to submit entirely to its pleasures.</p>	3	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
CS154*	<p>PERFORMANCE AND RESISTANCE IN LATIN AMERICA</p> <p>In this course we will examine the ways that performance is used in Latin America to negotiate power relations in the social, political, and economic realms. Examining the work of artists and artistic movements from Argentina, Brazil, Chile, Cuba, Peru, and the United States, students will develop skills for thinking and writing about live performances in relation to their historical and social contexts. While focusing upon performances that make use of music, dance and</p>	2	II

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	<p>theatricality, we will analyze the development and hybridization of African, European, Asian, and Native American performance strategies over the past two centuries.</p>		
CS155*	<p>WOMEN OF COLOR IN THE UNITED STATES</p> <p>This course will focus on the social construction of gender and race as it pertains to the subjectivity of women of color in the United States from the late nineteenth century to the present. It will draw upon historiography, literature, cultural criticism, and film to explore how women of color have envisioned issues of political agency, feminism and social justice, public vs. private space, labor, the relationship between home and family, sexuality, and the media culture. Proceeding from the premise that women of color have been critical to redefining and enlarging the notion of democracy and democratic citizenship in the U.S., the course will highlight how they have struggled to come to political and creative voice. Permission of instructor required.</p>	2	I
CS156*	<p>INFRASTRUCTURES: SITE AND TECHNOLOGY</p> <p>This class will investigate sites of presumed stability within art and architecture. Digital, social, literary, psychic and architectural spaces will be activated to probe questions of structure and disjunction, and to consider physical experience and its relationship to issues of art-making. This necessitates a symbiotic understanding of theory and practice, and invites an interdisciplinary attitude toward writing and the production of art. Ultimately, the class urges students to engage broadly with architectural and urban issues to reconsider how an artist might function in contemporary culture.</p>	2	I
CS157*	<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
CS158*	<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
CS1151*	<p>THE NEW BLACK: AFRICAN AMERICAN POLITICS AND AESTHETICS</p> <p>This course provides an introduction to issues of African-American cultural production. Drawing from the disciplines of fine art, literature, film, theater, and music, broad African-American art movements will be considered alongside the historical and political contexts to which they have so often responded. Students will be required to read excerpts from various texts and discuss particular works that highlight the changing dynamics of black representation</p>	2	II

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	from the 19th century to the present. Other coursework will include individual research presentations and final written essays.		
CS258	PERFORMING ARTS OF SOUTH ASIA AND OCEANIA	2	II
	This course will examine the performance practices and literature relating to selected traditions of performing arts in South Asia and Oceania today, with emphasis on the different theories of Rasa (sentiment), theories of Natya and Nritya (drama and dance), and the theory of Dhvani (suggestion). Classical dance/dramatic forms in India have been nurtured in different parts of the country and beyond and have taken on the hue and texture of its region. Each dance/dramatic form represents an entire culture, the ethos of the local people and a personalized artistic signature. In this course we will explore the most popular classical styles of Bharata Natyam from Tamil Nadu, Oddissi from Orissa, Kathakali from Kerala, Kuchipudi from Andhra Pradesh, Kathak from Lucknow and Jaipur and Manipuri from Manipur. We will investigate how some of these popular forms reached beyond the great seas into Oceania and how the forms have changed today. Several other forms of traditional dance that fall into the categories of semi-classical, folk, drama, and martial India, will also be explored. Readings include the Ramayana and Mahabharata, (in English), theoretical material from the Natyashastra, and recent writings, to provide an overview of geographical, religious, cultural and historical contexts, and modern thinking on the performing arts in South Asia and Oceania. Audio and video materials will be used to study aspects of performance in practice. The aim of this course is to locate dance/dramatic performance in the larger context of South Asian cultural geography and social history, and to discover some of the theoretical and aesthetic structures of specific performance practice.		
CS259	THE HARLEM RENAISSANCE	2	II
	This course surveys the art, literature, music, dance, and film of the Harlem Renaissance. Students are introduced to the historical background of the Harlem Renaissance and the work of figures such as Alain Locke, W.E.B. DuBois, Langston Hughes, Zora Neale Hurston, Nella Larsen, Oscar Miceaux, Claude McKay, Aaron Douglas, Archibald Motley, Lois Jones, Paul Robeson, Bessie Smith, Duke Ellington, Louis Armstrong, Rudolph Fisher, Countee Cullen, Jessie Redmon Fauset, James Weldon Johnson, Fredi Washington, and others. We will examine the effect of changes in communication and transportation technologies on cultural production, the various debates within the African American artistic and intellectual community about representation, ideas of primitivism and civilization, the contribution of African American sociologists and historians, the revitalization of the KKK and other forms of white racism, "race" records and films in relation to crossover art, and other pertinent topics. Students will write research papers on some aspect of African American culture in the 1920s.		
CS351	BUYING AND SELLING THE FANTASY OF L.A.	2	II
	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.		
CS352	ART AND POSTCOLONIAL THEORY	2	I
	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		

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	<p>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>		
CS354	<p>THE HISTORY OF SIMULATION AND INTERACTIVE MEDIA</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: FROM THE EMOTIONS AS STATES TO THE EMOTIONS AS PRIMARY INTERPERSONAL UNCONSCIOUS SYSTEMS OF COMMUNICATION</p> <p>From Charles Darwin to Sigmund Freud to Melanie Klein to contemporary psychoanalysis and neuro-psychology, the course will explore the fundamental emotions—fear, joy, ecstasy, satisfaction, surprise, anxiety, terror, and elements of depression. Each separate system functions differently. These systems of separate emotions develop in the womb to prepare the infant for purposeful unconscious meanings and motivations. They organize individuals to address and relate to significant Others and to danger. A fundamentally different unconscious/internal reality evolves that addresses/interrogates conscious purposes and the outside world. The course will speak to the most current theories and clinical research regarding unconscious communication that will include dreaming and understanding “object-relations”. Films will serve as representative of dreams, a dream’s narrative, and a dream’s unconscious interpersonal complexity of emotional interactions. During the course, students will present a work of art—their own work in progress or that of a favorite artist—for class discussion.</p>	3	I
CS359	<p>SURFACES & NORMALCY: AMERICAN CULTURE IN THE 1920s</p> <p>American culture in the 1920s was fascinated by surfaces (in new products like linoleum rugs and silk stockings, in new artistic practices like cubism and imagism, in popular culture’s blackface and ethnic masquerade, in film itself) and by concepts of normalcy (Warren G. Harding ran for President on a platform of “a return to normalcy,” for instance, and social scientists were busy trying to codify and quantify for normal). These interrelated concepts will guide us through a wide variety of artistic practices in the decade, from popular and avant-garde literary and cinematic work through advertising, magazine illustration, photography, painting, architecture, music (popular, show, jazz, blues, concert), and comics, as well as other intellectual movements in philosophy, cultural criticism, and the social sciences.</p>	2	I
CS453	<p>ART AND RACIAL POLITICS</p> <p>Although the U.S. census has projected that the numbers of people of color will exceed whites in California, predominant images of people of color in visual media remain segregated and stereotypical. White artists are free to explore the limits of human experience without having their work branded as “racially” motivated. However, non-mainstream work of artists of color is frequently ghettoized for not being “universal.” The creative, artistic, and financial barriers that exist for artists of color in the film industry, visual, and performing arts sectors highlight the problematic nature of the supposed “colorblind” ideal of American society. In this course, we will explore the politics of art and cultural production in contemporary American society,</p>	2	I

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	<p>focusing on objectivity, and the cultural stereotypes that are imposed on artists of color. Focus will be given to the impact of Chicano, African American, and Asian arts movements that have redefined traditional notions of art and aesthetics in American culture. A considerable portion of the course will be devoted to allowing students from all disciplines to critique the challenges that they face in positioning their work in their respective industries, devise strategies to counter these challenges, and collaborate on group projects that address the conjuncture of art and politics.</p>		
T 819	<p>HISTORY OF AMERICAN PUPPETRY</p> <p>This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.</p> <p>Enrollment limited to 16 students. Open to the Institute. BFA-2 and above. Receives Critical Studies credit.</p>	2	II
<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 extraordinary events—that evoke the structure of trauma and ask what kind of response and interpretation they demand of the viewer.</p>	2	I
CS550S	<p>THE SPACE OF APPEARANCES HANNAH ARENDT'S POLITICAL AND CULTURAL THEORY</p> <p>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. However, 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 the plurality of perspectives that fundamentally characterizes the human condition nonetheless deals with phenomena that are unavoidably located somewhere within rather than outside the humanly perceived world itself. These phenomena are the ordinary and extraordinary deeds, things, and events we judge. Sadly though, 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 acceptable appearances, that is, the essence of beautiful art or good political actions, the plurality of the world has been threatened. This seminar is a comprehensive study of Hannah Arendt's theory of the space of appearances, the space in which human-made artifacts and actions are performed, shown, seen, and judged. In other words, this seminar is a comprehensive study of Hannah Arendt's love of the world.</p>	2	II
CS550T	<p>THE ART & ARCHITECTURE OF MUGHAL INDIA: NORTH INDIA STUDY TOUR, DELHI, AGRA & JAIPUR</p>	3	II

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	<p>To complete the learning experience of arts and Islam a study tour of Mughal India; Delhi, Agra and Jaipur is being proposed for spring break 2006. The main focus will be on the arts of Mughal India beginning in New Delhi, the capital city of the Mughals in 17th-19th century. We will explore the Red Fort, Jama Masjid mosque and the Nizamuddin's tomb as sites of fusion of "Indo Islamic architecture", then move to Jaipur to study the courtly and secular traditions of the Mughal and Rajput courts. A major area of attention will be the miniature paintings encompassing both the Rajasthani and Pahari traditions, examining how artists working under Rajput and Mughal patronage further developed the art of the book, expanding its subject matter and developing new techniques. Finally visiting Agra to see The Taj Mahal, and Fateh-Pur Sikri, epitomizing the splendor and perfection of Mughal architecture.</p> <p>Meetings: Students are required to attend mandatory information and orientation meeting in Fall 2005 and Spring 2006, TBA</p> <p>Units: Students may earn up to 3 units of credit in Cultural Studies</p> <p>Cost: Around \$2000-\$2500, (this will depend on the exchange rate and the # of students enrolled in the program)</p>		
CS650B	<p>MFA SPECIAL TOPICS:</p> <p>PARALLEL WORLDS: FICTION & IMAGINARY FUTURES, 1850-PRESENT</p> <p>A workshop and discussion class on how to use tools broadly related to science fiction: parallel worlds, myopias, grotesquerie, steam punk, the boy as machine, engineering of memory and identity, electricity and the x-ray, etc. A journey through the "misremembering of the future," not only in science fiction, but also in "utopian" literature, urban planning, caricature, animation, cinema, industrial design, entertainment; in architecture, in social movements, in painting, theater; digital media. From 1850 onward, the impulse to grasp an imaginary twentieth century was particularly fierce and complex. This contrasts oddly with our century. The culture of "imaginary futures" has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization.</p> <p>Recommended for Integrated Media students. Permission of instructor required.</p>	2	I
<u>NATURAL SCIENCES</u>			
CS161*	<p>GENETICS: FROM MENDEL TO MONSANTO</p> <p>For a relatively simple molecule, DNA has had an extraordinary impact on society. This course examines how DNA stores, uses and passes on information to the next generation. Once we have an elementary understanding of basic genetics, we will be able to consider current issues involving genetic technologies such as cloning, genetic engineering, and gene therapy. The second aspect of this course considers how the study of genetics has influenced how we view ourselves as humans. Are we the way we are because of our genes, or because of the environment? Can patterns written in our DNA reveal aspects of our prehistory? We will examine several case studies on the genetic basis of complex human behaviors and critically evaluate both the methods of analysis and interpretations of these studies.</p>	2	I
CS164*	<p>ORIGINS OF ANIMAL BEHAVIOR</p> <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</p>	2	I

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	of crickets, salmon or peacocks. This course presents the major hypotheses of behavioral ecology and illustrates then 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.		
CS165*	SCIENCE OF ART AND LIFE SAFETY The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.	2	II
CS166*	ENVIRONMENTS FOR INTELLIGENT LIFE The physics of the evolution of the cosmos. Is there life on other planets? Around other stars? Have any aliens visited Earth? What are UFOs? Will we ever meet intelligent aliens? This course will examine these questions systematically, and discuss the development of life on Earth, "alien" intelligent species on Earth, whether there are signs of intelligent life on Earth, the scale of the Milky Way, whether and how we could visit other stars, the methods and strategies of the modern search for extraterrestrial intelligence, how students can participate in the search, the images of aliens in science fiction and what effect First Contact will have on human society. Along the way we will study the life cycles of stars and galaxies, the origin of the chemical elements and the possible origins of life in the universe. Occasional night-time sky observing. Guest lecturers from NASA's SETI search team.	2	I
CS169*	CONSERVATION AND THE ENVIRONMENT 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.	2	II
CS265	WASTE, RECYCLE, DISPOSE, CONSERVE Garbage in, garbage out? Is recycling better than simple dumping? This is an inquiry into the science, technology and history behind the new (?) idea of recycling and reusing materials, both organic and inorganic, and the benefits, costs, technologies and hazards of this way of living. We will examine scientific methods for evaluating the impacts of recycling with regard to energy use, scarce materials use, extraction, usage and recycling hazards, and impact on the environment, and compare these to those of simply throwing our "stuff" away, and with using less to begin with. What is the meaning of "Green" labels? How should public policy be set in this controversial area? Students should come with hope in their hearts and perhaps experience at dumpster diving. Final projects will have to be carefully disposed of.	2	I
CS266	DIGGING INTO HISTORY An inquiry into the science, methods, history and assumptions of archaeology. How do we know that Troy of legend existed? How were the ancient pyramids of Egypt or the giant walls	2	II

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	<p>of Sacsyuaiman built? How do we date our finds? How can we reconstruct the past? We will examine the scientific techniques employed in excavating the past including dating (by tree rings, stratigraphy, stylistic analysis, radiocarbon dating, thermal fluorescence dating); site analysis by the traditional outlining of walls, and by exact location of finds in random samples of the site; multi-site surveys; issues that differentiate digs of recent past and ancient past sites; midden heap sampling; environmental assessment by pollen analysis; assessment of ancient diseases from skeletal evidence; DNA analysis; decoding ancient text. A field trip is planned.</p>		
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.</p>	2	I
CS361A&B\$	<p>THE ANATOMY OF MOVEMENT</p> <p>CS361A (Fall semester) An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The first semester will cover the lower body and abdomen. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that results in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more. It is strongly recommended that this course be followed by CS361B which covers upper body.</p> <p>CS361B (Spring semester) The spring semester will cover the arms, back, and upper torso.</p>	2	I,II
CS362	<p>THE HUMAN BODY FROM FOOD TO FUNCTION</p> <p>This course will begin with atoms, the building blocks of food, and will end with a complete human body. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. We will see how the body converts breakfast into muscles that can contract and brains that can think. We will see how vitamins help our eyes turn light into images, and how minerals help transport oxygen throughout our body in blood cells. We will see how the body can fight off bacteria but sometimes mistakes the food we eat for a hostile invader and learn why some fats are good and some fats are bad.</p>	2	II
CS363	<p>BIOLOGY AND/AS MUSIC</p> <p>In this course we will review models of the relationships between biology and music from the Western scientific community, as well as from other cultural perspectives. In the first part of the course we will explore the biological basis of musical perception and cognition, examining the sensorial, neurological, and endocrinal mechanisms that are activated in musical encounters. Later, after considering the importance of “song” in the animal world, we will review evolutionary theories of music. In the next part of the course, we will turn to questions of musical composition, as we consider how biological models of the natural world are used to create music in several cultural traditions. Finally, we will explore some of the ways that non-Western cultures map the relationship between music and biology.</p>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
TP406	LIGHTING TECHNOLOGY Lecture/demonstration leading to in-depth understanding of energy systems, elementary physics of electricity and light, lighting instrument design and operation, lighting control, and the interaction of colored light with colored surfaces. An overview of equipment, accessories and control systems. There will be a lab component to apply techniques and increase skill level.	2	I
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? <i><u>Special Topics in Physical (Natural) Science</u></i>	2	I
CS560F	INTRODUCTION TO HOLOGRAPHY Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting holograms viewable in white light. The course will begin with an introduction to a range of stereoscopic imaging techniques and their relation to human perception, the theory of the photographic process, to geometrical, wave and quantum optics, to the history of holography, and will examine a large range of images. There will be an end of semester exhibition of student work selected by the instructor. The lab space is very limited. Lab fee \$80.	2	I,II
<u>7. METIER STUDIES</u>			
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
CS172	HISTORY OF PHOTOGRAPHY The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We 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	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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-referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.	3	II
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

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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. Eroticism, 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
CS370A&B	MODERN ART HISTORY IN REVIEW Fall 2005: 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 2006: 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
CS372	RELATIONAL AESTHETICS: SOCIAL EXCHANGE AND POLITICS OF ALEATORY SPACE In the early 1990's a group of artists began producing works whose chief concern was the creation of contexts for social interaction, claiming the chance interactions, and interpersonal exchanges that occur within the situations they construct as their primary medium. Building on the traditions of installation, performance, conceptual art, and institutional critique, artists such as Rirkrit Tirvanija, Liam Gillick, Thomas and Carsten Höller (among others) have reopened and radically redefined the contemporary understanding of the role of the viewer, the institution, and the artist. This movement, (dubbed 'Relational Aesthetics' by its chief proponent Nicolas Bourriaud, director and head curator at the Palais de Tokyo) has had a major impact on contemporary art, yet, despite the individual successes of many of the artists with whom the term is associated, the deeper implications of the movement has had only minor reception within the	2	II

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	U.S. This class will attempt to unpack the historical, aesthetic, and theoretical parameters of both the concept, and the specific practices to which it is attached, emphasizing the political and social understanding of art and art making that it implies, as well as practices which question their propositions. The focus of the class will be to produce an active debate around the possibilities and problematics associated with relational aesthetics especially the specific issues raised when it is applied to an U.S. context.		
AG461A&B	GRAPHIC DESIGN THEORY I & II See description in the School of Art section.	3	I,II
AH010	WHAT MAKES IT ART? See description in the School of Art section.	2	I
AP362	VISUAL (?) SEMIOTICS See description in the School of Art section.	3	I
AR230	SEMINAR IN CRITICAL THEORY		
	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	TBA
F 370	HISTORY OF DOCUMENTARY FILM See description in the School of Film/Video section.	3	I
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
F 390	QUEERNESS AND (POSTCOLONIALISM): THE REPRESENTATION OF HOMOSEXUALITY IN CHINESE CINEMA See description in the School of Film/Video section.	3	I
FC275	ANIMATION: ART APRECIATION See description in the School of Film/Video section.	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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
FC374	STORY FOR ANIMATORS II See description in the School of Film/Video section.	2	I
FC377	HISTORY OF CHARACTER ANIMATION See description in the School of Film/Video section.	3	I
FC381	ADVANCED SOUND FOR ANIMATORS See description in the School of Film/Video section.	2	II
FE333	HISTORY OF EXPERIMENTAL ANIMATION See description in the School of Film/Video 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

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MH315	SURVEY OF 20TH CENTURY MUSIC See description in the School of Music section.	2	I
MH316	SURVEY OF 19TH CENTURY MUSIC See description in the School of Music section.	2	I
MH317	J.S. BACH 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	TBA
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

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	MH400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC See description in the School of Music section.	2	TBA
	MH400-09 MUSICAL MAVERICKS IN AMERICA: FROM IVES AND RUGGLES THROUGH NANCARRON AND CAGE (AND BEYOND) See description in the School of Music section.	2	TBA
	MH400-10 INNOVATION IN 20TH CENTURY WESTERN MUSIC (year-long class) See description in the School of Music section.	2	I,II
MH401	MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE See description in the School of Music section.	2	II
MH415	HYPER-OPERA: SONG WITHOUT BORDERS See description in the School of Music section.	2	I
MH420	MUSIC IMPROVISATION OUT OF THIS WORLD See description in the School of Music section.	2	II
MH425	OVERVIEW OF ELECTRONIC ARTS See description in the School of Music section.	2	TBA
MH430	HER MUSIC See description in the School of Music section.	2	TBA
T 006A&B	THE THEATER/PLAYREADING See description in the School of Theater section.	2	I,II
T 260	UNDERGRADUATE PLAY ANALYSIS See description in the School of Theater section.	2	I
T 445A	GRADUATE SEMINAR: CONTEMPORARY THEATER See description in the School of Theater section.	2	II
T 828	ARTIFICIAL LIFE See description in the School of Theater section.	2	I
TP213A&B	HISTORY OF THEATRICAL DESIGN & TECHNOLOGY See description in the School of Theater section.	2	II
TP214A&B	ARCHITECTURAL STYLES See description in the School of Theater section.	2	I,II
TP607	HISTORY OF FASHION See description in the School of Theater section.	2	TBA

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<i><u>Special Topics in Metier Studies</u></i>			
CS570B	<p>WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VIII: FEMALE AUTHORSHIP AS PERFORMANCE ART</p> <p>Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, this ongoing seminar, taught every fall, has been designed to 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 new installment aims to analyze, from a non-essentialist point of view, what constitutes the nature of female authorship especially on the part of filmmakers addressing the very nature of filmic language and texture – working in an “avant-garde” and/or experimental mode – but not necessarily positing themselves within the realm of feminist practice and theory. We will specifically analyze the work of Chantal Akerman (Belgium/France – mostly her most recent installation work), Rakshan Bani-Etemad (Iran), Kathryn Bigelow (USA), Betzy Bromberg (USA), Naomi Kawasi (Japan), Sharon Lockhart (USA), Nina Menkes (USA), Jennifer Reeves (USA), Britta Sjogren (USA) as well as focus on three important trends in contemporary cinema by women: the Asian queer erotic sci-fi genre (Shu Lea Cheang, Yau Ching), the slow emergence by women in the post-“Sixth Generation” of Chinese filmmakers (Li Yu, Liu Jiayin, Emily Tang and Xu Jinglei) and the “new French erotic film” (Catherine Breillat, Virginie Despentes, Claire Denis to a certain extent).</p>	3	I
CS570D	<p>HISTORY OF VIDEO ART</p> <p>An overview of approaches to video by artists, including single-channel, installation and made-for-television works. Weekly screenings and discussions are thematic, with relevant readings. Open to the Institute.</p>	3	II
CS570I	<p>QUESTIONS OF THIRD CINEMA</p> <p>The concept of “Third Cinema”, coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, the dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan, but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the “Beur” films in France. Assignment: one paper a week.</p>	2	TBA
CS570P	<p>CHINESE CINEMA AT THE CROSSROADS</p> <p>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

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS672	MFA SPECIAL TOPICS: SEMINAR IN CONTEMPORARY FILM THEORY See description in the MFA Writing section.	3	I
CS676	MFA SPECIAL TOPICS: CLASSICAL FILM THEORY See description in the MFA Writing section.	2	II
F 517A	REALIST STYLE See description in the School of Film/Video section.	3	TBA
CS800	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. Use Critical Studies approved form only. May be repeated for credit up to a maximum of 10 units.	1-2	I,II
CS900	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. Use Critical Studies approved form only. May be repeated for credit.	2-3	I,II

INTERDISCIPLINARY STUDIES

ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS	2	I
	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.		
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS	2	II
	A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance. Enrollment open to the Institute by permission of instructor.		

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Priority to graduate and upper division undergraduates.		
ID300A&B	INTERDISCIPLINARY CRITIQUE A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists. Enrollment required for Interschool Grant recipients. Priority to graduate and upper division undergraduate students.	2	II
ID350	COLLUSIONS & COLLISIONS When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class. Open to the entire Institute.	2	I
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater. Open to the entire Institute.	2	II
ID550	ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations. Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.	2	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<u>MFA WRITING PROGRAM CORE CLASSES</u>			
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
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	MFA VISITING ARTIST SERIES Selected artists and MFA Thesis presentations. Required of all MFA Writing, Interschool and IM students.	2	I,II
CS921	BLACK CLOCK INTERN Workshop in editing and producing a literary magazine. Enrollment limited by special arrangement with the instructor.	3	I,II
CS721	MFA WORKSHOP:NARRATIVE A workshop devoted to narrative in all forms and media: fiction, nonfiction, poetry, film/video, etc. Though our discussion will be guided primarily by student work, initial readings and exercises suggest ways of thinking about storytelling across genre and medium. Whether you work consistently in one form or have a hybrid practice, take this class if you would like to develop your narrative sensibility—as both a writer and a critic—in an interdisciplinary context.	3	I
CS722A&B	MFA WORKSHOP: THE ESSAY Both semesters of this course will start with readings and end with writing. In the first semester we will read a series of essays on the essay, from the beginnings of the form to the present, along with a few theoretical pieces. For the first semester I will ask students to write a piece of writing about writing which we will then workshop. In the second semester we will begin by reading a series of different kinds of essays: personal, lyrical, polemical, historical, critical, and experimental. The second semester’s writing will be whatever seems appropriate.	3	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS723A&B	MFA WORKSHOP: POETICS Poetry is a precise, finely-honed, linguistically oriented way of paying attention, of attending to our circumstances, both imaginatively and concretely. Poetry asks us into awareness--as readers and writers, both broadly defined--calling us to see and listen and speak in ways that <i>mean</i> beyond the common currencies of language used normatively. This class principally centers on developing, through writing, an understanding of our world and contexts. In this class, you will have the opportunity to continue working on writing projects you may have already begun; you will also be encouraged to write beyond the borders of how you're accustomed to thinking of your writing. We will use all the tools at our disposal--reading, writing, and conversation--to explore what we believe, and how we will enact, the possibilities for poetry and poetics in our time. This Spring, we will consider writing as a way of translating perception and experience--as a mode of listening to our circumstances, our adventures and environments, our here and now. We will practice close listening techniques on our own work and on the work of others, and we will engage in exercises that require us to think of poetry as songs and noises heard <i>as</i> place and <i>in</i> place. Writers who work we are likely to read include Will Alexander, Wanda Coleman, Mike Davis, Sesshu Foster, Renee Gladman, Lisa Robertson, Jocelyn Saidenberg, Eleni Sikelianos, Rodrigo Toscano, Helena Maria Viramontes, and D.J. Waldie. 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 and artists who work primarily in non-literary forms are welcome.	3	I,II
CS724A&B	MFA WORKSHOP: SHORT STORY The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student's work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.	3	I,II
CS725	MFA WORKSHOP: THE SCREENPLAY This course explores the role of the screenplay in the making of contemporary cinema and independent films. The class will examine various theories of screenwriting and some of the most widely read screenwriting manuals. There will also be an opportunity to work on individual screenplays.	3	I
CS727	MFA WORKSHOP: PERFORMANCE THEORY & PRACTICE This workshop is designed as a two-semester project culminating in a performance in the spring 2006. Students need not commit to both semesters to take the fall workshop. The fall semester will include the course described in the social studies section (open to upper division BFAs) plus one extra hour for MFAs only to focus on writing for performance and/or writing performatively. MFAs will also conduct research for the year-end performance. The spring semester workshop will be MFA only (with selected BFAs from fall by permission only) and will move the writing into presentational form in conjunction with dramaturgs, guest artists, and non-CalArts individuals who became involved during the research phase of the project. See listing under Social Studies for more detail (CS346)	3	I,II
CS728A&B	MFA WORKSHOP: THE NOVEL The course will focus on the writing of a novel, or in some select cases perhaps a literary work of non-fiction that takes the form of a novel. The number of students will be limited and the workshop is offered with the idea that students may want to take it for both the fall and spring semesters, although that isn't necessarily mandatory. In terms of schedule, it's designed so as to strike a balance between workshop time and allowing the writer enough time to write. Recommended (but not assigned) reading includes the work of Bronte, Fitzgerald, Faulkner,	3	I,II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Ellison, Marquez, Henry Miller, Carson McCullers, Paul Bowles, Philip K. Dick and Joanna Scott.		
CS729	MFA WORKSHOP: EXPERIMENTS IN WRITING This course examines writing and text in its relation to new media such as the World Wide Web. Have the conditions that obtain in the new developments in media necessitated, and facilitated a new kind of writing and different modes of textuality? Applying post-structuralist theories of text to what is found on the WWW, what resonance is found with the experiments in writing of the last century? In what way do American and Continental experimental techniques (the cut-up, chance operation, writing-through, appropriation, critique feminine delirium, narrative self-reflexivity, etc.) align with, resist, re-articulate the innovations of new media?	3	II
CS621	MFA SPECIAL TOPICS: HOMER TO HIP HOP: NARRATIVES IN ORAL CULTURES PAST AND PRESENT This course investigates the rich relationship between narrative, music, and storytelling in oral narratives. Beginning with Homer's <i>Odyssey</i> and ending with Tupac's poetry, the course places the oral performer in the center—especially those from African, Greek, and African American Societies.	3	I
CS622	MFA SPECIAL TOPICS: EMOTION In this course we will examine many of the relations between art and affect, beginning by reading some of the major statements by philosophers, aestheticians, and literary critics, from Aristotle's catharsis to the New Critics' "affective fallacy" and moving on to contemporary arguments. The writing will consist of short experiments through which we will try to test these various theories by attempting to elicit a range of specific emotions.	3	II
CS623	MFA SPECIAL TOPICS: FIRST BOOKS Description to follow.	3	TBD
CS624	MFA SPECIAL TOPICS: THEORY IS WHERE THE HEART IS: SOURCES OF CRITICAL PASSION This course addresses the crisis in feeling—in emotion or affect—in the wake of the so-called 'death of theory' and 'the end of the subject.' What remains for writers of a critical perspective on the emotions they deploy and portray in their work? Does feeling vanish or mutate with the disappearance of the subject? We will examine the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical approaches and, in this light, workshop excerpts from student writing. Students will be required to respond to readings from 4-5 books and to workshop their writing at least twice.	3	I
CS626	MFA SPECIAL TOPICS: REVOLUTIONARY WORDS: FEMININE AS ALLEGORY OF THE MODERN From the absence of an experience of the feminine in contemporary culture, to the recognition that Woman, as displayed in images of the prostitute, the lesbian and the androgyne, is often used an allegory of the modern, the motif the feminine imposes, by its constancy and wealth of meanings, all its interpretive radicality. More, perhaps, than any other theme the subject of woman links the modern reformulation of history to our currently perceived lack of presence. Revolutionary Words will focus on how both the experience of the feminine and the woman as an allegory of the modern have been (re)presented in writing. We will look at a variety of texts, from feminist theories, and new forms of history-writing that relate the origins of individual and	3	II

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	contemporary modes of fiction and poetry that lay claim to a 'feminine' voice. Writers studied will include amongst others, P. du Bois, A. Hollywood, J. Kristeva, L. Irigaray, V. Woolf, H.D. J. Joyce, S. Beckett, H. Mullen, S. Cisneros, J. Spahr, M. Kelly, C. Schleeman, and others.		
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—phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernailia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, 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 full <i>be</i> or restore ourselves. We are prosopopeiac parasite—tragic or absurd impersonators. This crisis in writing as the crisis of 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 Tsykin. Students will be expected to address an additional work from a suggested reading list in a parafictional presentation to the class.	3	II
CS672	MFA SPECIAL TOPICS: SEMINAR IN CONTEMPORARY FILM THEORY This seminar builds on a previous MFA seminar in Classical Film Theory, though a student need not have taken that course nor be a student of film to enroll. The course is in fact designed to profit writers of all disciplines. Beginning with certain philosophical considerations surrounding Modernism and Existentialism, we will move on to examine the intertextuality of contemporary film theory with other contemporary bodies of “high” theory including Structuralism, Psychoanalysis, Feminism, Post-structuralism, and then proceed to investigate the “post-theoretical” challenges of Post-modernism, Cultural Studies, and The End of Cinema. Rigorous readings will be accompanied by weekly lectures and screenings. The inter-connected nature of the seminar demands sustained attendance, and students will be required to write focused weekly responses to the films with the context of the readings and lectures. A final written exam or proposed creative project will also be required.	3	I
CS676	MFA SPECIAL TOPICS: CLASSICAL THEORY This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. Open to all MFAs in the Institute and upper level BFAs by permission of instructor.	3	II
CS530A	PATAPHYSICS: THE ART AND SCIENCE OF EXCEPTION See description under Special Topics in Philosophy (Humanities).	2	I
CS530C	QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS See description under Special Topics in Philosophy (Humanities).	2	II
CS530P	MODERN FRENCH PHILOSOPHY See description under Special Topics in Philosophy (Humanities).	2	I

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS530R	THE VISIBLE & THE INVISIBLE: MERLEAU-PONTY'S AESTHETICS AND POLITICAL THOUGHT See description under Special Topics in Philosophy (Humanities).	2	I
CS530S	HISTORY AND CRITICISM See description under Special Topics in Philosophy (Humanities).	2	II
CS540L	AMERICAN CAPITALISM: GLOBAL CORPORATIONS – "FOLLOW THE MONEY" See description under Special Topics in Social Studies	2	I
CS540S	SUFISM: ISLAMIC MYSTICISM, MUSIC, DANCE & SPIRITUALITY See description under Special Topics in Social Studies	2	I
CS550Q	PHOTOGRAPHY AND TRAUMA See description under Special Topics in Cultural Studies	2	I
CS550S	THE SPACE OF APPEARANCES HANNAH ARENDT'S POLITICAL AND CULTURAL THEORY See description under Special Topics in Cultural Studies	2	II
CS550T	THE ART & ARCHITECTURE OF MUGHAL INDIA: NORTH INDIA STUDY TOUR, DELHI, AGRA & JAIPUR See description under Special Topics in Cultural Studies	3	II
CS560F	INTRODUCTION TO HOLOGRAPHY See description under Special Topics in Science.	2	I,II
CS570B	WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VIII: FEMALE AUTHORSHIP AS PERFORMANCE ART See description under Special Topics in Metier Studies..	3	I
CS570D	HISTORY OF VIDEO ART See description under Special Topics in Metier Studies.	3	II
CS570I	QUESTIONS OF THIRD CINEMA See description under Special Topics in Metier Studies.	2	TBA
CS570P	CHINESE CINEMA AT THE CROSSROADS See description under Special Topics in Metier Studies.	3	TBA
CS650B	MFA SPECIAL TOPICS: PARALLEL WORLDS: FICTION & IMAGINARY FUTURES, 1850-PRESENT See description under Special Topics in Cultural Studies	2	I