

Interdisciplinary Academic Requirements

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The Center for Integrated Media

Integrated Media (IM) is a supplemental concentration offered by The Center for Integrated Media (CIM) at CalArts. IM is designed specifically for advanced students whose creative use of media goes beyond their primary areas of study in art, dance, film/video, music, theater and writing. The Center for Integrated Media supports all IM students across CalArts, enabling them to apply new technologies and media into new forms of expression.

The Center for Integrated Media is conceived as a transdisciplinary studio. It offers specialized classes, workshops and seminars, and supports a wide range of projects involving performative and environmental installations, video, sound, gaming, interactivity, object based media and the Internet.

Prospective graduate students who are interested in the IM supplemental concentration can apply to the relevant métier MFA program and indicate their intention to be considered for IM on their admissions application. Applicants to IM should review the IM portfolio and essay requirements in addition to their métier program requirements. These applications are reviewed jointly by MFA program faculty and IM faculty. Applicants are expected to show a high level of artistic and critical ability required for the métier program and, at the same time, demonstrate significant intention to experiment with digital media technologies through a transdisciplinary creative practice.

IM students must fulfill all of the requirements of their métier MFA programs. In addition, students must complete 2 IM seminar classes, an IM critique class, 2 Independent Studies and produce an IM project during their final year of residency. Further coursework can include elective courses on technical and theoretical subjects such as media theory, network topologies, new software and hardware, programming basics, digital video production and editing, interactive systems and new Internet applications.

Integrated Media Concentration Requirements

- IIMC510 Conversations on Technology, Media and Culture
- IIMC500 Technology, Media and Culture Seminar
- IIMC690 Integrated Media Project Critique
- IIMC670 Independent Study- Project Development
- IIMC680 Independent Study- Final Project
- 1 Media Based Elective with an IM faculty

Integrated Media Learning Goals

The learning goals for the concentration in Integrated Media are:

- Actualize the complex dialectic between the creative process and new forms of media;
- As content producers, integrate diverse forms of practices into multi-platform artistic expressions;

- Forge creative research into the media arts, science, technology and cultural studies;
 - Think critically and communicate persuasively about the aesthetic and political possibilities inherent in media and culture; and
 - Conceptualize, plan and execute sophisticated projects that articulate a distinct vision using a broad range of media and transdisciplinary skills.
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Digital Arts Minor

The Digital Arts Minor is designed to help undergraduate students grasp the knowledge to build, engineer and design innovative custom systems to impact our understanding of how technology can be used in the arts. A student who completes the Digital Arts Minor has demonstrated aptitude in computer programming, web design, video editing, digital fabrication, digital sound production, and knowledge of the historical context of digital arts. This interdisciplinary program mobilizes expertise from every program in the Institute, combining skills from music, theater, dance, film, art and critical studies for students.

Digital Arts Minor Learning Goals

By graduation, students should have developed the following competencies, as demonstrated by the successful completion of a capstone digital portfolio:

- A conceptual and practical knowledge of basic programming and interactive design.
- The ability to adapt digital technology to the development and promotion of their art-making practice.
- A conceptual and practical knowledge to build a digital web portfolio including images, sound, and video.
- A conceptual knowledge of the historical contexts of digital media and art forms.

Pre-Requisites for Enrollment and Continuation in the Minor

Students are not required to have specialized knowledge to declare a Digital Arts Minor. Students officially declare a Digital Arts Minor by registering with the Registrar's Office.

However, students on "Métier Warning" are suspended from taking courses that apply to the Digital Arts Minor. Good standing in the major program is required for continued enrollment. Students may be permanently removed from the minor after more than one semester on Métier Warning, at the recommendation of their Dean and the Provost.

Technology Requirements

Students are expected to have a high-functioning laptop computer, preferably an apple laptop.

Digital Arts Minor Curriculum Requirements

Students are required to complete 18 units in classes approved for credit towards the minor, including 11 units of core, foundation requirements:

Required Courses

- ICOM201 Introduction to Programming - 2 units
- ICOM101 Digital Media and Web Development - 2 units
- ICOM301 Introduction to Digital Fabrication - 2 units
- ICOM111 Introduction to Sound Production - 2 units
- ICOM319 Theorizing Digital Media and the Web - 2 units
- IDAR490, Digital Portfolio - 1 unit
- Electives - 7 units

Total 18 units

Elective Courses

Enrollment to elective courses may be restricted to students within their own program.

- MTEC210 Audio Production for the Laptop
- MCMP320 Sound and Silence 11A
- MCMP321 Sound and Silence 11B
- MTEC330 Interface Design for Music and Media Expression
- MTEC331 Interface Design for Music and Media Expression
- MTEC150 Sound Synthesis
- MTEC360 Audio Signal Processing
- MTEC420 Grids, Beats and Groups
- MCMP404 Field Recording Workshop
- MTEC430 21st Century Raga and Tala: Digitizing North Indian Music
- MTEC431 21st Century Gamelan: Digitizing Indonesian Music
- MBLE415 Music and Video Ensemble
- DPRD120 Music for Dancers I
- DPRD111 Production Technology for Dance
- DPRD112 Production Technology for Dance
- DPRD251 Concepts in Lighting Design for Dance
- DPRD360 Dance Film
- DPRD361 Dance Film
- FCOM364 Flash*
- AAIC275 Historical Survey of Graphic Design*
- AAIC276 Historical Survey of Graphic Design*
- FAIC430 History of Video Art*
- TSND201 Sound Design I
- TSND101 Sound Lab
- TSND430 Max Programming for Sound Design
- TSND325 Music for Non-Musicians
- TIMM360 Vector Works
- TIMM375 Advanced Vector Works
- TTDI315 AutoCAD I
- TTDI330 AutoCAD II
- TTDI410 SolidWorks
- TVID415 Motion Graphics: After Effects
- TTDI100 Video Techniques
- TIMM165A Management Technologies
- TLTG130 Lighting Technologies
- TLTG210 Lighting Design I
- TLTG215 Lighting Design I
- TLTG310 Advanced Lighting Design

- TLTG311 Advanced Lighting Design
- TVID400 Integrating Video and Live Performance
- TVID405 Isadora Programming
- TVID410 Advanced Video Programming - Jitter
- APHM017 Sound/Recording
- ACOM111 Digital Design Lab
- APHM011 Scanning and Photoshop
- APHM012 Multimedia Web
- AGRA430 Beginning Web
- AGRA470 Advanced Web Design
- AGRA471 Advanced Web Design
- AART115 Time Based Studio
- ACOM118 Art Lab: Digital Media
- AART114 Printmaking: Print & Digital media
- AGRA121 Introduction to Digital Photo and Video for Designers
- AGRA475 Digital Type Design
- AGRA476 Digital Type Design
- AGRA460 Beginning Motion Graphics
- AGRA480 Advanced Motion Design
- AGRA486 Advanced Motion Design
- AGRA450 Graphic Design Workshop
- APHM007 HD Video Post-Production and Sound
- APHM009 Tech: Intro to Digital Post-Processing
- APHM015 Advanced Digital Exhibition-Scan, Edit, Print
- APHM025 Shooting Video with DSLRs: Image and Sound Acquisition
- APHM026 HD Video Output, Formats, Compression and Codecs
- AGRA105 Design Issues
- AGRA493 Special Topics: Designing for Spaces
- AGRA441 Mutant Design: Future of Publication
- FVEA241 Post Production Sound for Experimental Animators
- FVEA202 The Digital Path and Short Projects
- FVEA203 The Digital Path and Short Projects
- FVEA255 Hybrid Imaging: Photoshop/Premier/After Effects
- FVEA438 Introduction to 3D CG Animation
- FVCA170 CG Character Animation I
- FVCA171 CG Character Animation I
- FVCA180 CG Foundation I
- FVCA181 CG Foundation I
- FVCA160 Digital Methods
- FVCA161 Digital Methods
- FVCA270 CG Character Animation II
- FVCA271 CG Character Animation II
- FVCA280 CG Foundation II
- FVCA281 CG Foundation II
- FVCA260 Digital Methods II: Sound
- FVCA380 CG Character Animation III
- FVCA381 CG Character Animation III
- FVCA384 Introduction to Zbrush
- FVCA340 Visual Development
- IDAR490 Undergraduate Project in Digital Arts
- IDAR199-499 Digital Arts Independent Study

Title	Course Name	Description	Academic Level	Course Types
Media & Web Development (ICOM-101)	ICOM-101	This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.	Undergraduate	
Intro to Sound Production (ICOM-111)	ICOM-111	This course provides a basic understanding of working with a digital audio workstation. Students will learn proper gain staging, where and how distortion enters recordings, how to set levels and panning, effective sub group mixing, and an introduction to signal processing such as equalization, compression, delay, and reverb. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.	Undergraduate	Computing & Research
Introduction to Programming I (ICOM-201)	ICOM-201	This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. Chuck, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use Chuck for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how Chuck can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.	Undergraduate	
Introduction to Programming II (ICOM-202)	ICOM-202	This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. Chuck, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use Chuck for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how Chuck can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.	Undergraduate	
Digital Fabrication (ICOM-301)	ICOM-301	This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.	Undergraduate	
Surfing the Web: Theorizing Digital Medi (ICOM-319)	ICOM-319	This course will explore the convergence between art, animation, technology, and the internet. We will investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, and think in-depth about the world wide web, cyberculture, interfaces, and the digital sphere. This course receives Critical Studies credit in the Computing & Research category.	Undergraduate	Computing & Research
Arts Pedagogy:preparing Artists to Teach (ICSE-450)	ICSE-450	This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific art forms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, panels, demonstrations and off-site observations.	Undergraduate	
Special Topics in Arts Pedagogy (ICSE-455)	ICSE-455	This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in-depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following, and chosen by consensus--all according to the students' interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include: . Cultural Proficiency: Teaching Diverse Student Populations . Art as Activism, Teaching Towards Social Justice . Topics in Education . Thinkers in Education . Behavioral Issues in the Classroom . Instructional Planning and Alignment to California State Standards	Undergraduate	
Arts	ICSE-650	Course not available to Aesthetics & Politics or Creative Writing Program	Graduate	

Pedagogy:preparing
Artists to Teach
(ICSE-650)

students. This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific art forms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, panels, demonstrations and off-site observations.

Special Topics in Arts Pedagogy (ICSE-655)	ICSE-655	Course not available to Aesthetics & Politics or Creative Writing Program students. This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in-depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following, and chosen by consensus--all according to the students' interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include: . Cultural Proficiency: Teaching Diverse Student Populations . Art as Activism, Teaching Towards Social Justice . Topics in Education . Thinkers in Education . Behavioral Issues in the Classroom . Instructional Planning and Alignment to California State Standards	Graduate
Independent Proj: Digital Arts (IDAR-299)	IDAR-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Proj: Digital Arts (IDAR-399)	IDAR-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Digital Portfolio (IDAR-490)	IDAR-490	This course is a the final requirement for the Digital Arts Minor to be taken at as a BFA 4. This course requires you to assemble a digital portfolio webpage showcasing all your work from CalArts combining your creativity using technology. Online lectures will guide students on how to prepare their portfolios, along with group meetings from your peers. Portfolios will be assessed by the Digital Arts Minor committee.	Undergraduate
Independent Proj: Digital Arts (IDAR-499)	IDAR-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Proj: Digital Arts (IDAR-699)	IDAR-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Independent Proj: Digital Arts (IDAR-799)	IDAR-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
The Artists Perspective (IIDS-410)	IIDS-410	The Artist's Perspective on Foundations of Learning Theories This course will explore multicultural learning theories and philosophies, specifically those that focus on teaching the arts to children and teenagers. Students will become familiar with Reggio Emilia, Maria Montessori, John Dewey, Paulo Freire, Jean Piaget, Lev Vygotsky, and Howard Gardner, among others, and learn how to apply these theories to their own teaching practices. Student-centered learning, project-based learning, design-based thinking and learning, inquiry-based learning, the Socratic method of teaching, blended learning, linked learning, distance learning, and collaborative learning practices will all be explored. Students will discover the most successful approaches to teaching and learning to incorporate into their own individual teaching practices.	Undergraduate
Migration Mapping, Contemp Art (IIDS-415)	IIDS-415	Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question: "Within the terms of contemporary art, how might we understand the term, 'Islamic'?" The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in acquisitions has put the region generally thought of as "Islamic" on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as a subject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets. Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of	Undergraduate

understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide influence over how the notion of Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.

Child & Adolescent Cognitive & Social Development (IIDS-420)	IIDS-420	Child and Adolescent Cognitive and Social Development, Imagination, and Creativity Understanding human behavior and in particular, child and adolescent development and behavior, is essential to becoming a great teacher. While all students need to be challenged, it is critical to challenge them appropriate to their ages and experiences. This course will cover basic psychology, development by age groups, human behavior, neurobiology, and brain development. Much research is currently being conducted on the connections between creativity, imagination, and brain development, and students will study and analyze some of the latest research. K-12 students come to school with a multiplicity of social, emotional, and intellectual ranges. This course will unpack what it means to have dyslexia, ADHD, ADD, the Autism spectrum, and what special education, special needs, ESL populations, ELL, bilingual education, and more, mean for teachers. Students in this class will learn how to recognize various issues and act in an appropriate triage capacity when they are teaching students whose diagnoses are confidential and not revealed. Classroom management, group management, and discipline, are all skills to be discussed and developed in this class. Students in this course will develop their own classroom management techniques and their own charts to be able to recognize the developmental stages and needs of K-12 students in various age groups.	Undergraduate
Creative Curriculum Design/Devl & Lang (IIDS-430)	IIDS-430	Creative Curriculum Design/Development and the Language of Standards This course will attempt to de-mystify curriculum design and development, allowing students to learn how to design and develop their own curriculum. Students will research various methods of curriculum design and explore the many approaches to developing curriculum. Teaching within K-12 environments can be a confusing mix of acronyms and annual shifts in direction and focus. Learning the language of public education and what everything means can greatly assist the artist who wants to succeed in teaching the arts in school. Standards-based lesson planning, understanding how to apply the Visual and Performing Arts Standards and the Common Core State Standards, understanding 21st Century Learning Skills, and learning how to develop lessons that utilize arts integration, are fundamental skills necessary to teach in a school environment. This class will place an emphasis on creative curriculum design and development, developing culturally responsive curricula, and how creativity is an asset to developing approaches to innovative teaching. Students in this course will develop and design their own curriculum	Undergraduate
Comparative Cultural Art Making (IIDS-495)	IIDS-495	This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.	Undergraduate
The Artists Perspective (IIDS-610)	IIDS-610	The Artist's Perspective on Foundations of Learning Theories This course will explore multicultural learning theories and philosophies, specifically those that focus on teaching the arts to children and teenagers. Students will become familiar with Reggio Emilia, Maria Montessori, John Dewey, Paulo Freire, Jean Piaget, Lev Vygotsky, and Howard Gardner, among others, and learn how to apply these theories to their own teaching practices. Student-centered learning, project-based learning, design-based thinking and learning, inquiry-based learning, the Socratic method of teaching, blended learning, linked learning, distance learning, and collaborative learning practices will all be explored. Students will discover the most successful approaches to teaching and learning to incorporate into their own individual teaching practices.	Graduate
Migration Mapping, Contemp Art (IIDS-615)	IIDS-615	Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question; "Within the terms of contemporary art, how might we understand the term, 'Islamic?'" The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in	Graduate

acquisitions has put the region generally thought of as "Islamic" on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as a subject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets. Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide influence over how the notion of Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.

Child & Adolescent Cognitive & Social Development (IIDS-620)	IIDS-620	Child and Adolescent Cognitive and Social Development, Imagination, and Creativity Understanding human behavior and in particular, child and adolescent development and behavior, is essential to becoming a great teacher. While all students need to be challenged, it is critical to challenge them appropriate to their ages and experiences. This course will cover basic psychology, development by age groups, human behavior, neurobiology, and brain development. Much research is currently being conducted on the connections between creativity, imagination, and brain development, and students will study and analyze some of the latest research. K-12 students come to school with a multiplicity of social, emotional, and intellectual ranges. This course will unpack what it means to have dyslexia, ADHD, ADD, the Autism spectrum, and what special education, special needs, ESL populations, ELL, bilingual education, and more, mean for teachers. Students in this class will learn how to recognize various issues and act in an appropriate triage capacity when they are teaching students whose diagnoses are confidential and not revealed. Classroom management, group management, and discipline, are all skills to be discussed and developed in this class. Students in this course will develop their own classroom management techniques and their own charts to be able to recognize the developmental stages and needs of K-12 students in various age groups.	Graduate
Creative Curriculum Design/Devl & Lang (IIDS-630)	IIDS-630	Creative Curriculum Design/Development and the Language of Standards This course will attempt to de-mystify curriculum design and development, allowing students to learn how to design and develop their own curriculum. Students will research various methods of curriculum design and explore the many approaches to developing curriculum. Teaching within K-12 environments can be a confusing mix of acronyms and annual shifts in direction and focus. Learning the language of public education and what everything means can greatly assist the artist who wants to succeed in teaching the arts in school. Standards-based lesson planning, understanding how to apply the Visual and Performing Arts Standards and the Common Core State Standards, understanding 21st Century Learning Skills, and learning how to develop lessons that utilize arts integration, are fundamental skills necessary to teach in a school environment. This class will place an emphasis on creative curriculum design and development, developing culturally responsive curricula, and how creativity is an asset to developing approaches to innovative teaching. Students in this course will develop and design their own curriculum	Graduate
Comparative Cultural Art Making (IIDS-695)	IIDS-695	This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.	Graduate
Independent Study (IIMC-299)	IIMC-299	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.	Undergraduate
Research & Practice Seminar (IIMC-300)	IIMC-300	Section 1 open to MFAI Integrated Media students only. Section 2 available by Permission of Instructor Only. This seminar is an advanced graduate seminar focusing on topics in history and theory with in-depth analysis and discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance dissemination and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the	Undergraduate

developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the "Conversations on Technology, Media and Practice" class, in addition to texts that provide an insight to recent media theory and global networked culture.

Research & Practice Seminar (IIMC-320)	IIMC-320	Section 1 open to MFA1 Integrated Media students only. Section 2 available by Permission of Instructor Only. This seminar is an advanced graduate seminar focusing on topics in history and theory with in-depth analysis and discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance dissemination and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the "Conversations on Technology, Media and Practice" class, in addition to texts that provide an insight to recent media theory and global networked culture.	Undergraduate	
Contexts Interaction Performance & Play (IIMC-330)	IIMC-330	This workshop will examine the relationship of live art, interactivity and performance within critical, micro-social, and cultural contexts. We will discuss performance and its development through various related strategies using analog and digital technology. Live events, gameplay, readings, actions, interventions and installations will be considered as contexts for interaction. Throughout the semester we will explore tools and techniques for creating, playing, manipulating and interacting with embodied media in real-time. We will examine both the practical and conceptual implications of developing content within performative and collaborative environments. During the course of the workshop we will produce a collaborative project based on a strategy of indeterminate and interactive hybridity. We will perform the project in the CIM work space in December.	Undergraduate	
Design Research Group: Social Media Perf (IIMC-340)	IIMC-340	The Design/Research Group (D/RG) is an Integrated Media research workshop that explores interdisciplinary issues of media, performance and interactivity through a combination of artistic production, critical discourse and creative research. The workshop's research subject will change each year to enable the group to consider the most current performative aspects of social media. In the fall semester, the D/RG will be looking at social media networks(Facebook, YouTube, Twitter, etc.) as platforms for performance-based narrative. How do networked and distributed dramaturgies re-map the creative process? How can networked performances engage local and remote participants? How do the very concepts of narrative and performance mutate when situated online? This year's Design/Research Group (D/RG) will investigate social media and performance by researching these questions and experimenting with new media based models of performance that primarily exists in the "cloud." (http://en.wikipedia.org/wiki/Cloud_computing) Unlike a typical workshop, lecture or studio based class, D/RG:Social Media and Performance will be structured as an artist research collective. Research will be student driven and practice based. Students will also be expected to generate and post weekly content using social media tools. At the end of the semester the class will co-author and publish a research paper and present a performance lecture on the course activities.	Undergraduate	
SoundGameSpace (IIMC-350)	IIMC-350	SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.	Undergraduate	
Independent Study (IIMC-399)	IIMC-399	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Undergraduate	
Philosophical Toys (IIMC-480)	IIMC-480	Open to BFA 3 and BFA 4 students by permission of instructor. This course will investigate toy design, philosophy and play as a hybrid art practice. It will focus on the design, production and use of performative objects and the implications of calling them toys. Beginning with a historical perspective, the class will investigate the evolution and classifications of toys and play in culture. We will then negotiate an understanding of interactivity and use-value through Winnicott's transitional object theory and Baudrillard's notion of the gizmo. Toys will be produced using various materials and media through the invention, inversion and invalidation of objects. The role of fantasy and imagination in artmaking and viewership will be prioritized. The trajectory of the class will lead us to toy design as cultural critique. This hands-on course will entail collaboration and individual assignments, punctuated by readings and discussions.	Undergraduate	Open to the Institute
Research & Practice Seminar	IIMC-500	Section 1 open to MFA1 Integrated Media students only. Section 2 available by Permission of Instructor Only. This seminar is an advanced	Graduate	

(IIMC-500)		graduate seminar focusing on topics in history and theory with in-depth analysis and discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance dissemination and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the "Conversations on Technology, Media and Practice" class, in addition to texts that provide an insight to recent media theory and global networked culture.		
Conversations Media Culture & Practice (IIMC-510)	IIMC-510	An overview of the history of art and technology and a series of talks given by visiting artists and writers from various disciplines. The class is designed to promote interaction and dialogue with students around issues of technology, artistic practice and media culture.	Graduate	
Contexts Interaction Performance & Play (IIMC-530)	IIMC-530	This workshop will examine the relationship of live art, interactivity and performance within critical, micro-social, and cultural contexts. We will discuss performance and its development through various related strategies using analog and digital technology. Live events, gameplay, readings, actions, interventions and installations will be considered as contexts for interaction. Throughout the semester we will explore tools and techniques for creating, playing, manipulating and interacting with embodied media in real-time. We will examine both the practical and conceptual implications of developing content within performative and collaborative environments. During the course of the workshop we will produce a collaborative project based on a strategy of indeterminate and interactive hybridity. We will perform the project in the CIM work space in December.	Graduate	
Design Research Group: Social Media Perf (IIMC-540)	IIMC-540	This is an elective class for Integrated Media MFA2 students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The class as a group will analyze and critique an Integrated Media Research Project, from the proposal stage through conceptual development, production and to the final output. The students will present their proposal within a critique format to their peers and faculty for feedback and advisement on a weekly basis. Presentations of research, works-in-progress, technology applications, methodologies and critical analysis will all be a part of the discussions within the class. Upon completion the students will present their IM Research Project and their associated body of work to the class for the final class review.	Graduate	
Archaeologies of the Present (IIMC-544)	IIMC-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	
SoundGameSpace (IIMC-550)	IIMC-550	SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.	Graduate	
Sound As Object: Media, Space & Sound (IIMC-560)	IIMC-560	An Integrated Media research and production oriented workshop leading to a collective interactive environment, using experience, performance, text and sound as our material. Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, your movements and your stillness? And, as physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies? This workshop can be thought of as a think-tank focused on questions and speculations about "physical thinking". We will exercise, exercise and mess with some of the ghosts driving our logic machines. We will make one or more collective projects, so please introduce us to your related readings, concerns, projects and skills and we will see what we can make together. There will be an opportunity to incorporate interactive sound features in the resulting environment/s, object/s and/or performance/s we construct. This workshop will focus on concrete experiences and interactions, more than purely virtual or screenal environments.	Graduate	
Philosophical Toys (IIMC-580)	IIMC-580	This course will investigate toy design, philosophy and play as a hybrid art practice. It will focus on the design, production and use of performative objects and the implications of calling them toys. Beginning with a historical perspective, the class will investigate the evolution and classifications of toys and play in culture. We will then negotiate an	Graduate	Open to the Institute

understanding of interactivity and use-value through Winnicott's transitional object theory and Baudrillard's notion of the gizmo. Toys will be produced using various materials and media through the invention, inversion and invalidation of objects. The role of fantasy and imagination in artmaking and viewership will be prioritized. The trajectory of the class will lead us to toy design as cultural critique. This hands-on course will entail collaboration and individual assignments, punctuated by readings and discussions.

Independent Study (IIMC-599)	IIMC-599	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.	Graduate
IM Project Development (IIMC-670)	IIMC-670	Course open to MFA2 Integrated Media students only. IM Project Development is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Integrated Media faculty. It is required for all MFA-2 Integrated Media students. The faculty will meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's required Integrated Media project.	Graduate
Integrated Media Studio/Critique (IIMC-690)	IIMC-690	Members of the CIM faculty and fellow students participate in the Integrated Media Studio & Critique. In the fall semester, the students work with the faculty to develop an Integrated Media project. Each week in the spring semester, one student or collaborative team gives a formal presentation of their Integrated Media project to be followed by an extended discussion with their peers and faculty. This is a rigorous but supportive forum for considering technology-based artworks, and discussing current trends and issues in the field of new media. There will also be opportunities for hands-on workshops and demonstrations of new technology and new media during the fall semester.	Graduate
Independent Study (IIMC-699)	IIMC-699	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.	Graduate
Independent Proj: Ensemble (MBLE-799)	MBLE-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Proj: Composition (MCMP-799)	MCMP-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Proj: History (MHST-799)	MHST-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Proj: Performance (MPRF-799)	MPRF-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Proj: Theory (MTHY-799)	MTHY-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate