

# School of Critical Studies Academic Requirements

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## I. 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.

A CalArts education is based on both artistic and intellectual rigor. To ensure that every undergraduate has the broad knowledge and cultural sophistication needed for successful arts careers in today's world, all candidates for the BFA Degree must complete the Critical Studies Undergraduate Requirements in addition to coursework in their individual programs.

Designed to broaden vision and encourage well-informed, innovative art making, the Critical Studies Undergraduate Requirements help students to develop analytical, writing and research skills, and to learn about a broad range of topics in the humanities, social sciences, sciences, and cultural studies. Many courses directly related to the student's own métier are also included in the Critical Studies curriculum.

Students awarded a Bachelor of Fine Arts degree are expected to have met the following learning goals:

- The ability to think, speak, and write clearly and effectively.
- An informed acquaintance with domains of knowledge beyond the métier such as those in the humanities, cultural studies, natural and social sciences, and other artistic practices.
- Awareness of theories and methodologies from multiple disciplines and an ability to assess the strength of their claims.
- Acquisition of research skills and an awareness of the ethical issues involved in conducting and presenting such research.
- The capacity to incorporate critical thinking skills into one's academic work and creative process.

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2-3 courses per semester (6 units) and represents about 40 percent of each student's overall course load.

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

Year Level / Minimum CS Units Completed

- End of First Year (BFA1-2) 10 units
- End of Second Year (BFA2-2) 22 units
- End of First Semester, Third Year (BFA3-1) 28 units
- End of Second Semester, Third Year (BFA3-2) 34 units
- End of First Semester, Fourth Year (BFA4-1) 40 units
- End of Second Semester, Fourth Year (BFA4-2) 46 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 22 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).*

## The Critical Studies First-Year Curriculum

In the first or second semester of the first year, all students must take Writing Arts (CCIS 110) – a course that introduces students to key concepts underpinning the relation between Art and society. 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.

First-year students must also take a one-semester Foundation Course, chosen from a variety of subjects ranging from literature to contemporary politics to the biological sciences. Foundation courses are CCST, CHMN, CSCM, or CSOC 110-198). Both Writing Arts and the Foundation Course have an intensive writing workshop component. In addition to these two required, first-year courses, students will take one course each semester from the Critical Studies curriculum array.

## The Critical Studies Core Curriculum

Throughout the remaining three years, students must get at least two units in each of the following Critical Studies categories:

- Humanities
- Social Sciences
- Cultural Studies
- Science and Math

The remaining units are elective and drawn from other courses offered by the School of Critical Studies, or can be fulfilled through Advanced Placement credits and liberal arts / general education transfer credits from other accredited colleges and universities. To successfully complete the 46 units, it is expected that after the first year, the student will need to take an average of three Critical Studies courses per semester (or 6 units).

## Residency Requirement

Students with previous bachelors degrees and students transferring in undergraduate credits are required to complete at least 8 CalArts Critical Studies Core Curriculum units in order to obtain a BFA degree from CalArts. While all students graduating will have to meet the Core Curriculum requirement, students transferring in from outside institutions may apply transfer credits to any of the corresponding Critical Studies categories up to a maximum of 38 units. The remaining 8 units (Residency Requirement) which must be taken in Critical Studies at CalArts may fall in the following distribution:

- 8 units in any combination of Critical/Intellectual Skills, Creative Writing, Computing and Research Skills, Humanities, Cultural Studies, Social Sciences, Science/Math providing the student will have met the Core Curriculum requirement by graduation.

## Upper Division and Special Topics Classes

Upper Division courses (400 level) assume students are already familiar with the modes of thought and writing associated with a given subject area.

## Foreign Language Courses

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

## Critical Studies Minor

Students who have completed their Foundation, Writing Arts, and Core Curriculum requirements have the option of obtaining a Minor in Critical Studies in one of the following categories: Creative Writing, Humanities, Social Science, Cultural Studies or Science/Math. Students are required to take 18 units from their designated area of concentration (12 of which must be completed at CalArts). Students are not required to take additional units to obtain the Minor in Critical Studies; rather students would focus existing unit requirements (46 total) in a specific curriculum area.

## Independent Studies

Students who have completed their Foundation, Writing Arts, and Core Curriculum requirements have the option of working closely with a Critical Studies instructor on a well-defined academic project for elective credit. Typically these will be awarded 1 unit and only in exceptional circumstances will be awarded 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 métiers; they are not meant to replace Critical Studies courses. Independent Studies may only be pursued under the supervision of a Critical Studies member of faculty. Independent Studies may comprise no more than 10 units of the total 46 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 on Grading and Attendance

The School of Critical Studies adheres to the Institute policies on grading. If a student is unable to complete the requirements for any Critical Studies 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.

If a student misses more than 3 sessions of one class and does not pursue the formal Withdrawal option, a NC will be given and will appear on external records.

## Institute-Wide MFA Offerings

Critical Studies also offers Upper Level and Special Topics classes which are open to MFA students throughout the Institute, and to upper level BFAs. These classes give insight into contemporary criticism and arts practice, with graduate-level readings

and assignments.

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## II. MFA Writing Program

The two-year School of Critical Studies MFA Creative Writing Program offers a variety of options for study: the Creative Writing Program—the choice of most students; Interschool Writing; and Integrated Media (IM). Creative Writing students may choose to complete one of four named interdisciplinary concentrations: Writing and Performativity, Documentary Poetics, Writing and Its Publics or Image and Text. Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. Students are encouraged to work closely with a mentor throughout their time in the program.

The goal of the MFA Creative Writing Program is to encourage students to find their own aesthetic, while familiarizing themselves with prevailing aesthetic and critical traditions. MFA Writing Program students will:

- develop a writing practice that allows them to produce work to the best of their creative and analytical potential
- become fluent in a vocabulary that encourages communication and understanding of their own practice as well as of the work of their peers
- prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- produce a thesis that accurately reflects their capacities as writers and that embodies their aesthetic stance
- become good citizens of the workshop/seminar and learn to function within a community of artists, understanding the value of that community while following their own compass as writers
- draw meaningfully from the other arts forms to inform their own writing, or to develop an interdisciplinary practice
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

The Program encourages students to employ both "creative" and "critical" modes in their practices, without seeking to draw a hard line between the two. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both assigned texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary theory and reviewing, many courses cover mixed forms, such as prose poetry, micro-fiction and hybrid writing that blurs the boundaries between memoir and fiction, fiction and criticism, criticism and poetry. While not all classes are offered every year, over the 2-year program students take a wide selection of courses, and we encourage all to experiment with new forms and themes.

The Writing Program has been designed for students keen to develop their confidence and range as writers and to benefit from CalArts' uniquely interdisciplinary and experimental atmosphere. The Program is also attractive to students who seek a critically challenging alternative to existing creative writing programs.

The requirements for being awarded a Master of Fine Arts degree in the Creative Writing Program are as follows:

1. Students must 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. Students must complete a minimum of 38 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 9 units per semester.
3. Students must take 2 Core MFA creative writing courses per semester.
4. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives. Students interested in earning one of our named interdisciplinary concentrations need to take at least four elective classes in their area of concentration over the course of their time in the program.
5. All 1st MFA Creative Writing students must take the course "Writing Now" in their fall semester. "Writing Now" is structured around the work of contemporary writers who will also be our visitors (one of whom will also be the Katie Jacobsen Writer in Residence). The course is team-taught by 2 members of the MFA Creative Writing faculty, and includes discussions, presentations, and workshops.

6. All 2nd year MFA Creative Writing students must take "Getting It Out There: Professional Development for Writers" in their fall semester. This course will overlap with the 1st year Writing Now course on the days when we host visitors.
7. In the spring semester of each year, both 1st and 2nd year students in the program must enroll in and attend "Writing Now II," a one-credit course consisting of four visiting speakers.
8. The Thesis Workshop is recommended for all 2nd year students in fall semester, but not required.
9. A thesis-related independent study with their mentors is required of all students in their final semester, as is the completion of a sufficient thesis project.
10. All students who are teaching at the Institute for the first time must be concurrently enrolled in the Graduate Teaching Practicum, a course designed to support students while teaching as well as prepare them for future pedagogical opportunities. The next Graduate Teaching Practicum will be offered in Fall 2015.
11. Mentoring: Mentors and mentees meet a minimum of three times per semester for advisement and a fourth time in spring semester to conduct mid-residency and/or graduation reviews.

## 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 métiers 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 chart of minimum requirements given below.

## MFA Writing Program, Integrated Media

Students who choose Integrated Media (IM) are enrolled as, and must complete the same requirements as 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 (38 Credits)

To maintain financial aid eligibility, students are required to take a minimum of 9 units per semester; they are not encouraged to take more than 12.

### Year One

*Semester One*

Core MFA (3)

Core MFA or Elective (3)

Writing Now (3)

*Semester Two*

Core MFA (3)

Core MFA (3)

Core MFA or Elective (3)

Writing Now II (1)

## Year Two

*Semester Three*

Core MFA or Thesis Workshop (3)

Core MFA, Graduate Teaching Practicum, or Elective (3)

Getting it Out There: Professional Development for Writers (3)

*Semester Four*

Core MFA (3)

Core MFA or Elective (3)

Independent Study with Mentor (3)

Writing Now II (1)

## Interschool & IM MFA Writing Program, Minimum Requirements (29 Critical Studies)

### Year One

*Semester One*

Core MFA (3)

Writing Now (3)

*Semester Two*

Core MFA (3)

Core MFA or Elective (3)

Writing Now II (1)

### Year Two

*Semester Three*

Core MFA or Thesis Workshop (3)

Core MFA, Graduate Teaching Practicum, or Elective (3)

Getting It Out There: Professional Development for Writers (3)

*Semester Four*

Core MFA (3)

Independent Study with Mentor (3)

Writing Now II (1)

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## III. MA in Aesthetics and Politics

### Learning Goals for the MA Program in Aesthetics and Politics

Students graduating from the MA Program in Aesthetics and Politics are expected to:

- Have read widely and deeply in the literature on modern and contemporary political, critical and aesthetic theory;
- Be able to articulate the complex relationship between political and aesthetic problems, theories and movements;
- Write critically and at a scholarly level for a variety of publications and audiences; and
- Begin to engage in dialogue with the world beyond CalArts.

This program embraces a multi-perspectival approach to the various intersections between the realms of the aesthetic and the political. First, the MA focuses on what is normally understood as political art -- i.e. art-making that chooses to become critical discourse in the public sphere. Second, the program addresses the reverse phenomenon -- the famous "aestheticization of politics" that so troubled critical theorists during the twentieth century and that continues to invite further reflection. Finally, the program aims to become a pole of attraction for students, artists, and scholars interested in the type of theorizing -- characteristic of continental thought -- that contextualizes aesthetic and political phenomena within a dynamic space in which social meanings are generated, renewed and contested. Applicants interested in these fascinating crossroads and increasingly burgeoning fields of study will have the unique opportunity of enjoying the artistic environment and interdisciplinary dialogue offered by CalArts.

The MA is a one-year, full-time program of study. It will be of particular interest to artists seeking to deepen the theoretical and political elements of their art, and to BA/BFA/MFA graduates who may be considering combining their artistic practice with a scholarly career.

Core courses in the MA in Aesthetics and Politics are taught by distinguished faculty from the School of Critical Studies; students may also take electives taught by faculty from the Schools of Art, Dance, Film/Video, Music and Theater.

## MA Aesthetics and Politics Curriculum (30 credits required for the completion of the degree)

- CMAP 522 Contemporary Political Thought—3 credits
- CMAP 521 Contemporary Aesthetic Theory—3 credits
- CMAP 624 Thesis Workshop and Thesis—3 credits
- CMAP 523 Critical Discourse in the Arts and the Media—6 credits

The remaining 15 credits are completed with Elective Courses chosen from the list below:

- CMAP561 Aesthetics and Politics in China
- CMAP553 Borges and the Political
- CMAP587 Classical Film Theory
- CMAP501 Deleuze & Guattari: Chaos, Event, Future(s)
- CMAP542 Film, Video, & Television in Latin America
- CMAP511 Interrogating the Image
- CMAP546 Parallel Worlds
- CMAP566 Queer Representability
- CMAP577 Selfish Genes, Altruistic Groups
- CMAP535 The Making of Everyday Life
- CMAP547 Arendt in America
- CMAP509 Art, Critique, Power
- CMAP520 Narrative Care
- CMAP505 The Art of War
- CMAP536 The Philosophy of Vision and Visuality
- CMAP515 From Sublime to Ridiculous
- CMAP520 Art & Soul of Social Change

- CMAP588 Contemporary Film Theory
- CMAP557 Geographies of Violence

## Critical Discourse in the Arts and the Media

Students will attend monthly lectures by prominent creative and critical practitioners as part of this year-long course. While the course will be taught at CalArts, the lectures will take place at the West Hollywood Public Library.

## Thesis

The MA thesis generally takes the form of a traditional 15,000-word/50 page scholarly work that develops, through a sequence of three to four short chapters (in addition to an introduction and conclusion), an original argument in the field of aesthetics and politics. With permission of the MA thesis seminar instructor as well as the thesis' first reader, students may be allowed to experiment with this form, but in this case the thesis will need to develop a rationale for such experimentation.

The thesis is due by the first week of September 2015 for students who start the program Fall 2014. Students work on the thesis during the Summer and can extend thesis work until the end of the Spring 2016 semester. Students who do not complete their theses by May 2016 will no longer be eligible to graduate and will have to re-apply to the Aesthetics and Politics program should they want to pursue the MA degree again.

If a student does not complete the required coursework within the academic year of his/her enrollment, he/she will need to enroll the following year to complete the remaining courses on a fee-per-credit basis. If the thesis is also outstanding, the thesis policy stated above will also apply.

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| Title                                    | Course Name | Description   | Academic Level | Course Types            |
|--|-------------|---|----------------|-------------------------|
| Critical Writing and the Arts (CCIS-110) | CCIS-110    | <p>Critical Writing and the Arts: Technology/Capital Identity in Art and Everyday Life. Open to BFA1 students only, by Permission of Instructor only. This course introduces students to critical writing as a way to interpret, critique, and inform art making in the visual, performing, and literary arts. The goal of the course is to prepare students for their Critical Studies coursework by building strong critical thinking and writing skills-lasting skills that will serve them well beyond their time at CalArts. Though critical writing will be the focus of our course, this will also be an opportunity for students to investigate issues central to art production and reception, both in their own metiers and other art disciplines. The central themes of the course will be technology, capital (i.e., money), and identity. Class discussions and writing will explore some of the following questions: How do various artistic practices depend on technology, and what happens when technological changes force adaptation? And how, in turn, have artists sought to respond to and redefine our everyday relationship to technology? What is the relationship between a market-based economy and the arts or, more abstractly, between capital and aesthetics-can either operate without the other? How are differences of race, class, gender, sexuality, and ethnicity hidden, revealed, and/or transformed through various forms of art? Why are expressions of difference so powerful that they are subject to policing through various forms of censorship? We will approach these questions through course readings that are drawn from a wide range of sources and viewpoints, requiring each student to stake out unique positions while developing his or her own voice as an artist and critic. Over the course of the semester, students will produce a number of critical essays and reviews addressed to an interdisciplinary audience of artists, critics, and scholars. The final project for the class will be to collectively revise and publish a selection of the best essays from the course. 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 (9:00-11:00).</p> | Undergraduate  | Critical/Intell. Skills |
| Feminism and Popular Culture (CCIS-120)  | CCIS-120    | <p>Our modern notions of feminism and mass popular culture are ideas that were born around the same time in Enlightenment Europe and have grown up alongside each other, often in tension and opposition, ever since. Their pairing can be thought of as the plot to a generic teen comedy about the unlikely friendship forced between the bookish, serious editor of the school paper and the pretty, gossipy homecoming queen-archetypes whose ubiquity in cultural representation themselves point to the perceived antagonism between feminism and popular culture, politics and pleasure. These types, and the cultural ideas they are based on, belie the complex political realities and intersections of class, race, and sexuality that shape gender identity in the early 21st century. Or more simply put: as the teen movie genre is repeatedly telling us, there is more than meets the eye to each of these girl stereotypes. Looking at examples from popular music, television, film, and YA literature, our class will examine the ways that feminism has been represented in popular culture and the various ways that feminist thinkers have understood and responded to popular culture, in order to produce a deeper understanding of both terms. Finally, we will consider the possibilities (and limitations?) of our current cultural moment where celebrities such as Beyonce and Lena Dunham are claiming a place for feminism within popular culture and vice versa. Along with introducing students to the most exciting voices in feminist thought and experiencing together the guilty pleasure of listening to pop divas, watching chick flicks, and reading "trashy" literature together, this class is above all designed to help students gain the critical thinking and writing skills necessary to excel in upper-level Critical Studies coursework. There will be a strong emphasis on writing, revision, and peer review as students complete short weekly writing assignments, a final research paper, and a short in-class oral presentation.</p>  | Undergraduate  | Critical/Intell. Skills |
| Research Studio (CCOM-214)               | CCOM-214    | <p>Research Studio. 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.</p>   | Undergraduate  | Computing & Research    |

|   |          |  |               |                           |
|---|----------|--|---------------|---------------------------|
| Research Studio (CCOM-514)              | CCOM-514 | Research Studio. 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.   | Graduate      | Open to the Institute     |
| Hip Hop Poetics Workshop (CCRW-211)     | CCRW-211 | Break: A Hip Hop Poetics Workshop. In this course, students will write poetry influenced by hip hop. But we'll look beyond just writing a capella rap verses (though well-crafted 16s are certainly welcome). Our discussions and research will guide us toward expanding our notions of what a hip hop poem can be. This may include everything from audio collages based on sampled vocals to design heavy texts that synthesize wildstyles to improvisational procedures, and on and on and on. Then, we'll apply these possibilities to generate new works in text and performance, audio and visual.  | Undergraduate | Creative/Critical Writing |
| Intro to Creative Writing (CCRW-212)    | CCRW-212 | Introduction to Creative Writing. This course will give students who would like to develop their skills on creative writers the opportunity to experiment with three major genres: poetry, short fiction, and nonfiction. We will spend approximately four weeks on each genre, during which time students will be exposed to some of the major formal principles at issue in each. The class will have weekly reading and writing assignments. We will start by spending some time learning how to focus on and discuss sound, syllable, syntax, and structure in poetry, after which we will bring these skills to short fiction. We will then discuss various narrative strategies before moving into short-form nonfiction, and finish off by trying our hand at forms such as the interview, the review, and the profile. Throughout, we will also be hosting guests who are themselves working creative writers in various genres.   | Undergraduate | Creative/Critical Writing |
| Adventures in Form and Chaos (CCRW-214) | CCRW-214 | Adventures in Form and Chaos: A Poetry Writing Class. This course is designed both for students who have taken previous poetry writing classes and those who have not. It approaches the writing of poems through an examination of the ways in which some recent North American poets have renovated inherited poetic forms and invented new forms along with new durational, restraint-based, improvisational and performative practices. In their foregrounding of time and materiality, the forms and practices re-imagined or created by these poets have tended to be particularly open to the incorporation of chance elements. Students will be given regular poetry writing assignments based on our readings. Class sessions will be divided between discussions of our readings and peer review of student work. In our discussions of readings we will look closely at the methods and forms used in making the poems we are examining and at the ideas these forms and methods perform or suggest. Students will also be asked to regularly find connections between the methods and contexts of the work we read for class and work from their different mediums. We will think especially about how notions of form in general, and methods of formal constraint in particular, translate across art mediums. To help model the making of these connections in our first few class sessions we will talk about links between some of the poets on the syllabus and the work of musicians and visual artists, film makers and performers well known to students in the Institute. Especially important will be the work of John Cage. Poets whose work we may look at closely include John Ashbery, Noelle Kocot, Ted Berrigan, Alice Notely, Catherine Wagner, Chelsey Minnis, Leslie Scalapino, Barbara Guest, Fred Moten and CAConrad. Students will be given specific poetry writing assignments throughout the course. If students find working in a particular mode they have invented for one of the assignments especially productive, they may, with instructor approval, substitute continued work in that mode for one or two or even more of the last four assignments. A final portfolio of revised work is due at the end of the course. | Undergraduate | Creative/Critical Writing |
| Introduction to Fiction (CCRW-222)      | CCRW-222 | Creative Writing Workshop: Introduction to Fiction. This class introduces students to the various methods of creating fictional prose. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student's unique creative DNA. The exercises and assignments are specifically designed for the following essential areas: how to begin, dialogue, character and plot. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing fiction.   | Undergraduate | Creative/Critical Writing |

|  |          |  |               |                           |
|--|----------|--|---------------|---------------------------|
| Impossible Stage Directions (CCRW-310) | CCRW-310 | Impossible Stage Directions: Dramatic Writing Approaches for a Broader Literary Practice. Instructor: Henry Hoke. This workshop introduces and explores playwriting and screenwriting forms, tools and techniques, considers the industry that surrounds them and the possibilities for their application in a broader literary practice: in poetry, fiction, and especially contemporary hybrid work. We will discover the echoes and effects of the relationship between theater and poetry (since their inception) and prose and movies (for a century), and the adaptation, ekphrasis, and cannibalism that can bridge all of these mediums, by reading and viewing contemporary plays and films. How can a theater-going, cinema and TV-consuming culture of writers create alongside these forms (and work through them)? Weekly exercises and collaborations will be introduced to not only generate new work from students but also help them warp and reconsider their larger works in progress. This is certainly a workshop that allows for the creation of theatrical and cinematic scripts for production, but it also values their presence on the page itself, in a larger literary context, and encourages their transposition and transformation into hybrid work or work that is strictly poetic or prosaic. | Undergraduate | Creative/Critical Writing |
| Graphic Texts (CCRW-325)               | CCRW-325 | Graphic Texts: Looking at Text and Image Combined. If every picture tells a story, and if all writing is visual, what kinds of truth can we conjure when we combine images with text and when we blur distinctions? This class will study various kinds of graphic texts in which visual design and illustration do as much work to perform narrative as does the language. This semester will focus on personal narratives, memoir, and documentary works that look beyond traditional text on the page formats and emphasize visual aspects of literary creation. For example, mediums will include: comics and graphic novels, digital literature, asemic writing, graphic design, maps, collage, photo-texts, and more. Together, we will look at modes of reading interactive image/word meaning-systems, do creative writing exercises, critically look at concepts and methodologies, and puzzle-over creative and theoretical works.   | Undergraduate | Creative/Critical Writing |
| Eco Writing (CCRW-336)                 | CCRW-336 | Eco Writing: Green is the New Red. This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia, will be explored through literature and corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology and old wilderness writing, moving on to the contemporary complex postmodern, or postcolonial spectrum of eco literature, as well as contemporary works of eco art. Special emphasis will be paid to hybridity and the cross-culturation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the genres of writing prominent in the American nature writing tradition and beyond: the ramble, poetry, manifesto, lyrics, fiction and the contemporary "eco art" proposal. Student work will be reviewed in peer groups, and culminate in final short in-class presentations. Field trips and guest lectures will include local artists, musicians and writers. In the words of Henry David Thoreau, "Let your life be a counter friction to stop the machine."                                  | Undergraduate | Creative/Critical Writing |
| Fabulous Writing (CCRW-345)            | CCRW-345 | Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish. Open to BFA-2, BFA-3, and BFA-4 students only. The Fantastic, best understood not as a genre, but as a modality and aesthetic sensibility, opens up a space outside cultural order in which classical unities of space, time and character are threatened with dissolution. Far from fulfilling desire, these spaces perpetuate desire. Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish will look at works that fuse the everyday, fantastic, mythical, and nightmarish, and elicit new works that are creative, critical, interdisciplinary, and / or collaborative. Exposure to and experiments with the Fantastic can stretch an artist's practice and open it up to inspiration outside of the empirical. From medieval manuscripts to folk tales, horror stories to the occult, and bestiaries to fantastical new narratives, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.  | Undergraduate | Creative/Critical Writing |
| Sent Us of the Air (CCRW-350)          | CCRW-350 | "Sent Us of the Air": A Poetry Writing Class. This poetry writing class explores the connection between feeling and artistic inspiration and complicates the often prevalent understanding of expression in poetry as self-expression. The course will return continuously to our evolving understandings of what can be meant by inspiration and expression. Special importance will be given in the course to phenomenological thought which links expression and inspiration to embodiment and perception. We will also use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects  | Undergraduate | Creative/Critical Writing |

and how they are embodied and articulated. Attention will also be given to the political implications of the different understandings of expression, inspiration, embodiment and affect explored in the course.

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| Graduate Poetry Writing (CCRW-404) | CCRW-404 | Graduate Poetry Writing: Adventures in Necrosociality. This course is open to BFA-4s only by permission of instructor space permitting. This poetry writing workshop is interested in the relational spaces made by poems-in the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? We will be asking what these spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." Primary importance in this poetry writing class will be given to the sharing and critique of student work, with special attention paid to how each student's work addresses issues of literary sociality. Also of importance to our discussions will be the intimacy and the distance of the relations we make in such spaces and how the space of poems manages to be simultaneously social and solitary. The course is also interested in the role of death in all this, in how poems make it possible to live, as Walt Whitman and so many other poets have emphasized, a distant and yet intimate companionship with the dead and the living. Of special concern will be the relevance of literary "necrosociality" for anarchistic conceptions of the self, of autonomy and community. Some of the poets we will read may include Alice Notley, John Ashbery, Jack Spicer, Dorothea Lasky, Chelsey Minnis, Dolores Dorantes, Catherine Wagner, Fred Moten, Peter Gizzi, Joanne Kyger, Emily Dickinson, Frank Sherlock, Eileen Myles, and Hoa Nguyen. Writing assignments will be tied tightly or loosely to our readings depending on the writing needs of its individual participants. | Undergraduate | Creative/Critical Writing |
| Writing Los Angeles (CCRW-405)     | CCRW-405 | Writing Los Angeles: The City as State of Being and State of Mind. Open to BFA-3 and BFA-4 students only. In this class, we will look at Los Angeles through the lens of its literature, and from there, learn to think about, and write about, the city in different ways. To do this, we will need to develop a critical sensibility, and apply it to the way we read and also to the way we write. We will look at texts in multiple genres - poetry, fiction, and nonfiction - to think about the issue of a Los Angeles voice. Then we will apply that notion of place and voice to our own writing, which we will workshop as part of the class. Traditionally, literature has engaged both the myth and the reality of Southern California, a landscape so misunderstood that it is often hard to see. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sunshine-noir dialectic - all have been popular ways of thinking about the city, but what do they really tell us about the place in which we live? Writing is a vehicle both for the construction and the undermining of such mythologies, a medium in which we can invent or reflect the world. Indeed, in recent years, the aesthetic of the city's literature has shifted, moving away from large-scale tropes to zero in on what D.J. Waldie calls our "sacred ordinariness."   | Undergraduate | Creative/Critical Writing |
| Interface Culture (CCRW-418)       | CCRW-418 | Interface Culture: Experimental Narrative in a Multimedia Age. Open to BFA-3 and BFA-4 students only. The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagination of experimental narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), interactive music videos, potential and emergent narratives, and social media. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.   | Undergraduate | Creative/Critical Writing |
| Science Fiction (CCRW-425)         | CCRW-425 | Science Fiction & Modern Fantastic. Open to BFA-3 and BFA-4 students only. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the   | Undergraduate | Creative/Critical Writing |

genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

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| art   writing (CCRW-440)            | CCRW-440 | art   writing. Open to BFA-4 students only. Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives - pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for a work of art, enacts or instigates or is the work of art; when are artists writers and writers artists?  | Undergraduate | Creative/Critical Writing |
| Memory, Media & the City (CCRW-444) | CCRW-444 | 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.  | Undergraduate | Creative/Critical Writing |
| Tiny Press Practices (CCRW-452)     | CCRW-452 | Literary Citizenship: Tiny Press Practices. Open to BFA-4 students by permission of instructor only. This course is a hands-on exploration of contemporary autonomous small- and micro-press practices as they relate to a poetics of community accountability. How might we participate in creating the literary and artistic world we wish to inhabit? What is our responsibility, as writers, readers and thinkers, to a larger literary-artistic culture? What kinds of communities are made possible through different kinds of cultural action and cultural work? We will consider zines, broadsides, little magazines and journals, micro-presses and small presses, reading series, cultural centers, and collaborative or cross-genre projects. We will consider tiny press projects as a whole, with an eye toward critical conversation that encompasses both the work presented and the form(s) and mode(s) of that presentation. Presses and projects to be studied will be selected from a broad range of active small and tiny presses. In addition to reading, writing exercises, and class discussions, this course will support students in developing hands-on home-made book-making skills. 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.   | Undergraduate | Creative/Critical Writing |
| Hybrid Writing (CCRW-455)           | CCRW-455 | Hybrid Writing. This course is specifically focused two things: the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb, and on hybridity, as a scientific term, as high concept, a methodology and as a post-colonial state of being. What are the qualities of each of these things, and what do they combine to make of writing? Are hybrid texts those that exhibit, for example, the features and functions of poetry, fiction or journalism at once? What then, is 'cross-genre' writing? From this questioning we proceed into the realm of critical inquiry, creative expression and the enduring debates about what to even call writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, subversive or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of the essay culturally and historically, through close readings of various nonfiction works modified by terms like lyric, fabulist, mytho-, speculative and others that trouble lines of demarcation; write, share and discuss both single-focus and multifarious texts to get closer to our own impulses, expectations and responses to works that are decidedly non-fiction but don't stint on style or play, mask doubt, (lack of) authority or intention. | Undergraduate | Creative/Critical Writing |
| Conjurations (CCRW-459)             | CCRW-459 | Conjurations: A Lab for New Writing. Open to BFA-4 students by permission of instructor only. In her manifesto, sci-fi writer Nicola Griffith asserts, "When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you." Such boldness doesn't come from the  | Undergraduate | Creative/Critical Writing |

standards of creative process alone, but emerges from devising methods for manipulating grammar, syntax, vocabulary, form and structure that can at once shape the content and make an established genre do one's bidding, or transform it to something delightfully bent and unrecognizable. Appropriating the science lab, this course is designed as a space for innovating methodologies to conjure new types of writing, projects and too nascent for intense critique sessions. We will investigate literary effects and how they perform within the three-way relationship between writer, text and reader, using resources vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, neurological research, works from other metiers and from students' own personal archives. Everyone in the lab will participate in developing procedures and constraints for themselves and their peers, test new tools and techniques in lab, and document and present 'findings' throughout the semester that detail discoveries, trials, difficulties and happy accidents. Mid-semester on, we will immerse in the concept of "the changing same," deepening writing practice and choice-making through repetition and accretion, re-visitation and revision of previous and in-class writing. In the process, old habits morph, boundaries shift, and repertoires expand. Of course, these experiments may fail beautifully, but that is part of the point.

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| Subject, Form & Nonfiction (CCRW-461) | CCRW-461 | Subject, Form, & Nonfiction. Open to BFA-4 students by permission of instructor only. This workshop investigates what occurs 'under the sign' of non-fiction: autobiography, memoir, lyric essay and biography. We will focus on the selection of subject, from personal experiences and life stories to cultural phenomenon, philosophical musings and histories of objects and substances. Through reading and discussion, we will zero in on the traditions and innovations with form various authors employ to bring their books about. In addition to giving detailed attention to required texts, we will also peruse selected blogs, online journals, magazine columns, and more. To understand the ways in which writing about oneself and writing about the world can collide and collude, students will present, discuss and revise their own writing in concert with assigned reading, as well as generate sketches and schemes for future works.  | Undergraduate | Creative/Critical Writing |
| Writing Los Angeles (CCRW-505)        | CCRW-505 | Writing Los Angeles: The City as State of Being and State of Mind. In this class, we will look at Los Angeles through the lens of its literature, and from there, learn to think about, and write about, the city in different ways. To do this, we will need to develop a critical sensibility, and apply it to the way we read and also to the way we write. We will look at texts in multiple genres - poetry, fiction, and nonfiction - to think about the issue of a Los Angeles voice. Then we will apply that notion of place and voice to our own writing, which we will workshop as part of the class. Traditionally, literature has engaged both the myth and the reality of Southern California, a landscape so misunderstood that it is often hard to see. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sunshine-noir dialectic - all have been popular ways of thinking about the city, but what do they really tell us about the place in which we live? Writing is a vehicle both for the construction and the undermining of such mythologies, a medium in which we can invent or reflect the world. Indeed, in recent years, the aesthetic of the city's literature has shifted, moving away from large-scale tropes to zero in on what D.J. Waldie calls our "sacred ordinariness." | Graduate      | Open to the Institute     |
| Interface Culture (CCRW-518)          | CCRW-518 | Interface Culture: Experimental Narrative in a Multimedia Age. The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagination of experimental narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), interactive music videos, potential and emergent narratives, and social media. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.                   | Graduate      | Open to the Institute     |
| Science Fiction (CCRW-525)            | CCRW-525 | Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new  | Graduate      | Open to the Institute     |

weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

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| Graphic Texts (CCRW-535)               | CCRW-535 | Graphic Texts: Looking at Text and Image Combined. If every picture tells a story, and if all writing is visual, what kinds of truth can we conjure when we combine images with text and when we blur distinctions? This class will study various kinds of graphic texts in which visual design and illustration do as much work to perform narrative as does the language. This semester will focus on personal narratives, memoir, and documentary works that look beyond traditional text on the page formats and emphasize visual aspects of literary creation. For example, mediums will include: comics and graphic novels, digital literature, asemic writing, graphic design, maps, collage, photo-texts, and more. Together, we will look at modes of reading interactive image/word meaning-systems, do creative writing exercises, critically look at concepts and methodologies, and puzzle-over creative and theoretical works.  | Graduate      | Open to the Institute     |
| Eco Writing (CCRW-536)                 | CCRW-536 | Eco Writing: Green is the New Red. This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia, will be explored through literature and corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology and old wilderness writing, moving on to the contemporary complex postmodern, or postcolonial spectrum of eco literature, as well as contemporary works of eco art. Special emphasis will be paid to hybridity and the cross cultururation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the genres of writing prominent in the American nature writing tradition and beyond: the ramble, poetry, manifesto, lyrics, fiction and the contemporary "eco art" proposal. Student work will be reviewed in peer groups, and culminate in final short in-class presentations. Field trips and guest lectures will include local artists, musicians and writers. In the words of Henry David Thoreau, "Let your life be a counter friction to stop the machine." | Graduate      | Open to the Institute     |
| Memory, Media & the City (CCRW-544)    | CCRW-544 | 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.   | Graduate      | Open to the Institute     |
| Fabulous Writing (CCRW-545)            | CCRW-545 | Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish. The Fantastic, best understood not as a genre, but as a modality and aesthetic sensibility, opens up a space outside cultural order in which classical unities of space, time and character are threatened with dissolution. Far from fulfilling desire, these spaces perpetuate desire. Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish will look at works that fuse the everyday, fantastic, mythical, and nightmarish, and elicit new works that are creative, critical, interdisciplinary, and / or collaborative. Exposure to and experiments with the Fantastic can stretch an artist's practice and open it up to inspiration outside of the empirical. From medieval manuscripts to folk tales, horror stories to the occult, and bestiaries to fantastical new narratives, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.  | Graduate      | Open to the Institute     |
| Fundamental Eng for Artists (CCSE-001) | CCSE-001 | Fundamental English for Artists 1. Permission of instructor required. Must also take CCIS-110. This is an intensive reading comprehension and writing course designed for intermediate English language learners to deepen command of English grammar and syntax while learning basic conventions of American critical and professional writing. The content of the course will focus on the connection between word and image - between seeing and writing - with an emphasis on description, narration, and perspective. The course will involve weekly reading and writing assignments, in-class presentations, and grammar review work. In connection with course written assignments, students are required to attend a minimum of one tutoring session per week in the Writing Center. The course will count toward Critical  | Undergraduate | Critical Studies Elective |

Studies elective units for graduation.

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| Fundamental Eng for Artists (CCSE-002)    | CCSE-002 | Fundamental English for Artists 2. This course is permission of instructor only. Though at CalArts artists work in a range of creative mediums, we all rely upon language to communicate within and among our artistic communities. This class is designed to prepare advanced intermediate English language learner students to participate fully in the linguistic community of their metiers and to meet the professional writing demands of artists in their field. The content of the course will focus on the connection between written communication and other forms of expression-visual, performative, musical-as students gain practice writing about and describing the modes of expression, cultural context, and meaning of various artistic works. There will be weekly reading and writing assignments and in-class presentations, with a focus on clear communication and the conventions of Standard Written English. This will not be a grammar instruction course, however, Fundamentals 1 is more appropriate for those in need of a grammar primer-instead this class will focus on revising work and improving English communication through developing an awareness of their own individual error patterns. The central class assignments with be longer-form critical writing assignments commonly found in an interdisciplinary arts and humanities academic environment (essays, artist statements, grant applications, etc.). In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center. The course will count toward overall Critical Studies units for graduation. | Undergraduate | Critical Studies Elective |
| English for Artists (CCSE-003)            | CCSE-003 | Course available by Permission of Instructor only. English for Artists. This course provides opportunities for non-native English speakers to gain skill and confidence in using English effectively. Emphasis will be given to building vocabulary necessary for critical thinking and discussion within the artistic disciplines. Close readings of current articles in contemporary arts publications, and other sources will be utilized for vocabulary building, comprehension and critical discussion. Class activities will develop skills in listening, speaking, reading and writing. In addition to attention paid to grammar and sentence structure, this course will address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.  | Undergraduate | Critical Studies Elective |
| Expressive Writing for Artists (CCSE-004) | CCSE-004 | Expressive Writing for English Language Learners. Open by permission of instructor only. Although visual and performing artists have ample opportunity to express themselves through their primary craft, writing for creative experession can supplement an artist's creative life by generating and processing creative thoughts, and by documenting the creative process. In this class English language learners will explore writing not in terms of rules and academic discipline, but as a generative creative space that will help round out the expressive life of the artist. We will read creative and process works by artists, and each student will keep a rather extensive journal of a current visual or performing art project or projects. The journal will contain both process documentation and prompted creative writing pieces and will ideally serve as a creative companion piece to the artist's metier work. The final project will be a presentation/reading of the term's cumulated creative work - both visual and written - followed by peer feedback and discussion.   | Undergraduate | Critical Studies Elective |
| Supplemental English for CWA (CCSE-005)   | CCSE-005 | Supplemental English for Critical Writing and the Arts. Permission of instructor required. This course provides opportunities for non-native English speakers to gain skill and confidence in using English effectively. Emphasis will be given to building vocabulary necessary for critical thinking and discussion within the artistic disciplines. Close readings of current articles in contemporary arts publications, and other sources will be utilized for vocabulary building, comprehension and critical discussion. Class activities will develop skills in listening, speaking, reading and writing. In addition to attention paid to grammar and sentence structure, this course will address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.   | Undergraduate | Critical Studies Elective |
| Fundamental Eng for Artists (CCSE-051)    | CCSE-051 | Fundamental English for Artists 1. Permission of instructor required. This is an intensive reading comprehension and writing course desinged for intermediate English language learneres to deepen command of English grammar and syntax while learning basic conventions of American critical snd professional writing. The content of the course will focus on the connection between word and image - between seeing and writing - with an emphasis on description, narration, and perspective. The course will involve weekly reading and writing assignments, in-class presentations, and grammar review work. In connection with course written assignments, students are required to attend a minimum of one  | Graduate      | Critical Studies Elective |



tutoring session per week in the Writing Center. The course will count toward Critical Studies elective units for graduation.

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| Fundamental Eng for Artists (CCSE-052)    | CCSE-052 | Fundamental English for Artists 2. This course is permission of instructor only. Though at CalArts artists work in a range of creative mediums, we all rely upon language to communicate within and among our artistic communities. This class is designed to prepare advanced intermediate English language learner students to participate fully in the linguistic community of their metiers and to meet the professional writing demands of artists in their field. The content of the course will focus on the connection between written communication and other forms of expression-visual, performative, musical-as students gain practice writing about and describing the modes of expression, cultural context, and meaning of various artistic works. There will be weekly reading and writing assignments and in-class presentations, with a focus on clear communication and the conventions of Standard Written English. This will not be a grammar instruction course, however, Fundamentals 1 is more appropriate for those in need of a grammar primer-instead this class will focus on revising work and improving English communication through developing an awareness of their own individual error patterns. The central class assignments will be longer-form critical writing assignments commonly found in an interdisciplinary arts and humanities academic environment (essays, artist statements, grant applications, etc.). In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center. The course will count toward overall Critical Studies units for graduation. | Graduate      | Critical Studies Elective |
| English for Artists (CCSE-053)            | CCSE-053 | English for Artists. Permission of instructor required. This course provides opportunities for non-native English speakers to gain skill and confidence in using English effectively. Emphasis will be given to building vocabulary necessary for critical thinking and discussion within the artistic disciplines. Close readings of current articles in contemporary arts publications, and other sources will be utilized for vocabulary building, comprehension and critical discussion. Class activities will develop skills in listening, speaking, reading and writing. In addition to attention paid to grammar and sentence structure, this course will address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.  | Graduate      | Critical Studies Elective |
| Expressive Writing for Artists (CCSE-054) | CCSE-054 | Expressive Writing for Artists. Permission of instructor required. Although visual and performing artists have ample opportunity to express themselves through their primary craft, writing for creative expression can supplement an artist's creative life by generating and processing creative thoughts, and by documenting the creative process. In this class English language learners will explore writing not in terms of rules and academic discipline, but as a generative creative space that will help round out the expressive life of the artist. We will read creative and process works by artists, and each student will keep a rather extensive journal of a current visual or performing art project or projects. The journal will contain both process documentation and prompted creative writing pieces and will ideally serve as a creative companion piece to the artist's metier work. The final project will be a presentation/reading of the term's cumulated creative work - both visual and written - followed by peer feedback and discussion.  | Graduate      | Critical Studies Elective |
| English for Designers (CCSE-070)          | CCSE-070 | English for Designers. This is an English language class intended to build the verbal and written skills that designers need to effectively communicate their ideas in English. This is a mixed-level English Language class that will allow each student to improve English fluency regardless of their beginning skill level. The content of the course will explore the connection between linguistic communication and visual expression-allowing students to practice writing about and describing visual "texts" while also investigating the role cultural context plays in the process of visual decoding and interpretation. There will be weekly reading and written assignments, as well as the expectation for weekly in-class oral participation, and an independent research project and in-class presentation. The primary focus of the class will be the development of clear written and oral communication and the conventions of Standard Written English and conventions of American professional and academic writing. In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center.   | Undergraduate | Critical Studies Elective |
| Feminism and Popular Culture (CCST-120)   | CCST-120 | Our modern notions of feminism and mass popular culture are ideas that were born around the same time in Enlightenment Europe and have grown up alongside each other, often in tension and opposition, ever since. Their pairing can be thought of as the plot to a generic teen comedy about the unlikely friendship  | Undergraduate | Cultural Studies          |

forced between the bookish, serious editor of the school paper and the pretty, gossipy homecoming queen-archetypes whose ubiquity in cultural representation themselves point to the perceived antagonism between feminism and popular culture, politics and pleasure. These types, and the cultural ideas they are based on, belie the complex political realities and intersections of class, race, and sexuality that shape gender identity in the early 21st century. Or more simply put: as the teen movie genre is repeatedly telling us, there is more than meets the eye to each of these girl stereotypes. Looking at examples from popular music, television, film, and YA literature, our class will examine the ways that feminism has been represented in popular culture and the various ways that feminist thinkers have understood and responded to popular culture, in order to produce a deeper understanding of both terms. Finally, we will consider the possibilities (and limitations?) of our current cultural moment where celebrities such as Beyonce and Lena Dunham are claiming a place for feminism within popular culture and vice versa. Along with introducing students to the most exciting voices in feminist thought and experiencing together the guilty pleasure of listening to pop divas, watching chick flicks, and reading "trashy" literature together, this class is above all designed to help students gain the critical thinking and writing skills necessary to excel in upper-level Critical Studies coursework. There will be a strong emphasis on writing, revision, and peer review as students complete short weekly writing assignments, a final research paper, and a short in-class oral presentation.

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| Sacred & Secular Art (CCST-151)                 | CCST-151  | Sacred & Secular Art of South Asia. Open to BFA-1 students only by permission of instructor. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands of Hindu, Buddhist, Jain, Sikh, Islamic, colonial and post-colonial traditions that have made its art and architecture so rich, complex and diverse. We will focus on the unique place of images and idols in the context of religions in India, and the notion of 'darshan' in Indian visual culture and religion and its relationship to the 'gaze.' We will examine 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. | Undergraduate | CriticalStudiesFoundation; Cultural Studies |
| Music/Culture/Politics Latin America (CCST-153) | CCST-153  | Music, Culture and Politics in Latin America. Open to BFA-1 students only by permission of instructor. This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of Jamaica, Cuba, Mexico and Brazil, including ska, reggae, son, salsa, norteño, samba, bossa nova, reggaeton, nor-tec, electronica, dubstep, and rock en español. In terms of the objectives of the course, the focus will be to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events—such as slavery, the shift to the city, and political upheavals—have affected music, and how music in turn has affected political and social events. Second, what are the various differences in Latin America in terms of ethnicity, race and historical dynamics, and how can a more nuanced sense of the highly varied cultural aesthetics of the region be developed. Finally, how have the effects of globalization and the increasing speed of technology impacted the music of the region, and how does syncretism take place, within each country as well as regionally, and with the world at large. * This course fulfills Foundation and Cultural Studies credit.  | Undergraduate | CriticalStudiesFoundation; Cultural Studies |
| European Studies (CCST-158)                     | CCST-158  | European Studies: Monsters, Madmen and the Double. Open to BFA-1 students only by permission of instructor. 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 provide background for Surrealism, Expressionism. * This course fulfills Foundation and Cultural Studies credit.   | Undergraduate | CriticalStudiesFoundation; Cultural Studies |
| Imaging Culture (CCST-242S)                     | CCST-242S | 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   | Undergraduate | Cultural Studies                            |

anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a 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. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course.

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| Everyday Life 20th Cent Europe (CCST-252) | CCST-252 | Everyday Life in 20th Century Europe. The twentieth century in Europe was marked by change, uncertainty, and violence on a scale unprecedented in western history. This course examines the quest of ordinary people to survive and make sense of two world wars, multiple civil wars, political dictatorships, the shocks of economic and cultural modernization. It introduces students to 'history from the bottom up,' where the concern is the daily lived experience. Students will gain insights into the complexities of relationships between state and individual, private life and public culture. The course covers the period from the First World War to the end of the Cold War in 1989. Emphasis will be given to the major dictatorships of the mid-twentieth century: Nazi Germany; Fascist Italy; Stalinist Russia. Selected readings from the vast body of historiographical writing on the subject of everyday life will be supplemented by primary textual and visual sources, including diaries, photography, and documentary film.  | Undergraduate | Cultural Studies |
| Art of the Invisible (CCST-258)           | CCST-258 | Art of the Invisible: Experiments in Radio Production and Podcasting. This class is a survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self-made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the theory and aesthetics radio as well as develop the hands-on skill and experience required to control the medium.  | Undergraduate | Cultural Studies |
| Xicana Feminisms (CCST-261)               | CCST-261 | Xicana Feminisms: Survey Course on Theoretical Writings and Creative Practice. Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Xicana / Chicana identity in the United States. Students will understand how activism, creativity and academic articulations on feminism informed how women of Mexican descent saw themselves in relation to the Chicano Movement and the U.S. Feminist Movement. Students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand a womynist centered movement. Students will read first-person narratives published in essays, memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Xicanas / Chicanas. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Xicananisma / Chicanisma within the United States. | Undergraduate | Cultural Studies |
| Theater of the Oppressed (CCST-310)       | CCST-310 | Theater of the Oppressed: The Aesthetic Language of Augusto Boal. Open to BFA-2, BFA-3, and BFA-4 students only. This course investigates the philosophical principles and practical techniques that constitute Theatre of the Oppressed (TO), the aesthetic language developed by Brazilian social activist and theatre director, Augusto Boal. TO consists of five formats: Forum Theatre, Image Theatre, Cop-in-the-Head, Invisible Theatre, and Legislative Theatre. All are participatory: in lieu of audience passivity, spectators become spect-actors who employ dramatic tools to uncover, analyze, and ultimately intervene critically in (staged and real) scenarios of institutionalized oppression. We will study in depth three primary influences on Boal -- Paulo Freire's radical pedagogy, Bertolt Brecht's epic theatre, and Brazilian carnival and consequently notions of dialectics, praxis,  | Undergraduate | Cultural Studies |

alienation-effect, historicization, heterogeneity, and polyphony. In embodying TO techniques, we will discover how the theoretical premises of his work are (or are not) made manifest in his techniques. Boal's 'rehearsals for revolution' have been adapted by activists, therapists, educators, and artists on seven continents and thus we will also explore how effectively modular techniques translate cross-culturally. Lastly, we will explore equivalents of Boal's critical concepts (i.e., metaxis, analogical induction, aesthetic space, joker system) in fields of complexity theory, ethics, social psychology, trauma studies, liberation theology, and biology.

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| The End (CCST-350)                    | CCST-350 | The End: Cross Cultural Look at Death. One of the only certain universal experiences for all human beings is death. However, nearly every aspect of that experience varies from culture to culture. How do we respond to the dying? How do we mark their passing? What is done with the body? How is the person remembered by the living? Is there life after death? This course is an exploration into the rituals, beliefs, and customs of varied cultures and religions surrounding death and dying. We will discuss concepts of the soul, grief and mourning, symbolism, origin myths, burial rituals and more. This course seeks to open our minds to the wide cultural and religious variety of approaches to 'The End' of life as a rite of passage.  | Undergraduate | Cultural Studies |
| Buying and Selling of L.A. (CCST-351) | CCST-351 | Buying and Selling of L.A. 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.   | Undergraduate | Cultural Studies |
| History of Simulation (CCST-354)      | CCST-354 | History of Simulation and Interactive Media. 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.  | Undergraduate | Cultural Studies |
| Unbuilt and Farout (CCST-355)         | CCST-355 | Unbuilt and Farout: Collaborative Design Practices and Expanded Architecture 1945-Present. This class will look at a broad range of design groups and architecture collaboratives working since the end of the Second World War. We will consider unbuilt yet rigorously designed architecture and pay particular attention to practitioners who seek to expand architectural practice beyond a purely functional or visual form. The role of digital technology, especially the networks of communication available through the internet, will be examined in contemporary architectural practices. Particular focus will be given to groups that were intent on experimenting with ideas of community, authorship, and urbanism and those that consider a social role for the architect or designer. This class will be structured through an introduction to modern and contemporary architectural concepts and vocabulary, the investigation of historical and existing collaboratives as well as through a critical evaluation of architectural and urban planning projects. Each week we will look at the work of a collaborative group and reflect on the methods and strategies employed to generate models, designs, writings and interventions. Students will be expected to lead discussions on class readings and complete a final research project. | Undergraduate | Cultural Studies |
| Blood in the Water (CCST-356)         | CCST-356 | Blood in the Water: The Middle Passage in History and Art. The Middle Passage-the route many ships traveled to transport Africans to slavery in the New World-is a critical element of world history. Further, it continues to impact our socio-cultural landscape as a trope in the arts. Through this course, we will explore the Middle Passage in three ways: 1) History: we will study texts and documentaries to gain an understanding of the conditions under which the Middle Passage developed and to learn in more detail the human interactions during the voyages. 2) Art: we will then explore consciously aestheticized work based on the Middle Passage in a range of media-literary, cinematic, visual, performative. We will see that artists have engaged the trope satirically, melodramatically, realistically and critically. 3) Projects: The Middle Passage has impacted all of us. Its forced migration of Africans to America has been an essential dynamic of the culture we live in. We will propose our own projects on the Middle Passage. These proposals will involve artist statements   | Undergraduate | Cultural Studies |

and can include anything from poetry, to dance, installations to scripts, sculpture to interdisciplinary projects, the French New Wave, political counter-cinema after 1968, the emergence of digital and electronic media, the use of the moving image as both medium and cultural resource for gallery-based works of art, and memory as a central representational trope of contemporary culture. Much as these contexts might alter some of the ways we perceive Chris Marker, the very choice of Marker as a means to engage these wider developments can also enrich and transform our understanding of the cultural movements and contexts in and against which his work has emerged.

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| Fissure and Multiplicity (CCST-358S)    | CCST-358S | A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-manifestos, oral history, revolutionary accounts, poems, autobiographies, short stories, historic accounts, songs and novel excerpts-to investigate the pluralistic nature of Latin American literary production from The Pre-Columbian Era to the present. The course will pay close attention to the dynamic history and politics of the region, as well as the multicultural nature of the societies in which work was produced. Texts will include codices, Mexican corridos, crónicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, criolloismo, indigenismo, and feminismo, among others.  | Undergraduate | Cultural Studies |
| DOUBLES, In art & culture (CCST-365)    | CCST-365  | DOUBLES, In art & culture. This course is an exploration of the various permutations and manifestations of doubles and how they inform the production and reception of cultural phenomena. Students will investigate doubles and doubling through the following general groupings: constructed objects (e.g., masks, dolls, mannequins, mirrors, robots); biological occurrences (e.g., twins, clones, surrogacy); psychological tropes (e.g., compulsion, obsession, projection, shadow); rhetorical/literary practices (e.g., repetition, documentation, translation); representational practices (e.g., stereotypes, appropriation, ); performative practices (e.g., gossip, recitation, passing, mimicry, parody); cultural performance (e.g., historical re-enactments/simulations, virtual reality, tricksters); perception (e.g., memory, de ja vu, ghosts and ghosting, palimpsests). As required readings will cover only a mere fraction of the relevant literature on doubles in art and culture, each student will conduct research into one aspect not covered in the syllabus and present it to the entire class. Students are encouraged to investigate how doubling functions within their metier -- conceptually, methodologically, and in specific case studies. | Undergraduate | Cultural Studies |
| The Refugee Narrative (CCST-382)        | CCST-382  | Mapping Global Itinerancy in the Refugee Narrative. This course will examine various global literatures dealing with refugee communities in order to consider transnational mobility within the context of globalization and its sovereign architecture of borders, controls and checkpoints, detention centers, refugee camps, and coastlines. We will be investigating debates on the definition and status of nation, asylum, geography and citizenship in order to contextualize narratives of refugee exile and resettlement. Our texts will include novels and short stories, plays and poetry, film and the graphic novel.  | Undergraduate | Cultural Studies |
| Archaeologies of the Present (CCST-444) | CCST-444  | Archaeologies of the Present. Open to BFA-4 students by permission of instructor only. The history of our present begins essentially in 1973, with massive shifts in the role of the nation state, in the structure of media, in the medical industries, in urban planning. We trace the emergence of this new oligarchical civilization across the arts and politics, toward a neo-feudalism, with its risks and potential: new forms of narrative and cultural production, modernism as ruin, the dismantling of the American psyche.  | Undergraduate | Cultural Studies |
| Parallel Worlds (CCST-446)              | CCST-446  | Parallel Worlds: Fiction & Imaginary Futures, 1850-Present. Open to BFA-3 and BFA-4 students only. 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. Recommended for Integrated Media students.  | Undergraduate | Cultural Studies |
| American Film in Time (CCST-451)        | CCST-451  | America in Time: Science Fiction Futures. Open to BFA-3 and BFA-4 students only. This course will have two basic strands: the first will be to address some of the crucial dynamics of political   | Undergraduate | Cultural Studies |

and historical change in the United States via science fiction films. The second will investigate the ways in which time, as configured in those films, might be 'reversed,' where the Anthropocene era has opened multipathic destinations from the future, in part producing forces of fractal becoming, impossibility, and gaseous perception. Among the modes of this second approach will be accelerationism, speculative materialism, and the interface between the human and the non/inhuman. Both these approaches will be analyzed in terms of film images, text and sound-as symptoms and as assemblages-focusing on the dense contextual horizons as well as possible heterogeneous connections and affiliations. Among the films that will be addressed: Invasion of the Body Snatchers, Alien, Fresh Kill, 2001: A Space Odyssey, The Man Who Fell to Earth, The Terminator, Donnie Darko, and Lucy.

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| Remixing Jemima (CCST-452)            | CCST-452 | Remixing Jemima. Open to BFA-4 students only. Many artists have explored the power of myths, folklore and fairy tales to trouble or reinforce widely-held cultural beliefs and social assumptions. When it comes to African America, social myths (including stereotypes) have shaped our experience externally and internally. We will examine the work of a range of theorists, artists and hybrids inside and outside African American cultural groups and look at how belief and art intersect. Of particular interest will be Roland Barthes's assertion that myth happens when we replace the historical/political origin of a thing with a "natural" one and an in-depth discussion of the "Mammy"-type.  | Undergraduate | Cultural Studies                        |
| Applied Hip Hop Studies (CCST-458)    | CCST-458 | Back to the Lab: Applied Hip Hop Studies. Open to BFA-3 and BFA-4 students only. This course will explore the aesthetics of hip hop culture and practice, connecting them, in-the-main, to a continuum of African American approaches to music, rhetoric and criticality. More than a survey, however, B-2-The-L is a laboratory where we will apply the methodologies and theories engaged in the texts to generate approaches to art making in the larger context of an experimental art school. The large Group Projects will be interdisciplinary and include: 'I'd Rather Ultra-Magnetize Your Brain: Experiments in the Hip Hop Critical Writing as Mixtape' and 'This Ain't For Play-Play: Constructing an Actual Hop Hop Theatrical Experience; we will also have a number of smaller experiments designed to prepare us for deeper engagements. Please note, this is a 400-level class and will often involve dense but dome-splitting conceptual and critical texts/lectures/discussions along with music and videos. To quote Phonte off The Roots Undun: 'Weak heartedness cannot be involved.'  | Undergraduate | Cultural Studies                        |
| Artists As Participants (CCST-467)    | CCST-467 | Artists As Participants. Open to BFA-3 and BFA-4 students only. This course focuses on various ways artists use the social to make art. The last decade has seen a flowering of what is often called social or participatory art practice, the range of which is hard to contain in these deceptive terms. The vision of the artist as a heroic individual versus the artist as collaborator, instigator, interventionist and trickster is at the core of this question. The work we will study in this course questions the status of the art object and insists on the fundamentally social nature of art making. It interrogates politics, sustainability and the environment, urban space, social institutions, the nature of the relationship between the artist and the audience. Among the artists examined are Superflex, Martha Rosler, Rebar, Amy Franceschini/Future Farmers, Temporary Services, Fallen Fruite, Eating in Public, the National Bitter Melon Council, Lauren Bon, Mierle Lederman Ukeles, and the writing practices of Jennifer Karmin, Vanessa Place and Lauren Mackler. Readings will include Ted Purves, Nato Thompson, and Claire Bishop. | Undergraduate | Cultural Studies                        |
| Intro to Postcolonial Lit. (CCST-486) | CCST-486 | Introduction to Postcolonial Literatures: Self, Nation, World. Open to BFA-2, BFA-3, and BFA-4 students only. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short stories, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions of the self, the nation and the world. Various geographies considered will include Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.   | Undergraduate | Cultural Studies                        |
| Theater of the Oppressed (CCST-510)   | CCST-510 | Theater of the Oppressed: The Aesthetic Language of Augusto Boal. This course investigates the philosophical principles and practical techniques that constitute Theatre of the Oppressed (TO), the aesthetic language developed by Brazilian social activist and theatre director, Augusto Boal. TO consists of five formats: Forum Theatre, Image Theatre, Cop-in-the-Head, Invisible Theatre,   | Graduate      | Cultural Studies; Open to the Institute |

and Legislative Theatre. All are participatory: in lieu of audience passivity, spectators become spect-actors who employ dramatic tools to uncover, analyze, and ultimately intervene critically in (staged and real) scenarios of institutionalized oppression. We will study in depth three primary influences on Boal -- Paulo Freire's radical pedagogy, Bertolt Brecht's epic theatre, and Brazilian carnival and consequently notions of dialectics, praxis, alienation-effect, historicization, heterogeneity, and polyphony. In embodying TO techniques, we will discover how the theoretical premises of his work are (or are not) made manifest in his techniques. Boal's 'rehearsals for revolution' have been adapted by activists, therapists, educators, and artists on seven continents and thus we will also explore how effectively modular techniques translate cross-culturally. Lastly, we will explore equivalents of Boal's critical concepts (i.e., metaxis, analogical induction, aesthetic space, joker system) in fields of complexity theory, ethics, social psychology, trauma studies, liberation theology, and biology.

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| Archaeologies of the Present (CCST-544) | CCST-544 | Archaeologies of the Present. The history of our present begins essentially in 1973, with massive shifts in the role of the nation state, in the structure of media, in the medical industries, in urban planning. We trace the emergence of this new oligarchical civilization across the arts and politics, toward a neo-feudalism, with its risks and potential: new forms of narrative and cultural production, modernism as ruin, the dismantling of the American psyche.  | Graduate | Open to the Institute                   |
| Parallel Worlds (CCST-546)              | CCST-546 | Parallel Worlds: Fiction & Imaginary Futures, 1850-Present. 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. Recommended for Integrated Media students.  | Graduate | Cultural Studies; Open to the Institute |
| The End (CCST-550)                      | CCST-550 | The End: Cross Cultural Look at Death. One of the only certain universal experiences for all human beings is death. However, nearly every aspect of that experience varies from culture to culture. How do we respond to the dying? How do we mark their passing? What is done with the body? How is the person remembered by the living? Is there life after death? This course is an exploration into the rituals, beliefs, and customs of varied cultures and religions surrounding death and dying. We will discuss concepts of the soul, grief and mourning, symbolism, origin myths, burial rituals and more. This course seeks to open our minds to the wide cultural and religious variety of approaches to 'The End' of life as a rite of passage.   | Graduate | Cultural Studies; Open to the Institute |
| American Film in Time (CCST-551)        | CCST-551 | America in Time: Science Fiction Futures. This course will have two basic strands: the first will be to address some of the crucial dynamics of political and historical change in the United States via science fiction films. The second will investigate the ways in which time, as configured in those films, might be 'reversed,' where the Anthropocene era has opened multipathic destinations from the future, in part producing forces of fractal becoming, impossibility, and gaseous perception. Among the modes of this second approach will be accelerationism, speculative materialism, and the interface between the human and the non/inhuman. Both these approaches will be analyzed in terms of film images, text and sound-as symptoms and as assemblages-focusing on the dense contextual horizons as well as possible heterogeneous connections and affiliations. Among the films that will be addressed: Invasion of the Body Snatchers, Alien, Fresh Kill, 2001: A Space Odyssey, The Man Who Fell to Earth, The Terminator, Donnie Darko, and Lucy. | Graduate | Cultural Studies; Open to the Institute |
| Remixing Jemima (CCST-552)              | CCST-552 | Remixing Jemima. Many artists have explored the power of myths, folklore and fairy tales to trouble or reinforce widely-held cultural beliefs and social assumptions. When it comes to African America, social myths (including stereotypes) have shaped our experience externally and internally. We will examine the work of a range of theorists, artists and hybrids inside and outside African American cultural groups and look at how belief and art intersect. Of particular interest will be Roland Barthes's assertion that myth happens when we replace the historical/political origin of a thing with a "natural" one and an in-depth discussion of the "Mammy"-type.  | Graduate | Cultural Studies; Open to the Institute |

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| Borges and the Political (CCST-553) | CCST-553 | Borges and the Political. The course will focus on the political reading of Argentine writer Jorge Luis Borges. This project is a complex and multilayered one. Borges (1899-1986) was a terribly sophisticated fiction writer and thinker who had a long and ambivalent relationship to Argentinean and Latin American democratic politics. Although he was not, strictly speaking, a 'political' writer, his texts nonetheless constantly engaged in the indirect understanding of our shared, political worlds. The course will thus proceed to study Borges' work by paying attention to his references to 'the political' as such, as a dimension of human existence, and to his 'polities', the actual human communities to which he belonged. Borges was also a citizen of the world, of course. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of world affairs in general. In particular, we will explore Borges' early essays and 'detour of fiction' on the questions of totalitarianism and democracy. The course will then continue by engaging his different stories, essays, and poems from the perspective of a number of contemporary thinkers. The latter will include Claude Lefort, Robert Nozick, Remi Brague, Hannah Arendt, Beatriz Sarlo, Michael Foucault, Jacques Rancière, William Eggington, Alain Badiou, and Ernesto Laclau among others.   | Graduate | Cultural Studies; Open to the Institute |
| Blood in the Water (CCST-556)       | CCST-556 | Blood in the Water: The Middle Passage in History and Art. The Middle Passage-the route many ships traveled to transport Africans to slavery in the New World-is a critical element of world history. Further, it continues to impact our socio-cultural landscape as a trope in the arts. Through this course, we will explore the Middle Passage in three ways: 1) History: we will study texts and documentaries to gain an understanding of the conditions under which the Middle Passage developed and to learn in more detail the human interactions during the voyages. 2) Art: we will then explore consciously aestheticized work based on the Middle Passage in a range of media-literary, cinematic, visual, performative. We will see that artists have engaged the trope satirically, melodramatically, realistically and critically. 3) Projects: The Middle Passage has impacted all of us. Its forced migration of Africans to America has been an essential dynamic of the culture we live in. We will propose our own projects on the Middle Passage. These proposals will involve artist statements and can include anything from poetry, to dance, installations to scripts, sculpture to interdisciplinary projects. the French New Wave, political counter-cinema after 1968, the emergence of digital and electronic media, the use of the moving image as both medium and cultural resource for gallery-based works of art, and memory as a central representational trope of contemporary culture. Much as these contexts might alter some of the ways we perceive Chris Marker, the very choice of Marker as a means to engage these wider developments can also enrich and transform our understanding of the cultural movements and contexts in and against which his work has emerged. | Graduate | Cultural Studies; Open to the Institute |
| Applied Hip Hop Studies (CCST-558)  | CCST-558 | Back to the Lab: Applied Hip Hop Studies. This course will explore the aesthetics of hip hop culture and practice, connecting them, in-the-main, to a continuum of African American approaches to music, rhetoric and criticality. More than a survey, however, B-2-The-L is a laboratory where we will apply the methodologies and theories engaged in the texts to generate approaches to art making in the larger context of an experimental art school. The large Group Projects will be interdisciplinary and include: 'I'd Rather Ultra-Magnetize Your Brain: Experiments in the Hip Hop Critical Writing as Mixtape' and 'This Ain't For Play-Play: Constructing an Actual Hop Hop Theatrical Experience; we will also have a number of smaller experiments designed to prepare us for deeper engagements. Please note, this is a 400-level class and will often involve dense but dome-splitting conceptual and critical texts/lectures/discussions along with music and videos. To quote Phonte off The Roots Undun: 'Weak heartedness cannot be involved.'  | Graduate | Cultural Studies; Open to the Institute |
| Artists As Participants (CCST-567)  | CCST-567 | Artists As Participants. This course focuses on various ways artists use the social to make art. The last decade has seen a flowering of what is often called social or participatory art practice, the range of which is hard to contain in these deceptive terms. The vision of the artist as a heroic individual versus the artist as collaborator, instigator, interventionist and trickster is at the core of this question. The work we will study in this course questions the status of the art object and insists on the fundamentally social nature of art making. It interrogates politics, sustainability and the environment, urban space, social institutions, the nature of the relationship between the artist and the audience. Among the artists examined are Superflex, Martha Rosler, Rebar, Amy Franceschini/Future Farmers, Temporary Services, Fallen Fruite, Eating in Public, the National Bitter Melon Council, Lauren Bon, Mierle Lederman Ukeles, and the   | Graduate | Cultural Studies; Open to the Institute |



writing practices of Jennifer Karmin, Vanessa Place and Lauren Mackler. Readings will include Ted Purves, Nato Thompson, and Claire Bishop.

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| Art of the Invisible (CCST-568)       | CCST-568 | Art of the Invisible: Experiments in Radio Production and Podcasting. This class is a survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self-made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the theory and aesthetics radio as well as develop the hands-on skill and experience required to control the medium.   | Graduate      | Cultural Studies; Open to the Institute |
| The Refugee Narrative (CCST-582)      | CCST-582 | Mapping Global Itinerancy in the Refugee Narrative. This course will examine various global literatures dealing with refugee communities in order to consider transnational mobility within the context of globalization and its sovereign architecture of borders, controls and checkpoints, detention centers, refugee camps, and coastlines. We will be investigating debates on the definition and status of nation, asylum, geography and citizenship in order to contextualize narratives of refugee exile and resettlement. Our texts will include novels and short stories, plays and poetry, film and the graphic novel.  | Graduate      | Cultural Studies; Open to the Institute |
| Intro to Postcolonial Lit. (CCST-586) | CCST-586 | Introduction to Postcolonial Literatures: Self, Nation, World. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short stories, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions of the self, the nation and the world. Various geographies considered will include Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.  | Graduate      | Cultural Studies; Open to the Institute |
| Wet Black Ink (CHMN-131)              | CHMN-131 | Wet Black Ink: African American Poetry and Poetics. Open to BFA-1 students only by permission of instructor. Poetics can be defined as 'the study of linguistic techniques in poetry and literature.' So, on the surface, Wet Black Ink asks 'What makes this African American poem?' from a number of angles (What led to this African American poem? What makes this poem an African American poem? What is this African American poem made of?). Yet, beneath those questions, the course offers another pursuit: how do poets handle aesthetic challenges and problems, and how can I meaningfully adopt/adapt those strategies in my own artistic practice? To address these questions and ask new ones, we will read 4-5 collections of contemporary African American poetry revealing a range of styles, techniques, genealogies, and perspectives. Along with these close readings, we will engage essays and interviews in which poets and critics address poetics directly. Video clips of performances, audio of musical influences (including blues, jazz, rock, funk, hip hop), and other media will accompany our conversations as a means of providing context and reflection. Additionally, every class will begin with a reading of a bonus poem from another poet selected to illuminate and/or trouble the discussion. Our goal is to develop skills that will help you take critical ownership of your reading experience. We'll support that with our nuts-and-bolts study of literary terms and, when applicable, literary/aesthetic movements. We'll apply this knowledge via lively discussions in class, weekly informal online responses, writing assignments, and prompts designed to help you think interdisciplinarily about how poetry can relate to your métier. * This course fulfills Foundation and Humanities credit. | Undergraduate | Critical Studies Foundation; Humanities |
| 20th Century Art Movements (CHMN-133) | CHMN-133 | 20th Century Art Movements and Society. Open to BFA-1 students only by permission of instructor. What were some of the major avant-garde art movements of the 20th century, and how do they matter now? What does the term 'avant-garde' mean? What are the possible relations between art and society? This course addresses such questions via a wide-ranging, fast-moving survey of 20th century European and American art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. Many or most avant-garde art movements have aspired to change society or conjoin art and life in some way; this class will examine how this impulse has played out over the past century, and ask students to think about how it might play out in the present and future. Readings will include exemplary manifestos and classic texts from the periods in question, as well as short critical essays to provide historical and/or aesthetic background. We will also look at a wealth of  | Undergraduate | Critical Studies Foundation; Humanities |

slides, film clips, and other related visual material. This course is designed to give students a foundation in some of the major aesthetic and critical issues in recent art and performance history, as well as to provide a forum to discuss social, historical, and political questions of paramount importance to today's artists and citizens. The course also includes a writing section designed to provide first-year students with the skills they need to become more confident and capable writers both in their time at CalArts and beyond. \* This course fulfills Foundation and Humanities credit.

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| Contemporary Literature (CHMN-135)    | CHMN-135 | Contemporary Literature. Open to BFA-1 students only by permission of instructor. Contemporary Literature is the writing of the present, and it calls into question the nature of our present: who we are, why we are here, and what are we supposed to do now? The books in this course are a sample of writing from the 90s through the present. They question the nature of fiction, and its relation to reality. One theme in the readings focuses on the issue of gender from very contrasting perspectives. What does it mean to be male, or female, or something in between? How do the different genders understand, or just as importantly, misunderstand each other? Another theme in this course is on our relationship to the world, to politics, activism, and commitment, though they are also about our alienation from those things and from people around us. The range of readings also includes the theme of loss, looking at the present from the basis of what has been lost and trying to make sense of that loss. Few of the readings are optimistic, but all are serious, and each tries in its way to understand the thing we call modernity, the here and now. * This course fulfills Foundation and Humanities credit. | Undergraduate | CriticalStudiesFoundation; Humanities |
| Lady Murderesses (CHMN-136)           | CHMN-136 | Lady Murderesses: Introduction to Feminisms. Open to BFA-1 students only by permission of instructor. Women have long been known as the 'fairer' sex, sweeter in both looks and behavior. But when they 'cross the line' and become violent, the whole discourse on gender starts to morph, revealing vast reservoirs of latent fear about women's destructive impulses. The relations between genders, and even their definitions, are not fixed and universal, but change over time and place. This course examines contemporary gender configurations and how they impact the lives of both women who commit violence, and those who have violence done to them. The course is based around case studies- from women who have killed their husbands and children in domestic situations, to female combatants in various armed conflicts throughout history. We also look at how representations of gender in film, literature, and the news media help form and consolidate views about female violence and the treatment of women embroiled in it.   | Undergraduate | CriticalStudiesFoundation; Humanities |
| Intro to Television Theory (CHMN-139) | CHMN-139 | Introduction to Television Theory: The Cinema of Television. Open to BFA-1 students only by permission of instructor. One way of gathering our already vast understanding of television into a set of assumptions, uses, and recommendations-into a 'theory'-is to study how another medium like the movies portrays television. Whereas cinema achieved cultural and aesthetic primacy out of a struggle that often questioned cinema's own legitimacy, its hostility toward television's challenge is curious. Even as the two mediums converge in production, reception, and technology, tensions persist, though television rarely demonizes cinema. What is television's perceived threat? What are the larger discourses of modernity and post-modernity we might be able to locate in the cinematic representation of television? How can this study give us a greater understanding of our own participation in mass culture? Through directed readings in television criticism, and through selected screenings of films about television, this course will seek an articulate understanding of a medium we all too often take for granted.  | Undergraduate | CriticalStudiesFoundation; Humanities |
| What Is Philosophy? (CHMN-231)        | CHMN-231 | What is Philosophy? As a subject of inquiry, twentieth-century aesthetic modernism is far-ranging, encompassing developments not only in painting and sculpture but also in architecture, design, film, and the performing arts. Although the fine arts are the focus of this course, students are encouraged to make connections to their mTiers while considering the question of modernism's legacy. This course will be an in-depth exploration of major developments in European painting and sculpture from 1880 to 1940. We will be particularly concerned with the relationship of form and content. One of the contentions of scholars is that, beginning with Impressionism, modernists asserted the primacy of content over form. We will apply this contention to different movements and styles, examining how the new forms of modernism served as carriers for historically specific meanings. For our general text, we will use George Heard Hamilton's book, Painting and Sculpture in Europe, 1880-1940 (Yale University Press). All other readings will be available online, or in the Course  | Undergraduate | Humanities                            |

Reader.

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| State of Exception (CHMN-323)    | CHMN-323 | World Literature in the State of Exception. Open to BFA-2, BFA-3, and BFA-4 students only. In a text that was published in the New York Review of Books, political thinker Mark Danner refers to the political situation in which the United States has landed after the terror attacks from September 11, 2001 as 'our state of exception': a state in which the normal rule of law has been suspended in the name of a national emergency or security situation. Given that this phrase has also been used to describe Nazi Germany and Apartheid South Africa, it seems worth asking what is meant by it, exactly, and whether it can at all be said to apply to life in America today. In this course, we will look at how three contemporary (non-US) novels-Yann Martel's Life of Pi, J.M. Coetzee's Disgrace, and W.G. Sebald's Austerlitz--as well as a number of artworks and architectural experiments invite us to think through the state of exception. Ranging from India in the mid-1970s to post-Apartheid South Africa and the Holocaust, and cutting across literature, political theory, anthropology, and philosophy, the course focuses on figures of 'mere life' that are produced in the state of exception: animalized, gendered, and racialized others. It explores how such figures also become the site of a politics of 'more life' that could dismantle the logic of exception. Course requirements include weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.                                     | Undergraduate | Humanities |
| Curating in Context (CHMN-325)   | CHMN-325 | This course welcomes students from across the Institute to develop a proposal for a Curatorial Project. This can feature film, music, discussion, art works, performance or a project that moves across these disciplines. The course will involve a set of introductions to some central themes that have emerged in historical and recent curatorial practice over the 20th and 21st Century. This includes authorship, social engagement, the archive and spatial practice. The course consists of lectures, reading seminars, presentations from your work and study groups where you will be asked to read and research material covered in class and to develop presentations of your own from this study that begin to articulate your individual direction towards developing your own project portfolio and a final project proposal, which will be the ultimate outcome of this course.   | Undergraduate | Humanities |
| Marxisms & Anarchisms (CHMN-332) | CHMN-332 | Marxisms & Anarchisms. Contemporary radical thought, whether we call that political or economic or social thought, is rooted in a radical tradition that through the 19th and 20th centuries has been divided between Marxism and Anarchism. Agreed with regard to the necessity for revolution, thinkers and leaders on either side differ with regard to the nature of that revolution, and with regard to the organization of the society that is to follow afterwards. The purpose of this course is to take what we can from both traditions, particularly the technical, analytic apparatus of Marxism, which is basic to any critical understanding of the nature of capitalism, and from Anarchism a set of models for direct action, decentralization, and self-management. These foundations established in the first half of the course, in the second half we will go on to investigate how orthodox Marxism died, what has become of Anarchist thought, and how these two viewpoints are challenged or reinforced by late 20th century post-structuralist and post-modern theory. We conclude with a careful look at a small set of our own most pressing problems: political representation (or its failure), ecology, the relation of late capitalism and war, and agriculture.  | Undergraduate | Humanities |
| Pataphysics (CHMN-333)           | CHMN-333 | Pataphysics: The Art and Science of Imaginary Solutions. 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 'Pataphysics, a practice whose aim is to bring exceptions into being. We look at C. B-k's tropes of exceptionality - the anomolous, the syzygia, and the clinamen - 'three events that involve a monstrous encounter, be it in the form of an excess, a chiasm or a swerve.' The course aims to look at different models of knowledge and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of 'Truth,' what it might be, what methods might access it, whether it can be known at all, or is it something we must actively create. The seminar introduces a range of critical frameworks, and focuses on workthat mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered will include:- the imaginary, symbolic and real; metaphor and metonymy; scientia, poesie, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme, etc. The main final student project is to bring a new way of thinking into being by inventing your own complex detailed theory. | Undergraduate | Humanities |

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| Queer Books (CHMN-335)                 | CHMN-335 | Queer Books. What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a things as "gay style"? This course looks at contemporary gay/lesbian and "other" writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself.  | Undergraduate | Humanities |
| Pornography and Sex Writing (CHMN-336) | CHMN-336 | Pornography and Sex Writing. 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.  | Undergraduate | Humanities |
| Art, Money & Value of Work (CHMN-342)  | CHMN-342 | Art, Money, and the Value of Work. What kind of work do artists do? What is the value of artistic labour? How do we identify this work? How do we measure and value it? And, how does it relate to other kinds of work that are beyond the fields of the arts? By introducing you to the concepts of 'Post-Fordism' and 'immaterial labour' this course explores how the arts contribute to both the development and critique of new forms of work which exist outside of formally designated work-places. This course welcomes students from across the institute to explore these questions through lectures, seminars, and working in groups to produce a short video using cell phones with accomanying written assignments. The latter stages of industrialisation around the World have seen a burgeoning of telecommunications and networked information and communication technologies that have greatly contributed to radical changes in work patterns and labour models. These technologies have opened the door to massive new industries and new economies that trade purely in information. It is now possible to literally be working as you 'chill out' whilst watching TV or browsing on Facebook, because our 'click' choices are monitored, processed and cross-referenced at unprecedented speeds, scales and scopes. Information gathering and trading is the new gold-rush, and your lifestyle choices are the rich seams that companies wish to mine. Your tastes, interests, knowledge, skills and abilities are now precious commodities to be bought, sold, traded, transformed and manufactured. In this course you will be introduced to the concepts of 'Fordist labour separation' and 'Post-Fordist labour models', 'Taylorist management efficiency' and 'Post-Taylorist dispersed management', 'immaterial labour', 'information economies' and 'the experience economy', as well as concepts such as 'the general intellect' and 'the society of control', to explore how work has gone airborne and is infused into every aspect of life, such as your home life, social life, and leisure time including visiting galleries. It is no longer possible to separate work and life, nor 'you' from the information your lifestyle-choices produce. We will ask, in the face of this, can and should we be able to separate art and life, and also if the avant-garde belief in merging art and life has any political purchase left in our globally networked world. What work do the arts now do in these new global economies? | Undergraduate | Humanities |
| Sent Us of the Air (CHMN-350)          | CHMN-350 | "Sent Us of the Air": A Poetry Writing Class. This poetry writing class explores the connection between feeling and artistic inspiration and complicates the often prevalent understanding of expression in poetry as self-expression. The course will return continuously to our evolving understandings of what can be meant by inspiration and expression. Special importance will be given in the course to phenomenological thought which links expression and inspiration to embodiment and perception. We will also use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects and how they are embodied and articulated. Attention will also be given to the political implications of the different understandings of expression, inspiration, embodiment and affect explored in the course.   | Undergraduate | Humanities |
| Outsider Theory (CHMN-372)             | CHMN-372 | Outsider Theory: Patacritical Interrogation Techniques. Open to BFA-3 and BFA-4 students only. Students will be exposed to a wide range of unconventional experimental critical and literary practices that fall outside the focus of most academic surveys. These include, but are not limited to: philosophical and critical writings by schizophrenics, "crackpots," fringe political and religious figures, experimental literary forms including channeled, mistranslated and found texts, and writings from pre-modern cultures. In addition to critical and philosophical texts, this class encompasses experimental works in the fields of theater, poetry,   | Undergraduate | Humanities |

prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.

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| Deleuze & Guattari (CHMN-401)          | CHMN-401 | Deleuze and Guattari: Chaos, Event, Future(s). Open to BFA-3 and BFA-4 students only. This course will assess key thematic from the work of Deleuze and Guattari, utilizing their last work together, <i>What is Philosophy?</i> , as a template to read all their work together, their separate writings, and to evaluate/interpret a fundamental tenet: the creation of the new. How do art, philosophy and science confront chaos? How might art praxis engage with concepts like the fold, irrational cuts, rhizomatics, and chaosmosis? What kinds of event might produce new futures? How do these thinkers engage with the forces of doxa, clichés, and opinion? In what ways can a deleuzoguattarian politics be addressed? The class readings will selectively engage with the writings of these two agents provocateurs, from Deleuze's <i>Nietzsche and Philosophy</i> to Guattari's <i>Chaosmosis</i> and <i>The Three Ecologies</i> , as well as key excerpts from their first two books together.   | Undergraduate | Humanities |
| Art, Critique, Power (CHMN-409)        | CHMN-409 | Art, Critique, Power. Open to BFA-4 students only. This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. This power can be correlated to art's ability to effect social change, to construct new possibilities for life, as well as to destabilise and destroy existing forms of power. Analysing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.  | Undergraduate | Humanities |
| Narrative Care (CHMN-420)              | CHMN-420 | Narrative Care. Open to BFA-4 students only. If the September 11 terror attacks opened up an era of crises and emergencies of which we are yet to see the end, it is perhaps not surprising that 'care' has emerged in the early twenty-first century as a key political issue. In this seminar, we will approach the issue of care as it appears in the contemporary novel as well as in a number of films and artworks through the lens of a growing body of writings on biopolitics. Through close-readings of J.M. Coetzee's novel <i>Slow Man</i> and Kazuo Ishiguro's novel <i>Never Let Me Go</i> , as well as texts by Michel Foucault, Giorgio Agamben, and Catherine Malabou, we will reframe debates about realism in the novel ranging from Ian Watt to Zadie Smith as engagements with the novel's biopolitical origins: its relation to pastoral care, the experience of the camps, and the welfare state. Within such an understanding of the novel, what possibilities for a critical aesthetics of existence (a so-called 'care of the self') might <i>Slow Man</i> and <i>Never Let Me Go</i> include? How might these possibilities be anticipated in the earlier novels with which they are intertextual: Daniel Defoe's <i>Robinson Crusoe</i> and Mary Shelley's <i>Frankenstein</i> ? What futures for the novel might our answers to these questions open up? Course requirements include intensive weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project. | Undergraduate | Humanities |
| The Making of Everyday Life (CHMN-435) | CHMN-435 | The Making of Everyday Life. Open to BFA-3 and BFA-4 students only. 'Everyday life' has been a major preoccupation in art: visual art, music, film -- for over a hundred years. This course explores the relationship between art movements such as Situationism and Fluxus and theories of the 'everyday' put forward by Goffman, Bourdieu, Foucault, de Certeau, Hebdige and others. Should art seek to come closer to life? Under what aesthetic and political conditions is that even possible?   | Undergraduate | Humanities |
| Vision and Visuality (CHMN-436)        | CHMN-436 | Philosophy of Vision and Visuality. Open to BFA-2, BFA-3, and BFA-4 students only. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was preceded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.   | Undergraduate | Humanities |
| Classical Film Theory (CHMN-487)       | CHMN-487 | Classical Film Theory. Open to BFA-3 and BFA-4 students only. This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism,  | Undergraduate | Humanities |

Classical Hollywood and Genre Studies, and Auteurism and the Art Film.

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| Contemporary Film Theory (CHMN-488) | CHMN-488 | Contemporary Film Theory. This seminar builds on a previous seminar in Classical Film Theory, though a student need not have taken that course or 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.  | Undergraduate | Humanities                        |
| Deleuze & Guattari (CHMN-501)       | CHMN-501 | Deleuze and Guattari: Chaos, Event, Future(s). This course will assess key thematics from the work of Deleuze and Guattari, utilizing their last work together, What is Philosophy?, as a template to read all their work together, their separate writings, and to evaluate/interpret a fundamental tenet: the creation of the new. How do art, philosophy and science confront chaos? How might art praxis engage with concepts like the fold, irrational cuts, rhizomatics, and chaosmosis? What kinds of event might produce new futures? How do these thinkers engage with the forces of doxa, clichés, and opinion? In what ways can a deleuzoguattarian politics be addressed? The class readings will selectively engage with the writings of these two agents provocateurs, from Deleuze's Nietzsche and Philosophy to Guattari's Chaosmosis and The Three Ecologies, as well as key excerpts from their first two books together.   | Graduate      | Humanities; Open to the Institute |
| Art, Critique, Power (CHMN-509)     | CHMN-509 | Art, Critique, Power. This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. This power can be correlated to art's ability to effect social change, to construct new possibilities for life, as well as to destabilise and destroy existing forms of power. Analysing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.   | Graduate      | Humanities; Open to the Institute |
| Narrative Care (CHMN-520)           | CHMN-520 | Narrative Care. If the September 11 terror attacks opened up an era of crises and emergencies of which we are yet to see the end, it is perhaps not surprising that 'care' has emerged in the early twenty-first century as a key political issue. In this seminar, we will approach the issue of care as it appears in the contemporary novel as well as in a number of films and artworks through the lens of a growing body of writings on biopolitics. Through close-readings of J.M. Coetzee's novel Slow Man and Kazuo Ishiguro's novel Never Let Me Go, as well as texts by Michel Foucault, Giorgio Agamben, and Catherine Malabou, we will reframe debates about realism in the novel ranging from Ian Watt to Zadie Smith as engagements with the novel's biopolitical origins: its relation to pastoral care, the experience of the camps, and the welfare state. Within such an understanding of the novel, what possibilities for a critical aesthetics of existence (a so-called 'care of the self') might Slow Man and Never Let Me Go include? How might these possibilities be anticipated in the earlier novels with which they are inter-textual: Daniel Defoe's Robinson Crusoe and Mary Shelley's Frankenstein? What futures for the novel might our answers to these questions open up? Course requirements include intensive weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project. | Graduate      | Humanities; Open to the Institute |
| Curating in Context (CHMN-525)      | CHMN-525 | This course welcomes students from across the Institute to develop a proposal for a Curatorial Project. This can feature film, music, discussion, art works, performance or a project that moves across these disciplines. The course will involve a set of introductions to some central themes that have emerged in historical and recent curatorial practice over the 20th and 21st Century. This includes authorship, social engagement, the archive and spatial practice. The course consists of lectures, reading seminars, presentations from your work and study groups where you will be asked to read and research material covered in class and to develop presentations of your own from this study that begin to articulate your individual direction towards developing your own project portfolio and a final project proposal, which will be the ultimate outcome of this course.   | Graduate      | Humanities; Open to the Institute |

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| Marxisms & Anarchisms (CHMN-532)       | CHMN-532 | Marxisms & Anarchisms. Contemporary radical thought, whether we call that political or economic or social thought, is rooted in a radical tradition that through the 19th and 20th centuries has been divided between Marxism and Anarchism. Agreed with regard to the necessity for revolution, thinkers and leaders on either side differ with regard to the nature of that revolution, and with regard to the organization of the society that is to follow afterwards. The purpose of this course is to take what we can from both traditions, particularly the technical, analytic apparatus of Marxism, which is basic to any critical understanding of the nature of capitalism, and from Anarchism a set of models for direct action, decentralization, and self-management. These foundations established in the first half of the course, in the second half we will go on to investigate how orthodox Marxism died, what has become of Anarchist thought, and how these two viewpoints are challenged or reinforced by late 20th century post-structuralist and post-modern theory. We conclude with a careful look at a small set of our own most pressing problems: political representation (or its failure), ecology, the relation of late capitalism and war, and agriculture.  | Graduate | Humanities; Open to the Institute |
| Pataphysics (CHMN-533)                 | CHMN-533 | Pataphysics: The Art and Science of Imaginary Solutions. 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 'Pataphysics, a practice whose aim is to bring exceptions into being. We look at C. B-k's tropes of exceptionality - the anomolous, the syzygia, and the clinamen - 'three events that involve a monstrous encounter, be it in the form of an excess, a chiasm or a swerve.' The course aims to look at different models of knowledge and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of 'Truth,' what it might be, what methods might access it, whether it can be known at all, or is it something we must actively create. The seminar introduces a range of critical frameworks, and focuses on workthat mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered will include:- the imaginary, symbolic and real; metaphor and metonymy; scientia, poesie, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme, etc. The main final student project is to bring a new way of thinking into being by inventing your own complex detailed theory. | Graduate | Humanities; Open to the Institute |
| The Making of Everyday Life (CHMN-535) | CHMN-535 | The Making of Everyday Life. 'Everyday life' has been a major preoccupation in art visual art, music, film -- for over a hundred years. This course explores the relationship between art-as-life movements such as Situationism and Fluxus and theories of the 'everyday' put forward by Goffman, Bourdieu, Foucault, de Certeau and others. Why were these artists and cultural critics compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? Other issues we'll consider are the role of subcultures in redefining the everyday (Hebdige, Grossberg) and the mediatization of everyday life through reality TV programming.  | Graduate | Humanities                        |
| Vision and Visuality (CHMN-536)        | CHMN-536 | Philosophy of Vision and Visuality. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was preceded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.  | Graduate | Humanities; Open to the Institute |
| Outsider Theory (CHMN-572)             | CHMN-572 | Outsider Theory: Patacritical Interrogation Techniques. Students will be exposed to a wide range of unconventional experimental critical and literary practices that fall outside the focus of most academic surveys. These include, but are not limited to: philosophical and critical writings by schizophrenics, "crackpots," fringe political and religious figures, experimental literary forms including channeled, mistranslated and found texts, and writings from pre-modern cultures. In addition to critical and philosophical texts, this class encompasses experimental works in the fields of theater, poetry, prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.   | Graduate | Humanities; Open to the Institute |
| Queer Books (CHMN-585)                 | CHMN-585 | Queer Books. What makes a book gay or lesbian Or queer? Or  | Graduate | Humanities; Open to the           |

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| 585)                                      |          | even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a thing as "gay style"? This course looks at contemporary gay/lesbian and "other" writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself.   |          | Institute                         |
| Classical Film Theory (CHMN-587)          | CHMN-587 | Classical Film 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.   | Graduate | Humanities; Open to the Institute |
| Critical Studies Internship (CINT-599)    | CINT-599 | Internship open to Creative Writing Program only. Internship under the editorial supervision of Steve Erickson. Students will edit and produce a literary magazine. Contract supplied by Student Affairs.  | Graduate |                                   |
| Black Clock Internship (CINT-699)         | CINT-699 | Internship open to Creative Writing Program only. Internship under the editorial supervision of Steve Erickson. Students will edit and produce a literary magazine. Contract supplied by Student Affairs.  | Graduate |                                   |
| Publishing Internship (CINT-799)          | CINT-799 | Internship open to Creative Writing Program only. Internship faculty supervisors (mentors) assist students as they integrate academic learning in the MFA Creative Writing Program with real-world learning in the field of publishing. Contract is available in Student Affairs.  | Graduate |                                   |
| Contemporary Aesthetic Theory (CMAP-621)  | CMAP-621 | Contemporary Aesthetic Theory. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. In his essay 'What is Enlightenment?', Michel Foucault suggests that 'the relations between the growth of capabilities and the growth of autonomy are not as simple as the eighteenth century may have believed.' Indeed, the increased presence of emancipative (media-)technologies in our societies has led to an intensification of power-relations, and to new practices of disciplinary and biopolitical power. This problem is an aesthetic problem not only because it involves the question of technology and the media, but also because these new power-practices risk to hegemonize what Foucault in the last volume of his History of Sexuality theorizes as an 'aesthetics of existence.' We will start, then, from this premise: today, aesthetic theory must rearticulate the age-old questions of the beautiful and the sublime (central to Immanuel Kant's Critique of the Power of Judgment) in view of the new problem of the aesthetic proletarianization of the subject. Disciplinary and biopolitical power are exhausting our capacities to shape ourselves outside of--or at least at some internal, plastic difference from--contemporary power-practices. What suggestions does contemporary aesthetic theory provide to recommence the project of the aesthetics of the self? On the far side of the hyper-consumerism that generally passes for the care of the self in America, we will reinvent the work of Walter Benjamin, Martin Heidegger, and Giorgio Agamben; of Jean Baudrillard, Peter Sloterdijk, and W.J.T. Mitchell; of Franco 'Bifo' Berardi, Bernard Stiegler, and Catherine Malabou; of FTlix Guattari, Timothy Morton, and Tiziana Terranova; and of Nicolas Bourriaud, Claire Bishop, and Jacques Rancière, so as to explore the crossover of aesthetic and political theory--as well as practice--today. | Graduate | Open to the Institute             |
| Contemporary Political Thought (CMAP-622) | CMAP-622 | Contemporary Political Thought. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. Five authors will dominate this course: Carl Schmitt, Claude Lefort, Maurice Merleau-Ponty, Hannah Arendt, and Jacques Rancière. The first two will play the role of introductory cases: of thinkers who, for opposite reasons, could be said to delineate the contours of what we will describe as an aesthetico-political understanding of democracy. Schmitt, on the one hand, will be criticized as the most significant representative of a contrasting view of democratic sovereignty and political action that subsumes under the monopolizing instance of the decision and the friend-enemy distinction the entirety of political life. Lefort, on the other hand, will be identified as the most obviously established representative of an aesthetico-political understanding of forms of society, who has successfully shown how to interpret the most intricate 'complications' of contemporary politics. The first section of the course will fundamentally engage in a dialogue with these two authors. The three main sections will be devoted to presenting Merleau-Ponty, Arendt, and Rancière as consecutive and--relatively--intertwined instances in the contemporary development of the aforementioned aesthetico-political understanding of democracy. Although the course will be structured as a sequential   | Graduate | Open to the Institute             |



discussion of these three authors, it will not offer, in fact, isolated snapshots of each of them. On the one hand, Merleau-Ponty will open the sequence, establishing a general 'ontological' framework for the entire semester. His work will constantly reemerge from the background in order to illuminate general, un-clarified assumptions characteristic of both Arendt and Rancière's political theorizing. On the other hand, the original contributions of these last two thinkers, made possible in part due to those un-clarified assumptions, will make their appearance in all of the course's sections, illustrating dimensions obscured, ignored, or denied by the other authors' analyses.

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| Critical Discourse in Arts (CMAP-623) | CMAP-623 | Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Boulevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.  | Graduate | Open to the Institute |
| Critical Discourse in Arts (CMAP-624) | CMAP-624 | Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Boulevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.  | Graduate | Open to the Institute |
| A&P Thesis Seminar (CMAP-625)         | CMAP-625 | Aesthetics and Politics Thesis Seminar. This course is required for all MA Aesthetics & Politics students. Open to the MA A&P Program only. This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the seminar, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre-writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program's thesis style guidelines. As the final assignment for the course, all course participants will be required to hand in a polished version of one of the chapters of the thesis. This version will be commented on by both the seminar instructor as well as the thesis' first reader and should launch students into the writing of the remaining chapters of the thesis. The seminar will include a visit by Critical Studies research librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree. | Graduate | Open to the Institute |
| Theorist in Residence (CMAP-626)      | CMAP-626 | Judith Butler - "Demonstrating Precarity: Vulnerability, Embodiment, and Resistance". Required for all MA Aesthetics & Politics students. Other graduate students must submit in writing a statement of interest to <a href="mailto:adeboever@calarts.edu">adeboever@calarts.edu</a> and <a href="mailto:mplot@calarts.edu">mplot@calarts.edu</a> . The visiting Theorist in Residence for 2014-2015 is American philosopher Judith Butler. This seminar will focus on four specific subtopics: 1. From Performativity to Precarious Acts of Resistance. 2. "We, the People": Thoughts on Public Assembly. 3. Vulnerability and Resistance. 4. Interpreting Non-Violence. 4 Seminars/workshops with students and 4 Lectures Seminar 1: At CalArts, Thursday, January 22nd, 6-9pm. Room D206 Lecture 1: From Performativity to Precarious/Acts of Resistance (West Hollywood Public Library, Council Chambers, (Friday, January 23rd, 7pm.) Seminar 2: At CalArts, Thursday, January 29th, 6-9pm. Room D206 Lecture 2: "We, the People": Thoughts on Public Assembly (CalArts campus, Room Langley, Friday, January 30th, 7pm.) Seminar 3: At CalArts, Tuesday, March 3rd, 6-9pm. Room Faculty Center Lecture 3: Vulnerability   | Graduate | Open to the Institute |

and Resistance (REDCAT, Wednesday, March 4th, 8:30pm.)  
 Seminar 4: At CalArts, Thursday, March 5th. Room D206. Lecture  
 4: Interpreting Non-Violence (CalArts campus, Room Langley,  
 Friday, March 6th, 7pm.)

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| Writing Now I<br>(CMWP-601)           | CMWP-601 | <p>Writing Now: First Year Seminar. Required for first year MFA Writing Program Students. This seminar will introduce first year MFA Creative Writing students to both each other and our program via workshops, discussion, and the hosting of several visiting writers over the course of the term (one of whom will be the Katie Jacobsen Writer-in-Residence). We will pay specific attention to nuts-and-bolts issues such as narrative voice, sentence structure, the use of figurative language, and structuring strategies/ approaches to revision, by means of our own experiments and close reading of the work of our visitors, which we will discuss in advance of their visits. Consideration of formal issues will expand out to include larger questions of genre, inspiration, textual methodology, and possible roles of the political, social, and personal in our creative writing and critical response. This course meets once a week during the fall semester, and is team-taught by 2 members of the MFA faculty. In the spring, only the Visiting Writer element continues, which will consist of four visiting writers, one in relation to each of the four concentrations offered by the program (Documentary Strategies, Image and Text, Writing and Its Publics, and Writing and Performance). MFA faculty teams representing each these concentrations will curate and host the four spring events.</p>  | Graduate |   |
| Writing Now II<br>(CMWP-602)          | CMWP-602 | <p>Writing Now II. Required for MFA Creative Writing Program students. This seminar will introduce first year MFA Creative Writing students to both each other and our program via workshops, discussion, and the hosting of several visiting writers over the course of the term (one of whom will be the Katie Jacobsen Writer-in-Residence). We will pay specific attention to nuts-and-bolts issues such as narrative voice, sentence structure, the use of figurative language, and structuring strategies/ approaches to revision, by means of our own experiments and close reading of the work of our visitors, which we will discuss in advance of their visits. Consideration of formal issues will expand out to include larger questions of genre, inspiration, textual methodology, and possible roles of the political, social, and personal in our creative writing and critical response. This course meets once a week during the fall semester, and is team-taught by 2 members of the MFA faculty. In the spring, only the Visiting Writer element continues, which will consist of four visiting writers, one in relation to each of the four concentrations offered by the program (Documentary Strategies, Image and Text, Writing and Its Publics, and Writing and Performance). MFA faculty teams representing each these concentrations will curate and host the four spring events.</p>   | Graduate | Open to the Institute                               |
| Graduate Poetry<br>Writing (CMWP-614) | CMWP-614 | <p>Graduate Poetry Writing: Adventures in Necrosociality. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This poetry writing workshop is interested in the relational spaces made by poems-in the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? We will be asking what these spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." Primary importance in this poetry writing class will be given to the sharing and critique of student work, with special attention paid to how each student's work addresses issues of literary sociality. Also of importance to our discussions will be the intimacy and the distance of the relations we make in such spaces and how the space of poems manages to be simultaneously social and solitary. The course is also interested in the role of death in all this, in how poems make it possible to live, as Walt Whitman and so many other poets have emphasized, a distant and yet intimate companionship with the dead and the living. Of special concern will be the relevance of literary "necrosociality" for anarchistic conceptions of the self, of autonomy and community. Some of the poets we will read may include Alice Notley, John Ashbery, Jack Spicer, Dorothea Lasky, Chelsey Minnis, Dolores Dorantes, Catherine Wagner, Fred Moten, Peter Gizzi, Joanne Kyger, Emily Dickinson, Frank Sherlock, Eileen Myles, and Hoa Nguyen. Writing assignments will be tied tightly or loosely to our readings depending on the writing needs of its individual participants.</p> | Graduate | Creative/Critical Writing;<br>Open to the Institute |
| Performance Theory<br>(CMWP-630)      | CMWP-630 | <p>Performance Theory and Practice. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar is for anyone interested in the relationship between performance and writing. Through embodied exercises,</p>   | Graduate | Open to the Institute                               |

experimentation with scores, and translation of various performance theories into writing practices, students will produce texts for the page and/or the stage. Notions of immediacy, presence, and kinesthetics - core constituents of performance -- will be foregrounded in textual creations. We will investigate: 1) performative tropes such as play (the "as-if" element of culture), display, improvisation, dramaturgy, spectacle, masquerade, and carnival; 2) oralities including gossip, confession, spells, sermons, ballads, bally, prayer, eulogies, and; 3) comedic forms including jokes, stand-up, physical comedy, parody, and trickery. All students will produce a final project; collaboration is encouraged. Readings include essays by Judith Butler, Anne Bogart, Gregory Bateson, Della Pollock, and Bertolt Brecht.

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| Contact and Assemblage (CMWP-633) | CMWP-633 | Contact and Assemblage. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This is a workshop for anyone interested in research and writing real live events or places and negotiating the "documentary data" within mixed-genre pieces. First, we will investigate different modes and problematics of CONTACT with the subject(s) of our investigations including Heisenberg and the Uncertainty Principle, Keat's "negative capability," the way of the flaneur and the bricoleur, framing devices, and participation/ observation. Second, we will investigate modes of ASSEMBLAGE such as montage, puzzles, dialectical notebooks, scoring, mapping, and braiding. We'll look at assemblages of several writers and artists. Some questions we will ponder: What ethical, aesthetic, and political issues are involved in researching "live data?" What constitutes "data" anyway? How does the presence of writer/investigator on site affect the very circumstances we are attempting to document? How might the process of researching suggest the form of assemblage? How do we parley the unsteady borders between self and other, fiction and fact, and when does it matter to differentiate between them and when not? Students will workshop their projects 2 times during the semester. | Graduate | Open to the Institute |
| The Novel (CMWP-634)              | CMWP-634 | Workshop in the Novel. Open to MFA Creative Writing Program students only. Novel-in-progress workshoping with a focus on clarity - maximizing the reader's understanding of what the work is attempting to express. Special attention paid to the rhythm of language as experienced through reading work aloud; the use of personal experience and history to inform the creation of fiction; exposure to writers working in similar voices and themes. Participants must be prepared to read their work aloud, to participate in group discussions around each others' work, and to keep critiques useful and kind. Though there will be dialogue regarding the use of personal experience in fiction, this is not a memoir class.  | Graduate | Open to the Institute |
| Thesis Workshop (CMWP-637)        | CMWP-637 | Thesis Workshop. Course open to MFA2 Creative Writing students only. Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.  | Graduate | Open to the Institute |
| art   writing (CMWP-640)          | CMWP-640 | art   writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives - pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for work of art, enacts or instigates or is the work of art; when are artists writers and writers artists?   | Graduate | Open to the Institute |
| Hybrid Writing (CMWP-644)         | CMWP-644 | Hybrid Writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course is specifically focused two things: the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb, and on hybridity, as a scientific term, as high concept, a methodology and as a post-colonial state of being. What are the qualities of each of these things, and what do they combine to make of writing? Are hybrid texts those that exhibit, for example, the features and functions of poetry, fiction or journalism at once? What then, is 'cross-genre' writing? From this questioning we proceed into the realm of critical inquiry, creative expression and the enduring debates   | Graduate | Open to the Institute |

about what to even call writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, subversive or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of the essay culturally and historically, through close readings of various nonfiction works modified by terms like lyric, fabulist, mytho-, speculative and others that trouble lines of demarcation; write, share and discuss both single-focus and multifarious texts to get closer to our own impulses, expectations and responses to works that are decidedly non-fiction but don't stint on style or play, mask doubt, (lack of) authority or intention.

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| Workshop in Short Story (CMWP-646) | CMWP-646 | Workshop in Short Story. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course focuses on the writing of short stories across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations, from 'epiphanic' stories to 'episodic' ones, from minimalism to postmodernism, as well as the renaissance of the short story via digital media.   | Graduate | Open to the Institute                            |
| Pop Criticism (CMWP-649)           | CMWP-649 | Popular Criticism. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. The students will come to see that the best popular criticism combines both style and substance. It does not mean a simple retelling of a movie or film's plot. The writer will find a strong voice and write in clear, concise prose. The reader should both be entertained and enlightened. The students will understand that criticism should be written and read as carefully as one writes or reads a novel.  | Graduate | Creative/Critical Writing; Open to the Institute |
| Documentary Strategies (CMWP-651)  | CMWP-651 | Real World, Real Poems: Documentary Strategies. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Writing and art-making are lenses through which we can instigate ourselves to perceive the world differently, and to configure a different world. What becomes possible when we engage concrete and often urgent real-world concerns as the central substance of our artistic practice? In this class, we will read texts by politically-activated writers who incorporate research and documentary materials into their work. We will consider a range of ethical, political and practical questions raised by research methods, reportage, quoting, citation and appropriation, in works that address complex and difficult narratives, from war and interpersonal violence to histories of place and language acquisition. This class principally centers on developing, through writing, an understanding of our world and contexts. 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 practice. 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 writing and poetics in our time. Readings will likely be selected from the following list: Ammiel Alcalay, Heimrad Baecker, Kamau Brathwaite, Julie Carr, Allison Cobb, Brenda Coultas, Amber DiPietra, C.S. Giscombe, Susan Howe, Lawson Inada, Denise Leto, Jill Magi, Valerie Martinez, Mark Nowak, Craig Santos Perez, M. NourbeSe Philip, Claudia Rankine, Evelyn Reilly, Charles Reznikoff, Muriel Rukeyser, Kaia Sand, Catherine Taylor, Padcha Tuntha-Obas, Spring Ulmer, Anne Waldman, Shangxing Wang, and C.D. Wright. 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." Writers and artists who work primarily in non-literary forms are welcome. | Graduate | Open to the Institute                            |
| Tiny Press Practices (CMWP-652)    | CMWP-652 | Literary Citizenship: Tiny Press Practices. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only space provided. This course is a hands-on exploration of contemporary autonomous small- and micro-press practices as they relate to a poetics of community accountability. How might we participate in creating the literary and artistic world we wish to inhabit? What is our responsibility, as writers, readers and thinkers, to a larger literary-artistic culture? What kinds of communities are made possible through different kinds of cultural action and cultural work? We will consider zines, broadsides, little magazines and journals, micro-presses and small presses, reading series, cultural centers, and collaborative or cross-genre projects. We will consider tiny press projects as a whole, with an eye toward  | Graduate | Open to the Institute                            |

critical conversation that encompasses both the work presented and the form(s) and mode(s) of that presentation. Presses and projects to be studied will be selected from a broad range of active small and tiny presses. In addition to reading, writing exercises, and class discussions, this course will support students in developing hands-on home-made book-making skills. 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.

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| The Collection (CMWP-655)           | CMWP-655 | <p>The Collection. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course will focus on the various meanings and methods of making a "collection," be it of poems, short stories, essays, texts with visual or material elements, or hybrids of the above. It is designed to provide a creative and critical forum for students whose thesis projects already are, or may end up, being "a collection" of sorts, rather than a book-length narrative. That said, writers and artists of all stripes may find the concepts, strategies, and questions this course poses about the relationship between part and whole to be useful in their creative journey. Types of texts we may consider include: discrete collections of poems by contemporaries (who may also be our visitors); hulking volumes of collected poems (such as those of Robert Creeley); famous essay collections (such as Joan Didion's <i>The White Album</i>); experiments in the scrapbook (such as Anne Carson's <i>Nox</i>); multi-genre collections (such as Carson's <i>Men in the Off Hours</i> or Jean Toomer's <i>Cane</i>); and linked short story collections (such as Denis Johnson's <i>Jesus' Son</i>). We will consider how all collections, be they of disparate work or explicitly linked pieces, come together to make a whole of sorts, with its own structure, shape, logic, and effect. Creative course work will include several experiments along the way, as well as one final "collection" project.</p>  | Graduate | Creative/Critical Writing; Open to the Institute |
| Conjurations (CMWP-659)             | CMWP-659 | <p>Conjurations: A Lab for New Writing. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In her manifesto, sci-fi writer Nicola Griffith asserts, "When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you." Such boldness doesn't come from the standards of creative process alone, but emerges from devising methods for manipulating grammar, syntax, vocabulary, form and structure that can at once shape the content and make an established genre do one's bidding, or transform it to something delightfully bent and unrecognizable. Appropriating the science lab, this course is designed as a space for innovating methodologies to conjure new types of writing, projects and too nascent for intense critique sessions. We will investigate literary effects and how they perform within the three-way relationship between writer, text and reader, using resources vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, neurological research, works from other metiers and from students' own personal archives. Everyone in the lab will participate in developing procedures and constraints for themselves and their peers, test new tools and techniques in lab, and document and present 'findings' throughout the semester that detail discoveries, trials, difficulties and happy accidents. Mid-semester on, we will immerse in the concept of "the changing same," deepening writing practice and choice-making through repetition and accretion, re-visitation and revision of previous and in-class writing. In the process, old habits morph, boundaries shift, and repertoires expand. Of course, these experiments may fail beautifully, but that is part of the point.</p> | Graduate | Open to the Institute                            |
| Professional Development (CMWP-660) | CMWP-660 | <p>Professional Development for Writing. Open to MFA2 Creative Writing students only. This new course provides students with tools to begin developing their careers beyond college. It is focused around a series of panels in which guests discuss different career paths open to writers, including publishing with both large houses and with independent presses specializing in new forms, hybrid genres, and different kinds of experimental work including digital writing, and work that mixes text and image. As well as looking at the processes of placing work with publishers, guests discuss the craft of publishing itself: how presses run, how they can be set up, and how to enter the profession, as editor and/or publisher. Other panels focus on aspects of freelancing, including reviewing, essay writing, journalism, editing and other forms of professional/technical writing. Accompanying the panels are sessions on the apparatuses of professional life, such as developing websites, writing CVs and other support materials, grant writing, applications to residencies, PhD programs, and teaching positions. The course also covers other avenues for employment, inviting program alumni who work across a range of professions, including art reviewing, journalism,</p>  | Graduate | Open to the Institute                            |

script writing, vgame development, museum curation, arts' organization, website design, ghost writing, publicity, etc. The course is linked to the M-level Core Course, and students also attend the core sessions where guest artists discuss how writers can intervene in public life and discourse. Students emerge with a portfolio of professional tools and materials, presented orally and in writing in the final week, which may be seen as a first step into the world.

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| Subject, Form & Nonfiction (CMWP-661)               | CMWP-661 | Subject,Form, & Nonfiction. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This workshop investigates what occurs 'under the sign' of non-fiction: autobiography, memoir, lyric essay and biography. We will focus on the selection of subject, from personal experiences and life stories to cultural phenomenon, philosophical musings and histories of objects and substances. Through reading and discussion, we will zero in on the traditions and innovations with form various authors employ to bring their books about. In addition to giving detailed attention to required texts, we will also peruse selected blogs, online journals, magazine columns, and more. To understand the ways in which writing about oneself and writing about the world can collide and collude, students will present, discuss and revise their own writing in concert with assigned reading, as well as generate sketches and schemes for future works.  | Graduate      | Open to the Institute                     |
| Poetry Workshop (CMWP-670)                          | CMWP-670 | Crafting A Richer Risk: Poetry Workshop. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course proceeds from the notion that craft and experimentation are not antithetical. As such, we will participate in exercises that allow us to grapple with historic components of prosody, all the better to critically consider their relationship to our own emergent work. These exercises will accompany readings ranging from 'Rhyme and Freedom' (Susan Stewart); 'Of the Sonnet and Paradoxical Beauties' (Rafael Campo); 'Goatfoot, Milk tongue, Twinbird: The Infantile Origins of Poetic Form' (Donald Hall); 'Within a Field of Knowing' (Ruth Ellen Kocher). In addition to these essays, interviews and statements of poetics, we will read a wide-ranging selection of poetry with an emphasis on (but not exclusively of) what's happening in the field today. These investigations are meant to fuel, inspire and provoke our own writing. Though students will submit three poems for group workshopping, rest assured we will generate far more first drafts over the semester.  | Graduate      | Open to the Institute                     |
| Fiction As Witness (CMWP-673)                       | CMWP-673 | Fiction as Witness: Writing Trauma & Transformation. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In this workshop, we will explore the writerly idea that creating fiction can be a healing practice for addressing both lived experience and the ambient violence of the world around us. We will also interrogate the readerly expectation and literary convention that fictional crises resolve, transforming character(s) in the process. And we'll inquire further: What happens when the writer not only relates trauma, but (re)enacts it? Are we mutually dependent upon each other for remembering and release of traumatic experience? What are some of the narrative forms and structures for this kind of writing? To address these concerns, among others, we will focus our reading and discussion on a variety of texts, along with works from critics and theorists Beth Brant, Dana Luciano, Donna Haraway and Gay Alden Willentz, visual art, photography and writing from Kara Walker, Magdalena Campos-Pons, LaToya Ruby Frazier, Cauleen Smith, Wura-Natasha Ogunji and Carrie Mae Weems, films by Tanya Hamilton, Leslie Harris, Julie Dash, and more. As a large part of the work to understand where artistic practice, traumatic experience and creative process intersect and become distinct, students will present, discuss and revise their own original writing, while identifying techniques and approaches for transforming existing texts and creating new fictions of witness. | Graduate      | Open to the Institute                     |
| Introduction to Screenwriting (CMWP-674)            | CMWP-674 | Introduction to Screenwriting. Open to MFA Creative Writing Program students only. This course is an introduction to film screenwriting. Each student will complete a feature-length script by the end of the semester. Class work will include readings (screenplay, fiction, non-fiction) and screenings (scripted and documentary), but the majority of time will be spent workshopping scripts-in-progress. Students are expected to come to the first class with three ideas for full length screenplays. Each idea should be described in a few paragraphs.  | Graduate      | Open to the Institute                     |
| Heredity, Race, Intelligence & Evolution (CSCM-162) | CSCM-162 | Heredity, Race, Intelligence, and Evolution. Open to BFA-1 students only by permission of instructor. People perceive themselves as of different 'races'. In every generation someone tries to prove that one or another 'race' is superior or inferior to   | Undergraduate | CriticalStudiesFoundation; Science & Math |

the rest. This course will explore the history and nature of these perceived differences, the scientific evidence related to 'race', culture, ethnicity, intelligence and human evolution. The class is intended to demolish racial myths and illuminate the common human condition based on science and logic, and equip students to be able to present logical, evidenced-based and convincing arguments in this area of contention. \* This course fulfills Foundation and Science & Math credit.

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| Intro to Science As Method (CSCM-196)         | CSCM-196 | Introduction to Science as Method. Open to BFA-1 students only by permission of instructor. This course will primarily use examples from the biological sciences to investigate how the methods used by scientists help to inform society about the world. By using a case study approach we will examine a few high profile controversies including the hypothetical connection between vaccines and autism, the safety of genetically modified foods and the potential environmental hazards of fracking. We will engage each case study with a thorough examination of the basic science, the potential harms and benefits and how mainstream stream scientists approach each issue to weigh in on the public debate. In class discussions and through critical writing exercises, we will frame each controversy, as a question that can be answered with the methods of scientific inquiry. Finally we look at how artists have responded to these and similar controversies and construct our own critical responses to these debates. | Undergraduate | CriticalStudiesFoundation; Science & Math |
| Introduction to Human Anatomy (CSCM-222)      | CSCM-222 | Introduction to Human Anatomy. This course is a general introduction to human anatomy. This course will cover the major structural characteristics of the human body including the skeletal and muscular systems of the head, neck, face, torso, arms, hands, legs, and feet.  | Undergraduate | Science & Math                            |
| All That Glitters (CSCM-234)                  | CSCM-234 | All That Glitters: Investigating the Expressiveness of Materials. Materials are mass assemblies of parts so tiny that they exist in a world beyond our ability to observe. We may never know the expressiveness of the individual parts, but we are readily able to appreciate the aggregated forms we know as materials. In this class we will study the expressiveness of these materials. We will measure and record the structural, spectral and acoustic characteristics of materials with DIY tools to measure light absorption, natural resonance, thermal and electrical conductivity, elasticity, hardness, and microscopic structure with tools constructed during class-time. We will analyze the range of materials including ceramics, metals, minerals, wood, textiles, bone, plastics and engineered materials.   | Undergraduate | Science & Math                            |
| Environments for Intelligence (CSCM-260)      | CSCM-260 | Environments for Intelligence. 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 planets around other stars and 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 nighttime sky observing.   | Undergraduate | Science & Math                            |
| Science of Art Safety (CSCM-262)              | CSCM-262 | Science of Art 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, government regulations, risk assessment, principles of insurance, 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, and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificates will be required as part of the course.  | Undergraduate | Science & Math                            |
| Number, Numeral, Shape & Structure (CSCM-265) | CSCM-265 | Number, Numeral, Shape and Structure. This course explores the nature of mathematics starting with how the human brain conceptualizes numbers and how human cultures have represented numbers through the use of oral and written language. Through a series of lectures and readings, we will examine how a wide range of cultures developed mathematical ideas such as zero, the infinitely small and the even idea that there are types of infinity that exceed what you might think of as  | Undergraduate | Science & Math                            |

infinity. We will see where geometry and algebra are similar and how mathematicians discovered entirely different ways of conceptualizing the Universe by challenging what they thought was know about "truth" and "proof". This course provides a general survey of some of the major ideas in mathematics and as such puts far less emphasis of how to make calculations and places much more emphasis on how mathematics have enabled humanity to understand patterns and how that understanding helps us to make further discoveries. Short essays and problem sets will be assigned but students will also complete a final project where they critically engage a mathematical concept through the arts.

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| Conservation & The Environment (CSCM-269)           | CSCM-269 | Conservation and the Environment. This course considers the current state of the Earth from an environmental perspective. We will look at the causes, consequences and possible cures of various environmental stresses to the Earth's ecosystems. We start with perhaps the most complex and controversial stress on the environment, namely human population growth. We will see how perspectives from a range of disciplines (from ecology to the social sciences) help us to understand and potentially alter the patterns of population growth. We then turn our focus of climate change where we will focus on how science helps us to answer questions about dynamics that are on a global scale, took decades to develop but are now spiraling out of control. Finally, we turn to the consequences of humanity's use and overuse of habitat and biological resources including the loss of biodiversity and what that might mean for our future. Many solutions to halt or reverse environmental damage have been hypothesized. These range from the enactment of laws, creating economic incentives, the development of new technologies and even tapping into emotional ties to nature. Through a series of lectures and readings, we will critically evaluate the science behind, and when possible the success of, these hypothesized solutions. Students will reflect on the issues, methods and have the chance to make proposals for solutions in essays and research based projects.  | Undergraduate | Science & Math |
| Matter & Molecules: From the Eve of Atom (CSCM-277) | CSCM-277 | Matter and Molecules: From the Eve of Atoms. What is the physical universe made of? This course begins by looking at many of the different hypotheses that have been proposed in the past. We will consider a range of ideas developed by alchemists from across the globe. While the lecture portion of course moves through historical notions of the Philosopher's Stone and the transmutation of cheap metals into gold, we will conduct a series of simple experiments to characterize natural laws and test various notions of the elements and atoms. As the course progresses and the lectures turn to more modern ideas of the atom, we will continue to experiment and make observations that illustrate how science has addressed the issue of how to observe of the invisible? The course will end with a basic description of quantum mechanics and how this bizarre theory helps to explain the behavior of the more than 100 elements that make up the periodic table. In addition to learning some basic chemistry, we will look at some of the personalities and some very important missteps that helped to ultimately bring about our current understanding of matter. The In-class demonstrations and experiments will not only illustrate concepts but help us to appreciate science as an active process and not just a collection of facts. Descriptive lab reports that involve simple mathematics and graphing based off of the experiments are assigned, as are short essays and problems sets. There is a final project where students can explore concepts from class in both a critical and artistic fashion. | Undergraduate | Science & Math |
| Biotechnology Demystified (CSCM-304)                | CSCM-304 | Biotechnology Demystified. Open to BFA-2, BFA-3, and BFA-4 students only. Biotechnology is one of the most highly publicized and controversial branches of science. This course is a non-major, biotechnology course that will cover leading advancements in stem cells, cloning, recombinant technology, genetically modified organisms (GMO), and immunotherapy, as well as applications in medicine, agriculture, and the environment. In addition, this course also covers the major fears and controversies regarding biotechnology and the applications it may have in the future.   | Undergraduate | Science & Math |
| The Pink Mirror (CSCM-315)                          | CSCM-315 | The Pink Mirror. Open to BFA-2, BFA-3, and BFA-4 students only. We seek to answer four questions: How does perception make sense of the world? How is the sensation of light and sound rendered into recognizable imagery? How does imagery act on us? And how can images change our physiology? We will proceed by studying apparent failures in perception: optical illusions, magic tricks and mirror box therapies designed to ease pain from amputated limbs. We conclude with an appraisal of CAT scans, fMRI and other data-imaging technologies.   | Undergraduate | Science & Math |
| 4(5) Forces and Dark Matters (CSCM-333)             | CSCM-333 | Four (Five) Forces and Dark Matters. Open to BFA-2, BFA-3, and BFA-4 students only. What holds us together? What drives us apart? We will investigate the fours "traditional" fundamental  | Undergraduate | Science & Math |



forces (can you name them?) and the newer idea of "dark" forces that have yet to be understood. How did we discover them? How do they relate to each other? What is missing? How do the new developments of Relativity and Quantum Mechanics connect to and fail to connect to the forces and each other?

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| Sex and Death (CSCM-355S)             | CSCM-355S | Sex and Death: Biology from Beginning To End. Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.  | Undergraduate | Science & Math                        |
| Green Science (CSCM-365)              | CSCM-365  | Green Science. When we say some product or practice or process is 'Green,' what do we mean? Can we believe Green labels? For example, Energy Star ratings for appliances? Is there such a thing as a process with no waste? Why are renewable energy schemes tied to fossil fuels, and can they be untied? Is there a criterion for examining the sustainability of processes such as making ethanol biofuel from corn? What about impacts of such processes outside the energy market, such as on the food market? Is local food always better? What is our responsibility to current and future generations? Is there a sustainable future in the face of unlimited population growth? Can technology save us? Through examinations of historical and current case studies and topics and hands-on assignments, we will investigate these and related topics, to find our way to ideas of sustainability based on sound science and ethical behavior.   | Undergraduate | Science & Math                        |
| Introduction to Holography (CSCM-461) | CSCM-461  | Introduction to Holography. BFA-3, and BFA-4 students only. May be open to BFA-2 by permission of instructor. 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 of \$100.   | Undergraduate | Science & Math                        |
| Selfish Genes (CSCM-477)              | CSCM-477  | Selfish Genes, Altruistic Groups. Open to BFA-3 and BFA-4 students only. The theory of evolution is a dynamic and continuously developing field of inquiry. Aspects of this theory are frequently used to help understand animal behavior, including the behavior of humans. While descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, questions remain. How often is natural selection the driving force behind evolution? What does selection act upon? Does selection act at the level of the gene, the individual or the group? The answers to these questions become very important if you are trying to explain the evolution of behaviors that seem counter to the notion that unrelenting selfishness will always be selected in favor of any form of cooperation or sociality. This course examines the conceptual frameworks that have and are being developed to explain how behaviors that appear to be selfless could have evolved by natural selection. However, each new framework presents its own set of challenges and may limit how researchers see the "big picture". This course begins with a set of lectures on evolution by natural selection, basic genetics and game theory. After this introduction, the course will shift to close readings and discussions on the levels of selection from the "Selfish Gene" to "Group Selection". Connections to human social behavior, politics and even religion will be critically evaluated through presentations, projects and research papers. | Undergraduate | Science & Math                        |
| Introduction to Holography (CSCM-561) | CSCM-561  | Introduction to Holography. Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting 3-D holograms viewable in   | Graduate      | Science & Math; Open to the Institute |

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 (and thus class size) is very limited. Lab fee of \$100.

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| Human Body Food to Function (CSCM-562) | CSCM-562 |  | Graduate      | Science & Math; Open to the Institute     |
| Selfish Genes (CSCM-577)               | CSCM-577 | Selfish Genes, Altruistic Groups. The theory of evolution is a dynamic and continuously developing field of inquiry. Aspects of this theory are frequently used to help understand animal behavior, including the behavior of humans. While descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, questions remain. How often is natural selection the driving force behind evolution? What does selection act upon? Does selection act at the level of the gene, the individual or the group? The answers to these questions become very important if you are trying to explain the evolution of behaviors that seem counter to the notion that unrelenting selfishness will always be selected in favor of any form of cooperation or sociality. This course examines the conceptual frameworks that have and are being developed to explain how behaviors that appear to be selfless could have evolved by natural selection. However, each new framework presents its own set of challenges and may limit how researchers see the "big picture". This course begins with a set of lectures on evolution by natural selection, basic genetics and game theory. After this introduction, the course will shift to close readings and discussions on the levels of selection from the "Selfish Gene" to "Group Selection". Connections to human social behavior, politics and even religion will be critically evaluated through presentations, projects and research papers.       | Graduate      | Science & Math; Open to the Institute     |
| Ritual (CSOC-147)                      | CSOC-147 | Ritual. Open to BFA-1 students only by permission of instructor. This is an introductory anthropology course focusing on the role of ritual in constructing individual and group identities. Ritual is conventionally understood as a means to restore a new balance, a new order, at times of rupture, fear, loss, and transformation. In this course we will focus on rites of passage, both in small tribal cultures and in contemporary, modern culture. All over the world, rites of passage are performed to acknowledge and address critical stages of change (e.g. birth, puberty, marriage, illness, death) in the lives of individuals and groups of individuals. We will read selected case-studies from around the world, study diverse theories that articulate the meaning and affect of ritual action, and investigate the relationship between ritual practice and 'healing.' Some of the questions we will explore together include: what is the relationship between ritual practice in small societies and in our own contemporary, late-capitalist culture? Do our N. American rituals address the needs of their participants or have they become empty ceremonies? Is it possible to create new rituals? If so, how do we do that? Students will be required to keep reading journals, write 2 papers (each of which will undergo 2 drafts), and work in small groups to evaluate, redesign, and/or create new rituals relevant to their lives and communities. * This course fulfills Foundation and Social Science credit. | Undergraduate | CriticalStudiesFoundation; Social Science |
| Introduction to Psychology (CSOC-220)  | CSOC-220 | Introduction to Psychology. This course is designed to give students an understanding and appreciation of the scientific approach to human behavior, thought and action, and to provide the basic conceptual framework for studying the cognitive, emotional, and social aspects of human activity. This course will look at the many different areas of psychology such as biological, learning, cognitive, sociocultural and psychodynamic theories. In addition we will look at the science of psychology and how it affects our day-to-day lives.  | Undergraduate | Social Science                            |
| LOCKED UP (CSOC-222)                   | CSOC-222 | LOCKED UP: The Literature, Art, and Reality of Prisons in the U.S. This class will examine the transformation of the prison system in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on both prisons themselves and the broader dynamics of policing, the war on drugs and social attitudes about criminology is designed to expose students to the network of social and political forces that shape the criminal justice system. Particular focus will be given to the racial dynamics of policing, sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by prisoners about prison life. Students will examine various narrative and literary strategies   | Undergraduate | Social Science                            |

employed to communicate about life in prison. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rate in the world. The final section looks at the ways that prisons are visually represented in the work of contemporary artists and the ways that prisoners engage in significant forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project.

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| Imaging Culture (CSOC-242)              | CSOC-242  | 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 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.   | Undergraduate | Social Science |
| Imaging Culture (CSOC-242S)             | CSOC-242S | 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 anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a 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. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course. | Undergraduate | Social Science |
| Feminist and Queer Theory (CSOC-311)    | CSOC-311  | Feminist and Queer Theory. Open to BFA-2, BFA-3, and BFA-4 students only. This class will give students a brief but crucial grounding in some of the major concepts, debates, and critical texts to emerge in feminist and queer studies over the past few decades, while also keeping an eye out to the relationship between these theories and the lived process of art-making. The first third of the class will focus on feminist texts; the next third, on queer theory; the last third, on the intersection of theoretical work, contemporary issues, and art practice. Issues we will likely touch on include: relations between feminist theory, queer theory, and critical race theory; the problematics of identity politics; distinctions between gender and sexuality; the rise of the transgender movement and its effects; the "difference vs. equality" debate; relations between aesthetics and activism; current debates over gay marriage, privatization, neo-liberalism, and normativity; notions of utopia, pragmatism, and disobedience.   | Undergraduate | Social Science |
| Engagement by Design (CSOC-332)         | CSOC-332  | Engagement by Design: The Social Turn in Architecture and Design. This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.  | Undergraduate | Social Science |
| Cityscapes: Asian Megacities (CSOC-342) | CSOC-342  | Cityscapes: Asian Megacities, Globalization, Urbanism and Identity. Cities, the largest human artifact, are of interest to geographers, political scientists, architects and artists alike meriting a study from an interdisciplinary perspective. Globalization has overwhelmingly been an urbanizing  | Undergraduate | Social Science |

phenomenon and it is creating radical changes; inventing and re-invention major Megacities of Asia. This course investigates the diverse forms of "CityScapes", using the latest social theories about megacities while considering the histories of colonialism and globalization that undergird them. Alongside this theoretical analysis, we will use architecture, urban design, film, photographs and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on Asian cities, whose residents range from being associated with "tigers" and "slumdogs." The course will attempt to address some key questions: (i) to what extent do those who would "improve" a city take into account the intangible qualities of that city, (ii) how do the economics of capital, compromise with the economics of living, (iii) how and why does the "cityscape" create an "invisible city", a "violent city" or an "extreme city" that rivals the "real" geopolitical site? 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 cityscapes of the future. Will the megacities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.

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| On Words and Deeds (CSOC-350)      | CSOC-350 | On Words and Deeds: Theories of Speech and Action. Open to BFA-2, BFA-3, and BFA-4 students only. 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 futurity. Performative arts, speaking language, 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 seemingly ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this course is to overcome these theoretical limitations by critically reviewing some of the most influential contemporary theories of speech and action- decisionist, phenomenological, deconstructionist, pragmatist, discourse-ethical. Particular attention will be paid to those authors that inscribe their approach to the study of speech and action at the center of an otherwise comprehensive political theory. This semester we will focus on the work of four authors: Carl Schmitt, Hannah Arendt, Jacques Derrida, and Jurgen Habermas. | Undergraduate | Social Science |
| The Art of War (CSOC-405)          | CSOC-405 | The Art of War: Blood, Sex, Celluloid & Death. Open to BFA-3 and BFA-4 students only. Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited--in a highly speculative manner--the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through-lines in examining the perennial and persistent question 'why war?' From a variety of perspectives--psychoanalytic, post-structural, feminist, post-colonial, philosophical-dialogues and debates will be engendered as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on themultiple shifts in cinema, from narrative to thematics to aesthetics.   | Undergraduate | Social Science |
| Interrogating the Image (CSOC-411) | CSOC-411 | Interrogating the Image. Open to BFA-3 and BFA-4 students only. What questions can be asked of art today? In an era of image saturation accompanied by an increasingly digitized existence, what does a thinking of aesthetics involve? Fundamentally, how does mediation/passage from aesthesis to synthesis happen, or by what series of forces can sensation become sense, affect, and thought? Paraphrasing Judith Butler by shifting power toward the image, the latter might then be defined as "formative or productive, malleable, multiple, proliferative, and conflictual." This course will follow a genealogy of the image, utilizing the work of four thinkers-Michel Foucault, Judith Butler, Gilles Deleuze and Jacques Ranciere-and trace the changes in the composition of the image over time via painting, photography, film, and the digital. Central concepts in aesthetic theory will be assessed, from the simulacra to the interplay of visibility/textuality to digital intensities. Following that analysis, how will 'seeing-algorithms,' 'operationalized' images, and the  | Undergraduate | Social Science |

rampant forces of quantification affect issues such as temporality, framing, and art theory/practice? Finally, the work of a variety of art critics and artists will be engaged, including Arthur C. Danto, Rosalind E. Krauss, Peter Osborne, Liz Deschenes, Jeff Wall, Tacita Dean, Trevor Paglen, Tracey Moffatt, Bela Tarr, Steve McQueen and Lucrecia Martel.

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| Film, Video & TV In Latin America (CSOC-442) | CSOC-442 | Contemporary Latin American Film/TV/Video. Open to BFA-3 and BFA-4 students only. 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?  | Undergraduate | Social Science |
| Sufism: Islamic Mysticism (CSOC-443)         | CSOC-443 | Sufi Literature, Mysticism, Music, Dance and the Self. Open to BFA-3 and BFA-4 students only. In this course we will read the profoundly beautiful poetry of the great mystics like, Jallal ud din Rumi, Rabia, Junayd, Hallaj, Ibn al Arabi, Al Ghazali, Hafiz and Farid ud Din Attar. Our focus will be on understanding why Sufis masters place so much emphasis on music, and dance commonly associated with the 'Whirling Dervishes' and how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an 'altered state of consciousness' and that some form of altered consciousness is needed to awaken an individual to the reality of who he/ she 'really' is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufism in Turkey and Persia, we will also focus on the local traditions of Andalusia, Egypt, Iraq, South, and South East Asia. Themes include the analysis of concepts of the circle, reality and identity, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al Arabi, poetics and pilgrimage traditions of Rabia, and the various meditative techniques of Sema and Dhikr in the final fulfillment of the self or Fana. 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 the role of Sufism in the spread of Islam in Europe and North America. Class will listen to the Qawwali music of Nusrat Fateh Ali Khan and the importance of instruments like the flute, the Neh and drums to critically examine its influence on world music tradition in general and the Persian, Hindustani music and the classical Kathak dance tradition in particular. | Undergraduate | Social Science |
| Geographies of Violence (CSOC-457)           | CSOC-457 | Geographies of Violence: Women in Conflict Zones. Drawing upon scholarship from political geography of violence, ethnic - nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women-how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice-seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women's rights, women's empowerment in war, gender and citizenship, women's honor and war. Each student will identify a particular 'conflict Zone' and provide to the class periodic reports and critical analyses on the activities of women's movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.   | Undergraduate | Social Science |
| Aesthetics & Politics in China (CSOC-461)    | CSOC-461 | Aesthetics and Politics in China. Open to BFA-3 and BFA-4 students only. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way   | Undergraduate | Social Science |

of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of literati Art which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.

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| Queer Representability (CSOC-466)  | CSOC-466 | <p>Queer Representability: The Politics of LGBT Visual Culture. Open to BFA-3 and BFA-4 students only. What makes an image a queer image-the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the necessary goals of all queer representation? What potential may linger in the obscene, the abject, or the unintelligible? Is queerness, in its most radical possibilities, ever fully representable? The term representability is drawn from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness. The course will expand from this starting point to understand morebroadly the process by which an endless possibility of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Course readings include works by Butler, Bersani, Berlant, Edelman, de Lauretis, Gopinath, Halberstam, Munoz, Warner and many more-offering a comprehensive introduction to a range of approaches to queer cultural politics. Our critical inquiries will unfold alongside the investigation of a number of flashpoints in queer cultural studies-including pre- and post- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Ellen, and contemporary trans portraiture.</p> | Undergraduate | Social Science                        |
| The Art of War (CSOC-505)          | CSOC-505 | <p>The Art of War: Blood, Sex, Celluloid &amp; Death. Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited--in a highly speculative manner--the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through-lines in examining the perennial and persistent question 'why are?' From a variety of perspectives--psychoanalytic, post-structural, feminist, post-colonial, philosophical-dialogues and debates will be engendered as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on themultiple shifts in cinema, from narrative to thematics to aesthetics.</p>   | Graduate      | Social Science; Open to the Institute |
| Interrogating the Image (CSOC-511) | CSOC-511 | <p>Interrogating the Image. What questions can be asked of art today? In an era of image saturation accompanied by an increasingly digitized existence, what does a thinking of aesthetics involve? Fundamentally, how does mediation/passage from aesthesis to synthesis happen, or by what series of forces can sensation become sense, affect, and thought? Paraphrasing Judith Butler by shifting power toward the image, the latter might then be defined as "formative or productive, malleable, multiple, proliferative, and conflictual." This course will follow a genealogy of the image, utilizing the work of four thinkers-Michel Foucault, Judith Butler, Gilles Deleuze and Jacques Ranciere-and trace the</p>   | Graduate      | Social Science; Open to the Institute |

changes in the composition of the image over time via painting, photography, film, and the digital. Central concepts in aesthetic theory will be assessed, from the simulacra to the interplay of visibility/textuality to digital intensities. Following that analysis, how will 'seeing-algorithms,' 'operationalized' images, and the rampant forces of quantification affect issues such as temporality, framing, and art theory/practice? Finally, the work of a variety of art critics and artists will be engaged, including Arthur C. Danto, Rosalind E. Krauss, Peter Osborne, Liz Deschenes, Jeff Wall, Tacita Dean, Trevor Paglen, Tracey Moffatt, Bela Tarr, Steve McQueen and Lucrecia Martel.

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| Film, Video & TV In Latin America (CSOC-542) | CSOC-542 | Contemporary Latin American Film/TV/Video. 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?  | Graduate | Social Science; Open to the Institute |
| Sufism: Islamic Mysticism (CSOC-543)         | CSOC-543 | Sufi Literature, Mysticism, Music, Dance and the Self. In this course we will read the profoundly beautiful poetry of the great mystics like, Jallal ud din Rumi, Rabia, Junayd, Hallaj, Ibn al Arabi, Al Ghazali, Hafiz and Farid ud Din Attar. Our focus will be on understanding why Sufis masters place so much emphasis on music, and dance commonly associated with the 'Whirling Dervishes' and how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an 'altered state of consciousness' and that some form of altered consciousness is needed to awaken an individual to the reality of who he/ she 'really' is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufism in Turkey and Persia, we will also focus on the local traditions of Andalusia, Egypt, Iraq, South, and South East Asia. Themes include the analysis of concepts of the circle, reality and identity, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al Arabi, poetics and pilgrimage traditions of Rabia, and the various meditative techniques of Sema and Dhikr in the final fulfillment of the self or Fana. 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 the role of Sufism in the spread of Islam in Europe and North America. Class will listen to the Qawwali music of Nusrat Fateh Ali Khan and the importance of instruments like the flute, the Neh and drums to critically examine its influence on world music tradition in general and the Persian, Hindustani music and the classical Kathak dance tradition in particular. | Graduate | Social Science; Open to the Institute |
| Engagement by Design (CSOC-552)              | CSOC-552 | Engagement by Design: The Social Turn in Architecture and Design. This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.  | Graduate | Social Science; Open to the Institute |
| Geographies of Violence (CSOC-557)           | CSOC-557 | Geographies of Violence: Women in Conflict Zones. Drawing upon scholarship from political geography of violence, ethnic - nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women-how it is perpetrated, survived, and resisted. Our focus will be to examine women not   | Graduate | Social Science; Open to the Institute |

only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice-seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women's rights, women's empowerment in war, gender and citizenship, women's honor and war. Each student will identify a particular 'conflict Zone' and provide to the class periodic reports and critical analyses on the activities of women's movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

Aesthetics & Politics  
in China (CSOC-561)

CSOC-561

Aesthetics and Politics in China. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of literati Art which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.

Graduate

Social Science; Open to  
the Institute

Queer  
Representability  
(CSOC-566)

CSOC-566

Queer Representability: The Politics of LGBT Visual Culture. What makes an image a queer image-the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the necessary goals of all queer representation? What potential may linger in the obscene, the abject, or the unintelligible? Is queerness, in its most radical possibilities, ever fully representable? The term representability is drawn from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness. The course will expand from this starting point to understand morebroadly the process by which an endless possibility of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Course readings include works by Butler, Bersani, Berlant, Edelman, de Lauretis, Gopinath, Halberstam, Munoz, Warner and many more-offering a comprehensive introduction to a range of approaches to queer cultural politics. Our critical inquiries will unfold alongside the investigation of a number of flashpoints in queer cultural studies-including pre- and post- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Ellen, and contemporary trans portraiture.

Graduate

Social Science; Open to  
the Institute