

# 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 subject to Academic Warning. (see Institute Policies and Procedures for details. Policy 3.1.4.1 Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal).*

## The Critical Studies Level 100 Curriculum

The Critical Studies Level 100 Curriculum is a graduation requirement. In the fall semester of the first year, all students must take "Introduction to Critical Studies" a course that welcomes students into the critical conversations that are at the heart of Critical Studies courses and to prepare them to engage with a variety of modes of critical inquiry. In the spring semester of the first year, all students must take a Level 100 Special Topics course. These courses cover a variety of subjects ranging from literature to biological sciences. Both "Introduction to Critical Studies" and Level 100 Special Topics courses have an intensive writing workshop component.

## Exemptions from Level 100 Curriculum

Students either participate in both the fall and spring Level 100 courses, or are exempt entirely.

- Students with 15 or more Critical Studies transfer units, prior to matriculation, are exempt. This exemption occurs even if they do not have the equivalent of "Composition-101".
- Students with a previous Bachelors degree are also exempt.

Students with fewer than 15 CS transfer units would have to take the Level 100 requirement regardless of having the equivalent of "Composition-101". This is because the first year sequence is an introduction to Critical Studies and not simply a sequence of composition or writing intensive courses.

## Deferral of Level 100 Sequence

Non-exempt students who do not test into the first year curriculum will take the recommended English Fundamentals courses in their first year. These same students will then commence the Level 100 sequence in their second year. Currently this group only includes ELL students but could be expanded to developmental English language learners.

## Retaking Level 100 Courses or Sequence

Students who fail to receive credit (by dropping, withdrawing from the course, or by receiving an NC) for either, or both, Level 100 courses will have to retake the course the next time it offered. Failing the Fall Semester course will not prevent students from taking the Spring Semester course. Because these two courses are a graduation requirement (unless exempted upon matriculation), students will have to complete the courses to be awarded a BFA. Transfer credit is not accepted for the Level 100 Curriculum. The Level 100 Curriculum is a prerequisite for all Critical Studies 300 and 400 level courses. Students who fail during their first attempt will be monitored carefully by the Academic Advisors and will be required to use the Writing Center when they retake the required course(s). This close monitoring will continue until the student has completed the requirement.

## 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 Courses

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 Level 100 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 Level 100 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 learning goals drawn from the Critical Studies rubric. The proposal must also include a schedule of meetings and assignments jointly determined by the student and the instructor. Independent Study contracts can be obtained in the Registrar's office.

## 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 courses, which are open to MFA students throughout the Institute, and to upper level BFAs, provided the Level 100 curriculum requirement has been completed. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments.

## 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 year 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. In the spring of their 1st year, all MFA-1 students must enroll in and attend "Visiting Writers," a one-credit course consisting of four visiting speakers. One of these will be the Katie Jacobson Writer in Residence, who will visit during interim.
7. All 2nd year students must enroll in and attend the "Visiting Writers" reading series in the Fall (for one credit), and participate in the Katie Jacobson Writer in Residence visit during interim.
8. All 2nd year MFA Creative Writing students must take "Getting It Out There: Professional Development for Writers" in the spring semester of their second year. This course will occasionally meet in the evenings, on nights when the program hosts visitors. The Thesis Workshop is recommended for all 2nd year students in the 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 2016.
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.

## 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)

Visiting Writers (1)

### Year Two

#### *Semester Three*

Core MFA or Thesis Workshop (3)

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

Core MFA (3)

Visiting Writers (1)

#### *Semester Four*

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

Core MFA (3)

Core MFA or Elective (3)

Independent Study with Mentor (3)

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

### Year One

#### *Semester One*

Core MFA (3 credits)

Writing Now (3 credits)

#### *Semester Two*

Core MFA (3 credits)

Core MFA or Elective (3 credits)

Visiting Writers (1 credit)

### Year Two

#### *Semester Three*

Core MFA or Thesis Workshop (3 credits)

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

Visiting Writers (1 credit)

#### *Semester Four*

Core MFA (3 credits)

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

Independent Study with Mentor (3 credits)

## 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 621 Contemporary Aesthetic Theory(3 credits)
- CMAP 622 Contemporary Political Thought (3 credits)
- CMAP 623 Critical Discourse in the Arts and the Media (6 credits)
- CMAP 624 Thesis Workshop and Thesis (3 credits)
- CMAP 630 Art, Politics, Autonomy (3 credits)

The remaining 15 credits are completed with Elective Courses chosen from courses across the Institute with the Program Director's approval.

### 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 2016 for students who start the program Fall 2015. Students work on the thesis during the Summer and can extend thesis work until the end of the Spring 2017 semester. Students who do not complete their theses by May 2017 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 M A 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.

## Launching in Fall 2017: Two-Year MA in Aesthetics & Politics Program

### Curriculum for the Incoming Class of 2017-18 (36 credits required for the completion of the degree)

The MA Aesthetics and Politics The MA Aesthetics and Politics is a one-year full time plus one-year low-residency degree program that engages students in an intensive critique of the relations between culture, politics and society in today's demanding global context. Taught in the unique arts centered environment of CalArts, the Program offers a series of rich and dynamic core courses that span globalization, technology and media, politics and the arts, socio-economics and urbanism. Concentrated elective options delivered by a dynamic faculty and supplemented by a diversity of visiting specialists as well as public conferences enable students to work intimately with leaders in their field. Over two years, students work towards an independent thesis that marks the culmination of their degree and are provided a mentor to support the development of their work. The MA program equips students with a unique combination of creative and analytical skills that enable them to enter their professional milieu with confidence and the ability to participate in practical, cultural and theoretical fields of work.

The new MA Aesthetics and Politics program, which launches in Fall 2017, develops and enhances the original program established in 2007, adding an additional low residency year. This new program is more flexible and substantial enabling students to focus with more time and depth on their studies, to take advantage of the creative environment of CalArts, to have access to a larger and more diverse cross section of theorists and artists, and to opt to study while working in their second year.

### Credits

The Program requires students to take 36 credits of study spread out over two years: the first year, 24 credits, the second low-residency year, an additional 12 credits. The low residency year enables to students to undertake flexible learning options, virtual classes, and provides opportunities for alternative study, internships and professional networking.

To arrive at the required number of credits for the MA, students can add elective courses or independent studies in either year one or two. Alternatively, internships or study abroad can also be credited towards

the MA degree.

## Year One (24 credits)

During the first year, students complete almost all of their core and elective course credits and engage in all aspects of campus life in the School of Critical Studies and at the California Institute of the Arts. Students complete the majority of their core and elective courses.

### *Core courses (21 credits)*

- Contemporary Aesthetic Theory (3 credits)
- Contemporary Political Thought (3 credits)

These two courses interface with urgent questions in art, politics and aesthetics, providing a historical and contemporary context for learning.

- Contemporary Art Theory (3 credits)
- Critical Discourse in the Arts and the Media (6 credits): A year-long core course that enables students to work closely with a specialized series of visiting researchers.
- Visiting Faculty seminar (2 credits): This seminar provides students with the opportunity to have a sustained intensive class with a key international thinker who leads a thematic seminar.
- Theorist in Residence seminar (1 credit): Each year the Program invite a theorist of high critical esteem to visit the School. Past theorists have included Judith Butler, Fred Moten and Thierry de Duve.
- Thesis Seminar (3 credits): This course delivers methodology and critical training to prepare students for the development of their independent thesis work in year two.

## Year Two (12 credits)

During the second, low-residency year students complete their remaining coursework online and prepare their graduate thesis. The low-residency year also enables students to pursue internships, study abroad, or apply for continued graduate work under the supervision of the program faculty.

## Core and Residency Requirement (10 credits)

- Theorist in Residence seminar (1 credit): Students are required to be on campus for two full-time weeks of study in the first two weeks of the Spring Semester.
- Critical Discourse in the Arts and the Media (3 credits): This course can be taken on-line or in person. Students will be given set assignments and are able to work virtually through on-line classrooms engaging with a series of visiting speakers.
- Thesis seminar (6 credits): This course takes place in each semester, under the supervision of a designated mentor. Students also meet to discuss their thesis progress with their mentor in person during the two weeks on campus.

## Electives

Each year the MA program offers electives that cover a diversity of topics and methodological approaches. These include courses on subjects that include: neoliberalism and the history of governance; the question of political art today; philosophies of change and the aesthetics of disagreement; the city and architectural media-scapes; technology and the global environment; arts writing; territories of violence; new feminisms; critical race theory; and core methodological questions on the intersection of philosophical, political and artistic practice. Every semester, we offer about 3-4 elective courses, giving the students a relatively wide range of choices. Students can also choose electives that are not on the recommended list, but in this case they need to consult with the MA program director first.

## Independent Study

Faculty are also able to work with students through an Independent Study. Here a student is supervised by a faculty member on an agreed upon set project that supports the development of student work.

- First-year, Full-Time students would meet on campus during set office hours. The Independent Study course would include assignments that traverse a range of learning methodologies and outcomes that are specific to a student's project. Assignments may include case studies, interview and dialogues, literary review portfolios, analytical, critical and creative writing skills.
- Low-residency students in their second year of study are welcome to attend their chosen electives in person on campus. The Program does not offer distance learning electives but does provide students to take Independent Study credit with faculty through distance learning.
- Internships (2 credits) The Program works with the Center of Life and Work to house students in productive internship environments that include NGO's, galleries, museums and other cultural industry professions. We welcome students making their own internship opportunities and work with them to facilitate this project.

□ TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Introduction to Critical Studies	CCIS-100	Introduction to Critical Studies: Technology/Capital/Representation. Open to BFA-1 students only by permission of instructor. This course introduces students to Critical Studies as a dynamic interdisciplinary course of study that interprets, critiques, and informs art making in the visual, performing, and literary arts. The goal of the course is to welcome students into the critical conversations that are at the heart of Critical Studies courses and to prepare them to engage with a variety of modes of critical inquiry. The course is organized around three broad topics intended to provide points of entry for all metiers: technology, capital, and representation. Students will engage these topics through a range of critical readings and from concepts provided in weekly course lectures. Over the course of the semester, students will produce three analytical essays addressed to an interdisciplinary audience of artists, critics, and scholars. It is a central goal of the course for students to learn to articulate unique, nuanced critical responses while gaining competence and confidence in their writing skills. Instruction takes place in large group lectures in the Bijou on Tuesday (4:00-4:50 or 5:00-5:50), followed on Wednesday by a two-hour discussion section/writing workshop (9:00-11:00).	Undergraduate	Critical/Intell. Skills; Level 100
Feminism and Popular Culture	CCIS-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 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.	Undergraduate	Critical/Intell. Skills
Research Studio	CCOM-214	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.	Undergraduate	Computing & Research
Research Studio	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	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	Undergraduate	Creative/Critical Writing

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.

Intro to Creative Writing	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	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	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
Introduction to Nonfiction	CCRW-223	Introduction to Nonfiction. This class introduces students to the various methods of creating and writing nonfiction. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student's unique creative DNA. As well, the course readings, in-class exercises, assignments and discussions cover the specific genres of memoir, essay, reviewing, and experimental creative nonfiction. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing nonfiction.	Undergraduate	Creative/Critical Writing
Don't Ask Permission: DIY Bookmaking	CCRW-252	Literary Denizenship: Tiny Press Practices. 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,	Undergraduate	Creative/Critical Writing

broad-sides, 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 DIY book-making skills. The final project for this class entails creating, designing, and producing a DIY book to exchange with other students in the class. Note: you may take Tiny Press Practices whether or not you define yourself as a poet and whether or not what you write would traditionally be considered "poetry." This is writing-based class; artists who work primarily in non-literary forms and want to explore writing and bookmaking are welcome.

Han: Korean Han: Korean American Writing	CCRW-257	HAN: Trajectories in Korean & Korean American Experimental Writing Students in this course will explore the unique emotional identity and Korean concept of "han" as it manifests in experimental texts by Korean & Korean-American authors. Looking closely at the relationship of cultural history & identity and aesthetics & narrative, students will explore how the presence of unresolved corporeal history and the impossibility of articulation or expression leads to new encounters in language and narrative via experimental writing practices. Texts will look at how emotions like "han" relate to themes of authenticity, historical accuracy, individual subjectivity, and lived/embodied experience. Questions will include how history and accuracy intersect in individual creative work, how emotional and real violence intersect with aesthetic contradiction, how the limits and failures of language allow for reaching beyond traditional narrative structures, and how lived experience intersects with individual identity. Students will look at both creative and critical texts, and work in a collaborative atmosphere by participation in discussion, exploring concepts of failure and inarticulation in their own creative writing practices, and thinking critically around relationships between history, individual, and language.	Undergraduate	Creative/Critical Writing
Evolution of the Weird	CCRW-274	How do we define the weird and how has this definition changed over time? More importantly, what is the significance of the weird? In this class, we will study different strands of weird fiction to help us craft our definition. From Lewis Carroll to Franz Kafka, Shirley Jackson to Samuel Delany, we will analyze the foundations of the old weird so we can better understand the newest strand: Bizarro fiction. In addition to studying the weird, we will invent it, too. Each student will craft a short story that incorporates his/her idea of the weird, and we will workshop every story in class to help the writer better understand (and improve) his/her work. Furthermore, this will introduce us to even more varieties of the weird. Besides writing short fiction, at the end of the semester, each student will present a project that combines one of the readings with his/her own metier.	Undergraduate	Creative/Critical Writing
Not Knowing	CCRW-280W	We tend to think of the poem, essay, or story as a device which delivers knowledge, wisdom, or moral insight and the writer as one who, with great skill and intention, inscribes those messages on the page. In contrast, Donald Barthelme defines the writer as "one who, embarking on a task, does not know what to do". This class takes Barthelme's definition as its starting point. It is a workshop designed to give students experience in writing without any predetermined outcome in mind--in writing with an eye towards uncertainty, chance, experiment, play, and discovery. We will begin by reading Barthelme's essay "Not-Knowing" and looking at John Keats' concept of "negative capability". From there we will move on to readings and exercises that highlight the material and formal possibilities of playing with language. On the third day we will take things a step further and engage in "non-fiction" writing that comes from a place of unknowing. Finally, we will take the last day of class to share our work and give and receive feedback. Each class will begin with a discussion of our reading followed by a series of exercises. By the end of this workshop each student will have completed a small but substantial portfolio of wild, inventive, and highly idiosyncratic writing. **THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute
The Art of Flash Fiction	CCRW-290W	Flash fiction stories, which are also commonly called short short stories or micro fiction, are stories told in roughly 1,000 words or less. In the Internet age, flash fiction has become a dominant form of storytelling. From The Onion to Facebook, flash fiction has crept its way into our lives. In this class, we will do close readings of various pieces of flash fiction ranging from the literary giants (Franz Kafka, Ernest Hemingway, Lydia Davis, etc..) to Twitter fiction in order to understand the different, as well as the consistent, techniques employed in this unique genre of storytelling. Once you have a strong understanding of the diversity of flash fiction, we will then generate writing of our own, which will give us the opportunity	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute

to present our stories to the class in order to be workshopped.  
 \*\*THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT\*\*

Impossible Stage Directions	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	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	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
The Step Beyond	CCRW-342	A creative writing workshop that will encompass techniques of writing fiction and nonfiction. Students are expected to have an idea for either a short story or nonfiction essay that they will work on throughout the entire semester. There will be in-class exercises and lectures, but the creative writing will be done at home and workshopped in class. Student participation is essential to the workshop process. Students are required to give written feedback for each piece being workshopped. There will be assigned fiction and nonfiction readings. Students are required to hand in written responses to the readings.	Undergraduate	Creative/Critical Writing
Fabulous Writing	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,	Undergraduate	Creative/Critical Writing



the course will consider aesthetic questions within the face of phenomena that escape rational explanation.

Sent Us of the Air	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 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	Creative/Critical Writing
Feminism & Science Fiction	CCRW-353	Feminism & Science Fiction. Open to BFA-2, BFA-3, and BFA-4 students only. How do we define feminist science fiction? How has its concerns shifted through more than a century of technological change. Who are present day practitioners? In what way do critics read SF to imagine a constructive future for us to partake in, realizing the necessity of our political participation in our possible futures? As a species are we doomed to live out an inevitable Armageddon? Is escape into outer space, or the disruption of and the revising of our biology inevitable forms for social resistance? From early 20th century utopias to the historic and experimental second wave utopian genderless, androgynous, and single gender societies, to the 80s body horror writing of Octavia Butler, to the gendered technology of contemporary science fiction, written in the interests of women (or dare I say, us all), science fiction has been bringing forth into the fray questions of language, race, culture and violence. The exploration of "otherness" in both the classic grotesque forms of alien and cyborg are familiar tropes. While women were often sidelined in early and golden era science fiction - the "wife at home" role not exactly de rigueur when the protagonist of space era fiction was "off planet" and rarely at home -- the female role has been steadily exploded in the cast of scientist, experiment, and philosopher. Through close readings of classic texts, feminist and science fiction criticism, through the viewing of popular film and television, students will become familiar with tropes specific to science fiction, the political participation inherent in feminism, and the critical exploration of gender, race, and technology and its social imaginary. Through writing exercises, guided reading, the making of short presentations, and the discussion of research strategies, students will become better acquainted with effective strategies and components applicable to the writing of original criticism.	Undergraduate	Creative/Critical Writing
Experimental Science Fiction Writing	CCRW-358	This creative writing class familiarizes students with a wide range of science fiction. Students are introduced to genre works, ranging from weird writing, golden era science fiction, the new wave, cyberpunk, to slipstream, cli-fi, bizarro fiction and philo-fiction. Both experimental and traditional story-telling techniques are reviewed, with a special emphasis placed on style and hybrid narrative forms. Projects include the short story, proposal and film treatment, and are peer reviewed in a workshop format. Topics for writing exercises are drawn from an array of sources, including nanotechnology, neuroscience, robotics and genetic engineering. Sub-genres include environmental science fiction, future cities, space and colonization, and gender and science fiction. Materials for study range from the renowned works of J.G. Ballard, Octavia Butler, Philip K. Dick, William Gibson, and James Tiptree, Jr., to the current works of Paolo Bacigalupi, Kelly Link, Reza Negarestani, Charles Stross, and Vandana Singh. Selected critical essays and film will supplement readings.	Undergraduate	Creative/Critical Writing
The Artist As Cartographer	CCRW-364	The Artist as Cartographer: Exploring the Terrain of the Imagination in Visual and Written Storytelling From antiquity to the present day, maps have been subjective, distorted, and often beautiful, representations of the mapmaker's own particular view of the world. There are maps of the stars, of the brain, of sacred hunting grounds, of the body, of secret places. Mapping allows us the opportunity to conceptually, emotionally, and intuitively navigate the world around us, to draw our own boundaries, to identify and names places or phenomena that have significance to us. We all travel with our own personal maps folded up into our memories, of roads we have known, neighborhoods, constellations, the edges of our continents. The Artist As Cartographer: Exploring The Terrain of the Imagination in Visual and Written Storytelling looks to maps for aesthetic inspiration and to mapping as a conceptual mode for storytelling. The course will indulge our impulse to spatially record and explore our inner and external terrain by combining the aesthetics and techniques of cartography to create compelling, new modes of storytelling.	Undergraduate	Creative/Critical Writing
The Narrative Machine	CCRW-375	The Narrative Machine Shop: Energy, Force and Momentum in	Undergraduate	Creative/Critical

Narrative William Carlos Williams called a poem "a machine made of words." A machine is, of course, a device used to aid or perform work. The work of fiction? It's a machine made to transport a reader through story. While some stories chug along like a steam engine, steadily transporting readers from beginning to end along a chronological track, others bounce around, covering a narrative neighborhood with the fragmented joyride of a pogo stick. A car; a jet; an escalator; an aerofoil; a conveyor belt; a bike; a loch; a canoe; a catapult-just as there are plenty of machines capable of carrying us from Point A to Point B, we've got plenty of options for building machines capable of narrative transport. Sometimes the greatest challenge is discovering the best machine for a particular narrative journey. Is it a first-person, present tense, chronological narrative? A collage? A flashback? A tale told by one voice? Or one told in chorus? In this class we will study a wide range of narratives, considering the potential energy of character; the kinetic energy of scene; and the various levers, fulcrums, forces, and fuels that can make a thing go. Readings will be supplemented by multi-media, audio, visual, and architectural narratives. Each week, students will apply their burgeoning knowledge to a sequence of creative writing exercises, guiding them through the drafting of a short story to be workshopped in class. Students will further explore and revise this draft through a second sequence of readings and creative writing exercises that give students the opportunity to bend, twist, experiment and play with their stories, bringing dimension to their understanding of narrative. While the metaphor of mechanics brings clarity and strategy to abstract concepts like narrative tension and momentum, it also guides students to an awareness of authorial choice, technical effect, and artistry, fostering storytelling skill and narrative dexterity that can be applied across disciplines and beyond the semester. Students should expect to spend approx. \$100 on books and supplies.

Graduate Poetry Writing	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	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
ReVerb	CCRW-414	ReVerb: Making It New in the 21st Century From Broadway musicals of graphic novels like Fun Home and songifying the news, or the Manet-inspired odalisques of painter Mickalene Thomas and ubiquitous memes, to the fairytale mashup of the TV show Once	Undergraduate	Creative/Critical Writing

Upon a Time and the entertaining illogic of the Marvel and DC superhero movies, pop culture and high art seems caught in a (re)verb: (re)vision, (re)cycle, (re)interpret. But is adapting or appropriating the work of another artist a radical act of love, a theft, or is it both? Does it create a cycle of mediocrity or does it destabilize the status quo? And where does reenactment fit in? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, influence and originality, and explore our expectations of fidelity to and innovation with well-known (but not necessarily well-loved!) materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive Imaginary and make it new.

Stranger in a Strange Land	CCRW-416	Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice. Open to BFA3 and BFA 4 students only. This course focuses on translation theories and practices and as techniques for close reading and listening (to the world and to texts) and on multilingual writing within primarily English-language texts, both as generative strategies for writing. It is designed for all students interested in creative writing-both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation and multilingualism in relation to their writing practice in English (i.e. non-translator writers). In this class, we will read texts that incorporate non-English languages into English-language texts, as well as texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of "Americanization" vs. "foreignization", "faithfulness" vs. "betrayal", the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of "otherness", "untranslatable" texts, translation as activist literary practice, and writing and translation.	Undergraduate	Creative/Critical Writing
Interface Culture	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	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 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.	Undergraduate	Creative/Critical Writing
art   writing	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	Undergraduate	Creative/Critical Writing

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?

Memory, Media & the City	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
Documentary Strategies	CCRW-451	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.	Undergraduate	Creative/Critical Writing
Tiny Press Practices	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	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	Undergraduate	Creative/Critical Writing

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.

Advanced Experimental Writing	CCRW-458	<p>Topics for study include the "anti-memoir," cross-genre memoir, collage, and autofiction. In this advanced writing class, the reading of whole books is mandatory. Through intensive readings we will immerse ourselves in the work of writers who blur the lines between genres. Students will acquaint themselves with online sites for writing and perform research for at least one cross-genre assignment. Students will also keep a blog for one month and present these entries - they may exist outside time - in other words, from a time when you were at odds with the world, engaging in committed works of protest or performance, undergoing an illness or great physiological change, enduring great loss or trauma, or perhaps falling irrevocably in love. This blog written from inner necessity may become the basis of a work of autofiction or collage. Class time will be divided between workshops of student work, in-class writing exercises, and close reading. At the end of term, students will be required to make a short presentation on one full-length work from those listed on the syllabus. This analysis will include textual support, an analysis of experimental technique, and a proposal for a creative work predicated on one or more "constraints" or precepts of this work. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Creative/Critical Writing; Open to the Institute
Conjurations	CCRW-459	<p>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 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>	Undergraduate	Creative/Critical Writing
Subject, Form & Nonfiction	CCRW-461	<p>Subject, Form, &amp; 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.</p>	Undergraduate	Creative/Critical Writing
Hip Hop Lab	CCRW-470W	<p>Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic</p>	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute

and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.

Creatively Critical Writings	CCRW-472	<p>Ingenious Tangles: Creatively Critical Writings The 20th century saw a remarkable proliferation of new forms of theory, and new styles of writing. The 21st century carries this impetus forward into new arenas. Ingenious Tangles explores some of the wilder zones where the creative and critical meet to produce texts in which theory and style are ingeniously entwined. Works discussed include performance lectures, manifestos, collections of aphorisms, artists' writings, literary texts, essays, philo-fiction and other hybrid forms, as well as excerpts from a range of theoretical practices, and some of the more uncategorizable forms produced by Fou Litteraire or "outsider writers," logophiliacs, mystics, and alchemists of the soul. We read a wide range of texts, attending to both the content of their critico-theoretical insights, and the writerly methods through which these are conveyed and produced. Students also produce a project of their own choosing, articulating a clear set of ideas and themes through an innovative writerly strategy. Writers discussed include - T. Morrison, S. Winter, K. Saro-wiya, R. Hoban, F. O'brien, S. Beckett, G. Deleuze, J-F. Lyotard, J. Kristeva, M. NourbeSe Philip, St. Teresa, The Cloud of Unknowing, J-P Brisset, S. Firestone, V. Solanas, M. L. Ukeles, R. Morris, F. Bruly, A. Wolfli, A. Artaud, V. Export, R. Negrastani, G. Bruno, U. Carion, H. Yopez, and others.</p>	Undergraduate	Creative/Critical Writing; Open to the Institute
Fiction As Witness	CCRW-473	<p>Fiction as Witness: Trauma, Transformation, and Black Women's Writing In this course, we will explore the writerly idea that writing can be a healing practice for coping with 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 dependent upon each other for remembering and release of traumatic experience? What are some of the forms and structures for this kind of writing? What are the limits of witness? How do we maintain focus on the fact that we are engaged not in sociology or anthropology, but in art? To address these concerns, among others, we will focus our close reading, writing and discussion on a variety of fictional texts: poems, plays, short stories and a novel or two, along with excerpts from critics and theorists, and examples from dance, film, and visual art, and more. Students will produce original critical-creative works based on the their presentations of and engagement with course materials, and contribute to the ongoing conversation about where art and life intersect, and the transformative potential at the crossroad.</p>	Undergraduate	Creative/Critical Writing; Open to the Institute
Writing the Television Pilot	CCRW-480	<p>Writing the Television Pilot. This course is an introduction to the television pilot script. Each student will complete a first draft of a half-hour or hour-long teleplay by the end of the semester. Class work will include readings, screenings, and writing exercises, but the majority of time will be spent workshoping scripts-in-progress. Students are expected to come to the first class with three ideas for a television series, either in half-hour or hour-long format. Each idea should be described in a few paragraphs. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting.</p>	Undergraduate	Creative/Critical Writing
Art, Life & Autofiction	CCRW-495	<p>Though the term was coined in the late 1970s, the rising popularity of autofiction has reinvigorated approaches to the well-worn mirror cliches, "Art imitates life/Life imitates art." In this seminar/workshop, students will first investigate the differences in techniques and structures between the postmodern novel and that of autofiction, in which "the life of the author is now the novel's organizing principle," with an eye for whether and where the two forms of writing meet. For the second half of the semester, students will workshop their own autofictions and forge their own paths into this genre's blur of lived experience and artifice. The course features excerpts and books from a variety of authors, from Herve Guibert, Nell Zink, Robert Gluck, Billie Holiday, Richard Pryor and Jamaica Kincaid to Sheila Heti, Dany LaFerriere, Hitomi Kanehara and Vassilis Alexakis.</p>	Undergraduate	Creative/Critical Writing
Writing Los Angeles	CCRW-505	<p>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</p>	Graduate	Open to the Institute

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."

ReVerb	CCRW-514	<p>ReVerb: Making It New in the 21st Century From Broadway musicals of graphic novels like Fun Home and songifying the news, or the Manet-inspired odalisques of painter Mickalene Thomas and ubiquitous memes, to the fairytale mashup of the TV show Once Upon a Time and the entertaining illogic of the Marvel and DC superhero movies, pop culture and high art seems caught in a (re)verb: (re)vision, (re)cycle, (re)interpret. But is adapting or appropriating the work of another artist a radical act of love, a theft, or is it both? Does it create a cycle of mediocrity or does it destabilize the status quo? And where does reenactment fit in? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, influence and originality, and explore our expectations of fidelity to and innovation with well-known (but not necessarily well-loved!) materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive Imaginary and make it new.</p>	Graduate	Open to the Institute
Stranger in a Strange Land	CCRW-516	<p>Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice. Open to BFA3 and BFA 4 students only. This course focuses on translation theories and practices and as techniques for close reading and listening (to the world and to texts) and on multilingual writing within primarily English-language texts, both as generative strategies for writing. It is designed for all students interested in creative writing-both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation and multilingualism in relation to their writing practice in English (i.e. non-translator writers). In this class, we will read texts that incorporate non-English languages into English-language texts, as well as texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of "Americanization" vs. "foreignization", "faithfulness" vs. "betrayal", the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of "otherness", "untranslatable" texts, translation as activist literary practice, and writing and translation.</p>	Graduate	Open to the Institute
Interface Culture	CCRW-518	<p>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 &amp; 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.</p>	Graduate	Open to the Institute
Science Fiction	CCRW-525	<p>Science Fiction &amp; 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 weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the</p>	Graduate	Open to the Institute

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.

Graphic Texts	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	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	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	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
Advanced Experimental Writing	CCRW-558	Topics for study include the "anti-memoir," cross-genre memoir, collage, and autofiction. In this advanced writing class, the reading of whole books is mandatory. Through intensive readings we will immerse ourselves in the work of writers who blur the lines between genres. Students will acquaint themselves with online sites for writing and perform research for at least one cross-genre assignment. Students will also keep a blog for one month and present these entries - they may exist outside time - in other words, from a time when you were at odds with the world, engaging in committed works of protest or performance, undergoing an illness or great physiological change, enduring great loss or trauma, or perhaps falling irrevocably in love. This blog written from inner necessity may become the basis of a work of autofiction or collage. Class time will be divided between workshops of student work, in-class writing exercises, and close reading. At the end of term, students will be required to make a short presentation on one full-length work from those listed on the	Graduate	Open to the Institute



syllabus. This analysis will include textual support, an analysis of experimental technique, and a proposal for a creative work predicated on one or more "constraints" or precepts of this work. Students should expect to spend approx. \$100 on books and supplies.

Hip Hop Lab	CCRW-570W	Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.	Graduate	Wintersession; Open to the Institute
Fiction As Witness	CCRW-573	Fiction as Witness: Trauma, Transformation, and Black Women's Writing In this course, we will explore the writerly idea that writing can be a healing practice for coping with 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 dependent upon each other for remembering and release of traumatic experience? What are some of the forms and structures for this kind of writing? What are the limits of witness? How do we maintain focus on the fact that we are engaged not in sociology or anthropology, but in art? To address these concerns, among others, we will focus our close reading, writing and discussion on a variety of fictional texts: poems, plays, short stories and a novel or two, along with excerpts from critics and theorists, and examples from dance, film, and visual art, and more. Students will produce original critical-creative works based on the their presentations of and engagement with course materials, and contribute to the ongoing conversation about where art and life intersect, and the transformative potential at the crossroad.	Graduate	Open to the Institute
Not Knowing	CCRW-580W	We tend to think of the poem, essay, or story as a device which delivers knowledge, wisdom, or moral insight and the writer as one who, with great skill and intention, inscribes those messages on the page. In contrast, Donald Barthelme defines the writer as "one who, embarking on a task, does not know what to do". This class takes Barthelme's definition as its starting point. It is a workshop designed to give students experience in writing without any predetermined outcome in mind--in writing with an eye towards uncertainty, chance, experiment, play, and discovery. We will begin by reading Barthelme's essay "Not-Knowing" and looking at John Keats' concept of "negative capability". From there we will move on to readings and exercises that highlight the material and formal possibilities of playing with language. On the third day we will take things a step further and engage in "non-fiction" writing that comes from a place of unknowing. Finally, we will take the last day of class to share our work and give and receive feedback. Each class will begin with a discussion of our reading followed by a series of exercises. By the end of this workshop each student will have completed a small but substantial portfolio of wild, inventive, and highly idiosyncratic writing. <b>**THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**</b>	Graduate	Wintersession; Open to the Institute
The Art of Flash Fiction	CCRW-590W	Flash fiction stories, which are also commonly called short short stories or micro fiction, are stories told in roughly 1,000 words or less. In the Internet age, flash fiction has become a dominant form of storytelling. From The Onion to Facebook, flash fiction has crept its way into our lives. In this class, we will do close readings of various pieces of flash fiction ranging from the literary giants (Franz Kafka, Ernest Hemingway, Lydia Davis, etc..) to Twitter fiction in order to understand the different, as well as the consistent, techniques employed in this unique genre of storytelling. Once you have a strong understanding of the diversity of flash fiction, we will then generate writing of our own, which will give us the opportunity to present our stories to the class in order to be workshopped. <b>**THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**</b>	Graduate	Wintersession; Open to the Institute
Art, Life & Autofiction	CCRW-595	Though the term was coined in the late 1970s, the rising popularity of autofiction has reinvigorated approaches to the well-worn mirror cliches, "Art imitates life/Life imitates art." In this seminar/workshop, students will first investigate the differences in techniques and structures between the postmodern novel and that of autofiction, in which "the life of the author is now the novel's organizing principle," with an eye for whether and where the two forms of writing meet. For the second half of the semester, students will workshop their own autofictions and forge their own paths into this genre's blur of lived experience and artifice. The course features excerpts and books from a variety of authors, from	Graduate	Open to the Institute

Herve Guibert, Nell Zink, Robert Gluck, Billie Holiday, Richard Pryor and Jamaica Kincaid to Sheila Heti, Dany LaFerriere, Hitomi Kanehara and Vassilis Alexakis.

Fundamental Eng for Artists	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 Studies elective units for graduation.	Undergraduate	Critical Studies Elective
Fundamental Eng for Artists	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 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.	Undergraduate	Critical Studies Elective
English for Artists	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	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 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.	Undergraduate	Critical Studies Elective
Supplemental English for CWA	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	Undergraduate	Critical Studies Elective

address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.

Fundamental Eng for Artists	CCSE-051	Fundamental English for Artists 1. Permission of instructor required. 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 Studies elective units for graduation.	Graduate	Critical Studies Elective
Fundamental Eng for Artists	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	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	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
Graduate Language Workshop	CCSE-055	Graduate students come from all over the world to study and take part in the CalArts community. Strong communication skills and the ability to express thoughts are imperative if one wants to make their voice heard in the conversation, and this can be especially challenging for English language learners. The Graduate Language Workshop is a guided study for students who scored low on their TOEFL exam or have been referred for support by a faculty or staff member of the CalArts community. Students address both common and unique error patterns and advance toward language fluency by working on content within their metier (e.g., course work, collaborations, productions, installations, statements, emails). While working closely with the instructor on sentence-level writing, students hone listening and speaking skills. In addition to	Graduate	Critical Studies Elective

supporting metier work, students generate bios and artist statements. Participation in this guided study allows ELL students to perform, collaborate and represent themselves more confidently in this exciting and challenging community of artists.

English for Designers	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
Archives and Art Making	CCSE-481	Open to BFA4 students by permission of instructor. Bringing the Past into the Present: Archives, Artists, and Making Art in the CalArts Institute Archive This experiential course explores the archives as both site and trope for artistic inquiry and art making. Through directed readings and discussions we will familiarize ourselves with the functions and sociocultural roles of the archives and how to effectively conduct research in an archive. We will investigate the conceptual and physical approaches and methods of a number of performing, visual, and literary artists who create work from the archives. Lastly, students will create works of art using unique historical materials found in the CalArts Institute Archive, from collections such as the Feminist Art Program Collection, the School of Design Collection, or items from the Herb Alpert School of Music's Contemporary Music Festival.	Undergraduate	Critical Studies Elective
Archives and Art Making	CCSE-581	Bringing the Past into the Present: Archives, Artists, and Making Art in the CalArts Institute Archive This experiential course explores the archives as both site and trope for artistic inquiry and art making. Through directed readings and discussions we will familiarize ourselves with the functions and sociocultural roles of the archives and how to effectively conduct research in an archive. We will investigate the conceptual and physical approaches and methods of a number of performing, visual, and literary artists who create work from the archives. Lastly, students will create works of art using unique historical materials found in the CalArts Institute Archive, from collections such as the Feminist Art Program Collection, the School of Design Collection, or items from the Herb Alpert School of Music's Contemporary Music Festival.	Graduate	Open to the Institute
Fairy Tales, Myths and Fables	CCST-115	Fairy Tales, Myths, and Fables: Now vs. Then Special Topics course for BFA-1 students only by permission of instructor. This course will look at fairy tales, myths and fables, both in terms of the way that they were historically told or presented and at how they've changed in our contemporary era. We'll do this as a way of trying to understand how we reshape common narratives as a way of justifying how we change as a culture. We'll begin by looking at Greek myths, work by the Brothers Grimm, Perrault, Anderson, and others, and move from there to revisionist work by Angela Carter, Robert Coover, and Kate Bernheimer, as well as a few graphic novels (Fable, The Sandman, etc.) and movies (both Disney-like versions and darker adaptations). How does a fairy tale change as it crosses from one form or genre to another or as it moves forward in time? And, more importantly, how do the changes change us in ways we don't expect?	Undergraduate	Level 100; Open to the Institute
Feminism and Popular Culture	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 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	Undergraduate	Level 100; Cultural Studies

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.

Sacred & Secular Art	CCST-151	Special Topics course for BFA-1 students only by permission of instructor. Sacred & Secular Art of South Asia. 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 historical, 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	Level 100; Cultural Studies
Music/Culture/Politics Latin America	CCST-153	Special Topics course for BFA-1 students only by permission of instructor. Music, Culture and Politics in Latin America. 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, norteo, samba, bossa nova, reggeaton, nor-tec, electronica, dubstep, and rock en espaol. 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	Level 100; Cultural Studies
European Studies	CCST-158	European Studies: Monsters, Madmen and the Double. Special Topics course for 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, 'fantaisistes,' 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	Level 100; Cultural Studies
Intimacy, Technology, and Surveillance	CCST-168	Intimacy, Technology, and Surveillance: Are You Lonesome Tonight Special Topics course for BFA 1 students only by permission of instructor. This course investigates the ways in which new technologies comfort us and control us through entwined offers of friendship and potentials for policing. We examine social media, geosocial networking, spy drones, baby cams, ISIS death videos, and ASMR (Autonomous Sensory Meridian Response) videos, which use intimacy techniques to promote relaxation and well-being. The smartphone, a portable technology evermore incorporated into the body is one of the drivers of this technology, with examples such as the failed Google Glass experiment. Many of them are fueled by undisclosed information gathering and market development technologies. The shadow behind these personal technologies is the fear of spying, as evidenced by Edward Snowden's disclosures of NSA spying scandal and the WikiLeaks revelations, which link digital technology to a vast net of surveillance and privacy breaches. Readings for this	Undergraduate	Level 100

course are selected from Sherry Turkle's *Alone Together: Why We Expect More From Technology and Less From Each Other*, Jaron Lanier's *Who Owns the Future*, Nichole Aschoff's *The New Prophets of Capital*, James Gleick's *The Information: A History, A Theory, A Flood*, and Dennis Cooper's *God Jr.* Screenings will include Laura Poitras's *Citizenfour* and various online ASMR videos, and audio selections include Binaural Beats and Holosync/Hemisync Relaxation Meditation. Requirements include three papers culminating in a research paper, and each student must present a 10-15 minute presentation.

Disorienting the Modern	CCST-214	Modernity has too often been imagined as a Western cultural formation. This course examines the place of Non-Western visual culture within modernity and explores the ways in which the modernist narratives of the West depends upon the construction of a "Non-West" outside of modernity. We will move through wide geographic regions such as West Asia, South Asia, North Africa, Europe and the Americas as we consider plural forms of modernity through cultural contact, hybridity and aesthetic (con)fusion. Rather than considering the history of modern and contemporary art through a narrative of progressive development, we study this contested concept as a series of encounters between artists and rapidly changing societies. In doing so we hope to place dominant narratives of Western modernity into a broader cultural and historical context. The readings selected for this course introduce students to interdisciplinary debates around modernity. We will read scholarship from Post-colonial Studies, Diaspora Studies, Gender and Sexuality studies alongside Art Historical texts. While our discussion reaches back to the early modern period, much of the course is concerned with how modernity is perceived and reworked today within contemporary artistic and visual cultural practices. Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
Encountering Islam: Rhetoric & Reality	CCST-219	This is an introductory course to Islam. The course is designed for students with a general interest in the Islamic world, including its varying religious traditions and cultural history. We will look at the theology, history, and main social and legal institutions of Islam. Islam, as a major system of belief in the world, affects Muslims and non-Muslims alike. This course will focus on the diverse ways in which Muslims and non-Muslims have understood and interpreted Islam. We will review the life of Prophet Muhammad, Islamic pre-modern and modern history, the Islamic Concept of God and society, as well as issues concerning the role of women, as well as the practice of Jihad. A major aim of this course is to give voice to Islamic texts and provide a window into how Muslims, in varying socio-historical contexts, view themselves and equally important, how they view others. Specific topics such as Islamic doctrines and law, philosophy, Sufi mysticism, gender issues, politics, and the ongoing debate between secularism and traditionalism in contemporary Islamic societies, and Islam in America will be reviewed. This course will endeavor to offer students an attempt to understand Islam as an idea and as a process, never as a static and crystallized snapshot of the world through the eyes of any specific group inside the Muslim community.	Undergraduate	Cultural Studies
America in Time: Film, Hist & Politics	CCST-222	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Undergraduate	Cultural Studies
America in Time: Neo- Noir	CCST-222A	Why did the noir genre reemerge in the late 1960s and early 1970s as 'neo-noir,' a genre now characterized by contamination, impurity, and lines of flight? In what ways had new modes of existential traumas, betrayal and greed, and the eroticism of the urban emerged? This course will assess the changes in the genre brought about by the vast geopolitical and societal shifts occurring in this historical epoch, mutations which continue to inform both national and global filmmaking to this day.	Undergraduate	Cultural Studies
Art & Soul of Social Change	CCST-227	Art & Soul of Social Change: Non Violent Social Movements. In this course students will explore the relationship between art, activism and nonviolent social movements for positive social change. First, we will analyze the theoretical underpinnings of the nonviolence paradigm. Next through several historical case studies	Undergraduate	Cultural Studies

we will examine the idea how art can address pressing social, political, ecological and material issues. How nonviolence offers an approach to peacemaking that has been used not only to counteract forms of social discrimination and political repression but also to resist foreign imperialism or occupation. We will study the works and the recent outpourings of artists/activists protests and resistance that are addressing issues of the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. We will also focus on some of the recent racial and political conflicts that have been significantly reshaped by the proliferation of digital media and the internet as a means of instant dissemination of images, texts, and audiovisual expressions. The focus will be on considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, can art transform lives? Through two research assignments students will address the above questions.

Introduction to Postcolonial Studies	CCST-235	Introduction to Postcolonial Studies. This course seeks to ask: What does the term "postcolonialism" mean? Is it a historical notion or an ideological term? "When exactly does the 'postcolonial' begin?" What are the theoretical and political implications of using such an umbrella term to designate the ensemble of writings and artworks by those subjects whose identities and histories have been shaped by the colonial encounter? How are the various postcolonial discourses related to the material and economic conditions of globalization? We will situate the "postcolonial" historically, aesthetically, and conceptually, finding the strictures and elasticities of the term across multiple time periods, geographic regions-in both artistic expressions and theoretical conversations.	Undergraduate	Cultural Studies
Consuming Blackness: Race & Capitalism	CCST-239	Consuming Blackness: Race and Capitalism in the United States. The story of capitalism in America is deeply impacted by the story of race. In this course we will explore the interdependence of the marketplace and race in the United States. We will discuss the evolution of American capitalism, its racial implications and the ways in which consumer culture both shapes and is shaped by our understandings of race.	Undergraduate	Cultural Studies
Direction: Utopia	CCST-242	This is a course on the concept of utopia, the theme of utopia in art and literature and the possibilities and pitfalls for utopian practice in the current moment. We will explore case studies in American utopian communalism alongside utopian fiction and film. A selection of religious and socialist utopian communities of the nineteenth century, utopian communes of the nineteen-sixties and capitalist utopias of more recent years will be considered. In addition to writing a critical essay, students will have the opportunity to collaborate on their own proposal for a utopian community.	Undergraduate	Cultural Studies
Imaging Culture	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 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	Cultural Studies
Everyday Life 20th Cent Europe	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	Undergraduate	Cultural Studies

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.

Art of the Invisible	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 of radio as well as develop the hands-on skill and experience required to control the medium.	Undergraduate	Cultural Studies
Xicana Feminisms	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
Food for Thought	CCST-265S	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
TV/Video Media & Society	CCST-268	TV/Video Media & Society. This class will be a fascinating exploration of media and its effects on society. We will examine all forms of media from Print to the Internet in an attempt to understand the importance media to society today.	Undergraduate	Cultural Studies
Locating Space: Spatial Practices in Art	CCST-271	Locating Space: Spatial Practices in Art, Architecture and Performance. This class is a survey of modern and contemporary spatial concepts and practices in art, architecture and performance. The course revolves around shifting tendencies in the social and political orientation of late capitalist cultural practices. The formal and aesthetic orientation of a wide range of art, design and performance strategies are analyzed against evolving conceptions of what constitutes social space. Particular emphasis will be given to transnational, marginal and resistant forms of spatial practice. Subjects discussed will include Minimalism, Light and Space, Brechtian and post-Brechtian theater, experimental geography and contemporary architecture and surveillance.	Undergraduate	Cultural Studies
Intro to Eco-Aesthetics	CCST-278	This course considers contemporary artists' interactions with the environment, with other species and with technology. Ecology is the study of organisms' relationships with one another and their surrounding life-worlds. Artists have engaged ecology by entering debates about climate change, resource extraction, food production and global labor relations based on race, gender and class. Throughout the course, we examine complex aesthetic and critical approaches to our lived environment on a global scale. Following artists across diverse geopolitical terrains and into fabricated, simulated and imaginative worlds, we consider competing notions about what it means to be human, animal, natural or alive. This course serves as an introduction to theoretical ideas such as	Undergraduate	Cultural Studies; Open to the Institute



ecofeminism, critical animal studies and postcolonial science and ecology. Students should expect to spend approx. \$100 for books and supplies.

Cartoons, Caricature, and Covergirls	CCST-281	Cartoons, Caricature, and Covergirls. Throughout the 20th century, the imaging of both the sexes and various racial/ethnic groups has heavily influenced the public's perspective of gender relations, racial dynamics, public policy, and even foreign relations. The goal of this course will be to canvass the ongoing shifts in the men and women in an increasingly diverse culture. As these images are deconstructed, the class will also study the political and social climate in which they were produced. We will investigate whether racialized and gendered images in popular culture reflect historical trends and realities or instead represent stereotypical ideas or fantasies about the nature of social relations in the United States.	Undergraduate	Cultural Studies
Contemporary Black Popular Culture	CCST-286	This course will critically examine the role of media (including, but not limited to: cinema, television, music, news reports, and video games) in facilitating, proliferating, or challenging social, political, and cultural constructions of "Blackness." Throughout the semester we will explore the historical relationship between African-Americans and the American mainstream through a critical examination of "popular" representations of "Blackness," and more specifically, "popular" representations of the "Black masculine." We will analyze the production and consumption of such representations, and further explore the ways these processes influence basic assumptions about social roles, expectations, and "norms" that tend to inhere to concepts of "Blackness" and Black popular culture. Students will be encouraged to develop a critical and political consciousness around historical formations of "Black" identity, their own participation in embracing and/or resisting "Black" representations, and the impact of "Black" popular culture on their lived experiences. The course will be structured as a seminar and will emphasize collaborative thinking and discussion. Each class will feature a media component, a brief lecture putting the assigned media and readings into context, followed by collective discussion and contribution.	Undergraduate	Cultural Studies; Open to the Institute
Contemp. Indigenous Aesthetics	CCST-307	Contemporary Indigenous Aesthetics: Decolonization & Recontextualization This course will analyze contemporary indigenous practices and their relationship to global aesthetico-political discourses. The place of indigenous art within Western art history is fraught with the discipline's role in the process of colonization. However, during the last twenty years or so, there has been an influx of indigenous professionals-curators, critics, historians, theoreticians, arts managers, and collectors - who have helped to re-contextualize indigenous arts. Therefore, in addition to the contributions indigenous artists have made through their work, we will investigate the specific contributions other indigenous cultural practitioners have made during the last two decades. We will take a comparative approach (limited to Anglophone regions) in examining the various colonial legacies and the corresponding decolonizing strategies that inform the production, dissemination, and consumption of contemporary indigenous arts. While analyzing local differences, we will also maintain a global perspective, paying particular attention to the place of contemporary indigenous art within the international art market as well as its participation in the international flow of art via international biennials.	Undergraduate	Cultural Studies
Theater of the Oppressed	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, 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 'rehearsalsfor 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.	Undergraduate	Cultural Studies
Materialist Feminism/s	CCST-312	In her poetic-prose work Schizophrene, Bhanu Kapil writes, "An economy is a system of apparently willing but actually involuntary	Undergraduate	Cultural Studies

exchanges." What are these economic systems that permeate our lives and decisions and how do they work? How do they work on and through us as people living in a late-capitalist society? And importantly, how do economic structures inform your practices as artists and creators? Our goals are to look more in-depth at terms and concepts we hear on a daily basis and to explore how they affect us and the world we live in. We will gain a working knowledge of contemporary discussions and debates about labor, debt, austerity, privatization, and governmental and non-governmental organizations (NGOs). In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating economic issues in their practices, including the tenets of economic theories of capitalism, neoliberalism, and Marxism. Our study will take an intersectional, materialist feminist approach that takes gender, sexuality, race, ethnicity and ability as its starting point. We will locate our analysis in material life including class, jobs, paid and unpaid work, money and resources. Our specifically feminist analysis and practice will highlight the feminization of poverty, domestic work, emotional labor and economic in/equity. As a class, we will create an online publication of our writing and artistic responses to the course material.

Digital Media for Artists	CCST-314S	Digital Media for Artists: Putting Theory Into Practice In 1984, Madonna claimed that "we are living in a material world." In 2017 we're still living in a material world, but it's a world mediated by digital media and technology. The first part of the course takes a postmodern approach to thinking critically about online identity construction, big data, social media ethics, virtual reality, and copyright. As a collective think tank, we'll develop the theoretical groundwork to consider the role of the citizen-artist as both creator and consumer. The last week will be spent considering platforms of special interest to both visual and performing artists, including crowd-funding platforms such as Patreon, and paygates such as BitTorrent. Students will make one informal presentation about a digital phenomenon, platform, or debate that is relevant to their work. As a culminating project, students will develop a written plan for applying digital media to their art making practice. Readings (available through a course reader) will likely include work by Michel Foucault, Henry Jenkins, Karen Atkinson, Jean Baudrillard, Jaron Lanier, Nancy Jo Sales, Stuart Hall, and Jon Ronson. Note: This course addresses the conceptual/theoretical framework for digital media production and consumption. Although we might briefly consider new, user-friendly programming languages like Python, instruction on how to code will not be part of the class. Students are, however, welcome to bring any programming experience to the development of their final project.	Undergraduate	Cultural Studies; Open to the Institute
Cyborgs in Popular Culture	CCST-318	Cyborgs in Popular Culture. Open to BFA-2, BFA-3, and BFA-4 students only. A study of representations of cyborgs in global popular culture (with an emphasis on film). Drawing from a variety of international media - fiction and nonfiction, live action and animation, mainstream and experimental - the course will investigate how interfacing with machines has historically, politically and artistically determined "humanness" in its modern and post modern iterations. Readings include historical and theoretical literature in addition to film and media criticism.	Undergraduate	Cultural Studies
Borderlands	CCST-322	Borderlands. In a world where borders - both geographic and cultural - are increasingly disputed, realigned and crossed, artists, writers, politicians and citizens reimagine their identities and traditions. This course will investigate the tensions and the possibilities in the human responses that arise out of borderland experiences from across the globe. We will seek to engage the limits of the borderlands by studying such topics as identity, reality tv, morality, citizenship, music, and globalization and transnationalism. Students' projects will focus on a borderland of their choosing from this not so flat world.	Undergraduate	Cultural Studies
"Horror" and the American Horror Film	CCST-326S	Of all the film genres that partition and divide the products of American cinema, the horror genre has proven to be the most durable and the most easily adaptable to the shifting historical circumstances and socio-political anxieties to which it runs parallel. This course examines some of the key factors that have contributed to the horror genre's capacity to maintain its continued viability in popular culture across a wide range of media including graphic novels, video art, and interactive gaming. Beginning with the modern period of the American horror film and then expanding beyond its physical and ideological borders, this course is designed to encourage students to challenge the ideas that have become associated with the term "horror," and to consider whether some other term or terms may be better suited to describe the types of feelings horror films and its related forms of media actually inspire. We will consider some of the following questions: What is horror? Do horror genre films truly inspire horror or are we, as participants, moved by some other affect or response? Is it possible to locate	Undergraduate	Cultural Studies; Open to the Institute

cinematic representations of horror and its experience outside of the horror genre?

Theater for Social Change	CCST-329	Theater for Social Change This course will explore theory and practice of performance modalities as a tool for social and political change. We will investigate the origins of participatory models of theatre from Brecht's anti-Aristotelian, Epic Theatre to the techniques of Augusto Boal's Theatre of the Oppressed to problematize the art form as a catalyst for activism and change. Through research, analysis and experiential theatre practices, we will expand our understanding of the scope of such theatre practices and explore our own stories through these performance modalities. We will critically examine the ethics involved in socio-political theatre (both personal ethics and the ethics of community-engaged performance.	Undergraduate	Cultural Studies
Black Queer Black	CCST-345	Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary This course is a close study of the multi-layered Black queer center of '80s and '90s House music culture via literature, film, music, music videos, and critical essays by the likes of bell hooks, Sarah Schulman, Essex Hemphill, Pamela Sneed, and more. We will dive into the conversations (shared influences; similar and oppositional politics) of House music of the '80s and '90s, and hip-hop(mainstream and alternative) from that same time, excavate the political subtexts in the artifacts music, music videos, films) of House culture, and examine contemporary elements of modern pop culture (particularly music and music videos) and locate the influence of '80s and '90s House culture. By examining the relationship between '80s and '90s Black/queer poetry, literature and academic scholarship, and the everyday socio-political realities that shaped House culture, students will strengthen and develop trust in their own critical voice.	Undergraduate	Cultural Studies
The Desiring Machine	CCST-349	The Desiring Machine: Art Criticism and Psychoanalysis What is the role of psychoanalysis in contemporary art criticism? This course serves as an introduction to key engagements with psychoanalytic thought and its impact on art and film theory. In the works of Sigmund Freud-the founder of psychoanalysis-art is indispensable for cultural and emotional well-being because art is where we process our frustrations with the external world. While art cannot eliminate or fix social malaise, it can provide substitute satisfactions (or pleasure) to ease our anxious experiences. This initial thesis has been worked and re-worked by theorists ever since. Critical readers of Freud have asked about the relationship between this pleasure of art and the production of subjectivity. They have inquired about the role of social processes, for example gender and sexuality, in inhibiting pleasure for some subjects over others. They have questioned the economic means necessary for the production of such pleasures and the geopolitical and historical reach of such a thesis on art. Throughout the course, we activate these debates through the lens of artists, film-makers and popular media productions. Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
The End	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	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	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	Undergraduate	Cultural Studies

reality gimmicks, including the literature of cyberpunk and cyberspace.

Unbuilt and Farout	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	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.	Undergraduate	Cultural Studies
Fissure and Multiplicity	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	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
Issues in Technoculture	CCST-376	Issues in Technoculture. Open to BFA-2, BFA-3, and BFA-4	Undergraduate	Cultural Studies

students only. Odds are that in any given classroom, there will be a plethora of screens and computers connected to a network of other computers that stretches the globe. This unprecedented state of affairs reflects a different way of relating to the world, to knowledge, and to everyday life - a fact that bears some reflection itself. This course introduces students to ideas and debates on digital technology and its role in the fabric of social and cultural life. Even as recently as a few decades ago, this discourse was one of coping with irrevocable earth-shattering change. However, as a post-Internet generation comes of age, the reverse becomes the case: it seems increasingly difficult to talk about the world apart from the computer systems that observe, facilitate, and alter it. Concepts and metaphors such as the information, the network, the cyborg, and the game seem so commonplace as to be banal - and yet they exert great influence on how we live our lives each day.

Queer Taste	CCST-381	<p>This course follows the works of artists, academics and activists who have used gender and sexual discourses to engage broader social structures such as race, nation, capital and religion. Examining various deployments of sexuality within a transnational context, we enter contemporary debates that ask: Does sexuality have a history? what is a queer art practice? can aesthetics, and taste, be queer? Contemporary artists have used the term "queer" to resignify its meaning from a common slur to an aesthetic practice and identity category. This course explores these practices as strategic efforts to appropriate and subvert the meanings, aims and experiences of conventional art practices. Throughout the course, we will assess artworks alongside critical readings that include queer and transgender theory, critical race, interspecies media and animal studies. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Cultural Studies; Open to the Institute
The Refugee Narrative	CCST-382	<p>Mapping Global Itinerary 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.</p>	Undergraduate	Cultural Studies
Feminist Intersections	CCST-384	<p>Feminist Intersections: Environmental Justice, Activism and Reimagining the World Together, we will learn terms and concepts central to environmental justice and activism. What is the anthropocene and how is it different from what theorists are calling the capitalocene? What might sustainability look like and how can it be fostered in your community? How can political organizing confront unequal power systems that jeopardize the air we breathe, the water we drink, the land we live on? We will examine these questions by troubling how we have come to think about distinctions between nature-culture, local-global, and human-nonhuman agents. As Donna Haraway encourages, we will "stay with the trouble" to explore how non-dualistic, relational thinking may help us to face ecological problems in a more viable way. Theorists and artists show us how the ocean waves carry plastic from the California coast to Sweden's ports, how the mushroom and its gifts can be traced from Japan and the U.S. to China and Finland, and how human animals and nonhuman animals cohabit to create mutual survival systems. Our study will be grounded in an intersectional feminist analysis, which insists that a study about environmental justice highlights issues of racism, gender, economic inequity, indigenous rights and settler colonialism. It also claims that questions about the environment must be connected to issues of health, human rights, and imagining a world where all can live and thrive. In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating environmental and activist issues in their practices. And importantly, how might environmental concerns inform your practices as artists and creators? Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Cultural Studies; Open to the Institute
Gardens & Radical Ecologies	CCST-389	<p>Green, Green, Green They Say: Gardens &amp; Radical Ecologies A class in gardens, land use and radical ecologies which melds practical experience in the CalArts Commons Garden with the theory and politics of land use and environmentalism. Although it has ancient roots with ties to agriculture and social class, gardens as we know them are a product of Romanticism. We'll examine this history and also dismantle it a little by getting dirty, learning something about plants, horticulture and botany, and using our senses to rethink the connection between us, plants, animals, and the land we occupy. How do we separate the idea of the garden from nature and from ecosystem? Along the way we'll look at water politics, the concept of private property, and the burgeoning revolution in genetics and plant breeding. This course aims to revolutionize the way you think about the world and how we inhabit</p>	Undergraduate	Cultural Studies

it. (Note that the class is followed by Commons Time so students can work on the garden, take field trips, etc. We will also visit Huntington Gardens in Pasadena on a Saturday or Sunday).

In the Place to Be	CCST-411	<p>In the Place to Be: Critical Black Aesthetics in Presence. Open to BFA3 and BFA4 students only. In this course, we will examine how black artists, musicians and writers reckon the presence of blackness(es) in corporeal, geographic, temporal and conceptual frames. Why take this course right now? We find ourselves at a moment when Post-Blackness is positioned as a benign erasure in both aesthetic and political contexts, yet an erasure it remains. In the Place to Be traces black marking, and thus transformation, of our shared cultural space via readings from black modernist literature regarding the (in)visibility of the colored subject; examinations of the NeGrotesque in the work of Michael Ray Charles, Wangechi Mutu, Durriel Harris, and Niki Minaj; rocket flights into AfroFuturism's deep dark powered by Sun Ra, Parliament, and Octavia Butler; tours of Harryette Mullen and Kara Walker's antique/antic present; and strolls through The Boondocks' anxious tableaux. We will consider the fragmented and collaged black presence in composition (including Romare Bearden's photomontages, The Bomb Squad's sonic fictions, and Harmony Holiday's mixes) not as a rote trope of postmodernity, but as a strategy with roots going at least as far back as the Middle Passage. Additionally, the critical interventions of Tisa Bryant and Deborah Richards will help us see the black at the edge of the frame, right there in the cut. Central to our discussions will be the historic aesthetic importance of hiding in plain sight-the notion of being here while being gone-and how more contemporary call to 'bring the noise' (that is, to be excessively present) acts in tension and concert with that tradition. Fred Moten, Tricia Rose, Greg Tate, and others will help guide these conversations. Our goal is to gain a richer and more nuanced understanding of the generative and critical contradictions of these aesthetics that have often been the silenced partner in American cultural production. We will approach this goal via review of course materials, class discussion, and projects employing sustained analysis, mTier-based research, and meaningful adaptations of the methodologies we encounter.</p>	Undergraduate	Cultural Studies
Feminist Practices / Feminist Politics	CCST-421	<p>Feminist Practices /Feminist Politics. Open to BFA-3 and BFA-4 students only. From 1960s female-only consciousness raising groups and front room publishing projects to 1990s zines to today's blogs and tumblr, feminism is most distinctly located in its practices. While historically these methods have been directed at patriarchal inequality and social injustice, we will shift our focus to how they've also been used to address problems within feminism itself. We will examine how feminists have confronted feminism's own limitations and asked: Who is included and who is left out of this feminism? How are race and class present in the conversation? What are the debates concerning the body and sexual identity? How can U.S. Feminism act in solidarity with feminisms around the globe? Together we will read critical theory, manifestos, memoir, prose and poetry for how they engage these important questions.</p>	Undergraduate	Cultural Studies
Crowds and Power	CCST-437	<p>Variously described as the population, the masses, or the multitude, 'the crowd' has become an increasingly urgent figure of discourse in contemporary social thought. Beginning with late nineteenth century investigations into the psychology of crime, the crowd has been either implicitly or explicitly formulated as a kind of crisis within modern urban governance. But if the early twentieth century addressed the crowd and urban populations as something to be feared, we now speak of 'crowd intelligence' and 'smart cities', reflecting the transformative promises of new algorithmic approaches to crowd management. In this course we will weave the interdisciplinary history of thinking around the concept of the crowd through a series of contemporary themes: Urbanism, Elections, Immigration, and Protest. Taking Elias Canetti's book Crowds and Power as a starting point, this course will provide a critical introduction to crowd theory and its impact on our understanding of mass media, mass culture, and modern life. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Cultural Studies
Archaeologies of the Present	CCST-444	<p>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.</p>	Undergraduate	Cultural Studies
Parallel Worlds	CCST-446	<p>Parallel Worlds: Fiction &amp; 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.</p>	Undergraduate	Cultural Studies; Integrated Media

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.

What It Do: Black Performance	CCST-449	What It Do: Black Performance A seminar course on black performance and performativity. What textual strategies might we use to read Beyonce's "Formation" video? What were the curators proposing about black folks and performance in Radical Presence? What are the problematics of decoding the codes and how might performers-including scholars-resist them? This upper-divisional seminar course will focus on black performance and performativity in art (at CalArts and beyond), popular culture (from music videos to sketch comedy), and the public square. We'll discuss and write about tactics, audience reception, and genealogies as we encounter and mess with questions interested in what/how black people, blacknesses, and blacknuss do when folks are watching.	Undergraduate	Cultural Studies; Open to the Institute
America in Time: Film, Hist & Politics	CCST-451	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Undergraduate	Cultural Studies
American Film in Time	CCST-451A	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 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 Antropocene 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.	Undergraduate	Cultural Studies
America in Time: Horror Film	CCST-451B	Open to BFA-3 and BFA-4 students only. In the last century and more the world has been riven by violence and terror on a stunning level, and various humiliations to the primacy of the human seem to continue unabated. A number of artists, thinkers, and pundits of various stripes have been asking if the planet has entered a 'time of horror,' perched somewhere between schizoanalysis and psychosis. Traumas of all kinds continue to unbind the former systems and structures that once provided affects of stability; nihilism and the ethics of extinction now demand serious critical attention as compelling thought-experiments. How does the horror 'genre' play out as a fundamental loop in these processes-as symptom and assemblage-interrogating the paradoxes of science and philosophy, but equally as ways to think beyond the human form, to seriously engage other forces at loose in the world, including what the Iranian-American philosopher Reza Negarestani has called the 'complicity with anonymous materials?' Utilizing several theoretical approaches, this course will examine a number of themes-resource depletion, class conflict, state power, the rise of mega-corporations, nationalism, war, gender issues, sexuality, urbanization, racial tensions, immigration, and consumerism, among others-as they play out in horror films, sometimes overtly but often in oblique and circuitous ways. How are these elements played out in terms of US history as it intertwines with filmic production? What are some of the genre conventions of the horror film, and how might these be traversed by other modalities, other dynamics? In what ways can those forces be understood in terms of the filmic text, image, sound, and design? How do these	Undergraduate	Cultural Studies

elements, as symptoms and as assemblages, unfold in dense contextual landscapes, and what types of heterogeneous connections and affiliations might be possible? Finally, among the key thematics to be addressed: chrono-metastasizing, modalities of nihilism, entropy, human mutation, nomadology, full-spectrum dominance, cognitive estrangement, anthrocidal/geo-cosmic trauma, black holes/wormholes, artificial intelligence, quantum/hyper-chaos, the post-silicon, the ecocatastrophic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.

America in Time:film Noir, & The Detect	CCST-451C	America in Time: Film Noir, & the Detective 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 and historical change in the United States via detective films, with a focus on urban realities. The second will examine the ways in which the processes of investigation coalesce with a newly refashioned rationality, fostering a type of inquiry base upon the 'giving and asking for reasons.' Who investigates, where does this 'power' spring from, what might be the goals of the search, & cui bono? Utilizing a number of current modes of analysis, from psychoanalysis to Deleuzian philosophy, from quantum investigations sparked by Karen Barad to a type of left accelerationism from thinkers like Negarestani and Brassier, this course will intertwine contemporary concepts of interrogation with US film from the 20th and 21st centuries, focusing on the detective film, as well as a partner in crime film noir. Among the films that will be assayed: Vertigo, Point Blank, The Killers, The Long Goodbye, Brick, Inherent Vice, Inside Man, Devil With a Blue Dress, Chinatown, Pulp Fiction, and I Shot Andy Warhol.	Undergraduate	Cultural Studies
Remixing Jemima	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	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	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
The Lens of Peggy Ahwesh	CCST-478	This course will use the innovative, hilarious, to explore a broad range of questions about avant-garde filmmaking and history, documentary strategies, collage, feminism, queerness, punk, transgression, improvisation, childhood, adaptation, humor, hypnosis, video game and internet culture, addiction, pornography, and more. Ahwesh's films will be paired each week with readings	Undergraduate	Cultural Studies



that relate to the piece at hand, and will likely include Bataille's *The Deadman* (paired with her 1989 film, *The Dead Man*), the Marquis de Sade's *Philosophy in the Bedroom* (paired with her 1993 film, *Philosophy in the Bedroom*), Avital Ronell's *Crack Wars* (paired with Ahwesh's 1993 film about addiction, *Strange Weather*), the Unabomber's *Manifesto* (the basis of Ahwesh's 2000 film, *Suspect Words*), critical texts on girlhood, abjection, and horror (paired with 1989's *Martina's Playhouse* and 1993's *Scary Movie*), and critical texts on video games and feminism (paired with 2001's *She Puppet*), and more. This course will model both how to immerse oneself deeply in a single artist and also how to use one artist's omnivorous, restless vision as a lens by which to examine larger currents in psychology, literature, politics, and culture.

Algorithms, Enclosures	CCST-483	<p>Algorithms, Enclosures: Digital Infrastructure and the Technological Imagination This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.</p>	Undergraduate	Cultural Studies
Intro to Postcolonial Lit.	CCST-486	<p>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.</p>	Undergraduate	Cultural Studies
Theater of the Oppressed	CCST-510	<p>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, 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.</p>	Graduate	Open to the Institute
In the Place to Be	CCST-511	<p>In the Place to Be: Critical Black Aesthetics in Presence. In this course, we will examine how black artists, musicians and writers reckon the presence of blackness(es) in corporeal, geographic, temporal and conceptual frames. Why take this course right now? We find ourselves at a moment when Post-Blackness is positioned as a benign erasure in both aesthetic and political contexts, yet an erasure it remains. In the Place to Be traces black marking, and thus transformation, of our shared cultural space via readings from black modernist literature regarding the (in)visibility of the colored subject; examinations of the NeGrotesque in the work of Michael Ray Charles, Wangechi Mutu, Duriel Harris, and Niki Minaj; rocket flights into AfroFuturism's deep dark powered by Sun Ra, Parliament, and Octavia Butler; tours of Harryette Mullen and Kara Walker's antique/antic present; and strolls through The Boondocks' anxious tableaux. We will consider the fragmented and collaged</p>	Graduate	Open to the Institute

black presence in composition (including Romare Bearden's photomontages, The Bomb Squad's sonic fictions, and Harmony Holiday's mixes) not as a rote trope of postmodernity, but as a strategy with roots going at least as far back as the Middle Passage. Additionally, the critical interventions of Tisa Bryant and Deborah Richards will help us see the black at the edge of the frame, right there in the cut. Central to our discussions will be the historic aesthetic importance of hiding in plain sight-the notion of being here while being gone-and how more contemporary call to 'bring the noise' (that is, to be excessively present) acts in tension and concert with that tradition. Fred Moten, Tricia Rose, Greg Tate, and others will help guide these conversations. Our goal is to gain a richer and more nuanced understanding of the generative and critical contradictions of these aesthetics that have often been the silenced partner in American cultural production. We will approach this goal via review of course materials, class discussion, and projects employing sustained analysis, mTier-based research, and meaningful adaptations of the methodologies we encounter.

Feminist Practices / Feminist Politics	CCST-521	Feminist Practices /Feminist Politics. Open to BFA-3 and BFA-4 students only. From 1960s female-only consciousness raising groups and front room publishing projects to 1990s zines to today's blogs and tumblr, feminism is most distinctly located in its practices. While historically these methods have been directed at patriarchal inequality and social injustice, we will shift our focus to how they've also been used to address problems within feminism itself. We will examine how feminists have confronted feminism's own limitations and asked: Who is included and who is left out of this feminism? How are race and class present in the conversation? What are the debates concerning the body and sexual identity? How can U.S. Feminism act in solidarity with feminisms around the globe? Together we will read critical theory, manifestos, memoir, prose and poetry for how they engage these important questions.	Graduate	Open to the Institute
Crowds and Power	CCST-537	Variously described as the population, the masses, or the multitude, 'the crowd' has become an increasingly urgent figure of discourse in contemporary social thought. Beginning with late nineteenth century investigations into the psychology of crime, the crowd has been either implicitly or explicitly formulated as a kind of crisis within modern urban governance. But if the early twentieth century addressed the crowd and urban populations as something to be feared, we now speak of 'crowd intelligence' and 'smart cities', reflecting the transformative promises of new algorithmic approaches to crowd management. In this course we will weave the interdisciplinary history of thinking around the concept of the crowd through a series of contemporary themes: Urbanism, Elections, Immigration, and Protest. Taking Elias Canetti's book Crowds and Power as a starting point, this course will provide a critical introduction to crowd theory and its impact on our understanding of mass media, mass culture, and modern life. Students should expect to spend approx. \$100 on books and supplies.	Graduate	Open to the Institute
Archaeologies of the Present	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	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	Open to the Institute; Integrated Media
What It Do: Black Performance	CCST-549	What It Do: Black Performance A seminar course on black performance and performativity. What textual strategies might we use to read Beyonce's "Formation" video? What were the curators proposing about black folks and performance in Radical Presence? What are the problematics of decoding the codes and how might performers-including scholars-resist them? This upper-division seminar course will focus on black performance and performativity in art (at CalArts and beyond), popular culture (from music videos to sketch comedy), and the public square. We'll discuss and write	Graduate	Open to the Institute; Integrated Media

about tactics, audience reception, and genealogies as we encounter and mess with questions interested in what/how black people, blacknesses, and blacknuss do when folks are watching.

The End	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	Open to the Institute
America in Time: Film, Hist & Politics	CCST-551	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Graduate	Open to the Institute
America in Time: Horror Film	CCST-551B	In the last century and more the world has been riven by violence and terror on a stunning level, and various humiliations to the primacy of the human seem to continue unabated. A number of artists, thinkers, and pundits of various stripes have been asking if the planet has entered a 'time of horror,' perched somewhere between schizoanalysis and psychosis. Traumas of all kinds continue to unbind the former systems and structures that once provided affects of stability; nihilism and the ethics of extinction now demand serious critical attention as compelling thought-experiments. How does the horror 'genre' play out as a fundamental loop in these processes-as symptom and assemblage-interrogating the paradoxes of science and philosophy, but equally as ways to think beyond the human form, to seriously engage other forces at loose in the world, including what the Iranian-American philosopher Reza Negarestani has called the 'complicity with anonymous materials?' Utilizing several theoretical approaches, this course will examine a number of themes-resource depletion, class conflict, state power, the rise of mega-corporations, nationalism, war, gender issues, sexuality, urbanization, racial tensions, immigration, and consumerism, among others-as they play out in horror films, sometimes overtly but often in oblique and circuitous ways. How are these elements played out in terms of US history as it intertwines with filmic production? What are some of the genre conventions of the horror film, and how might these be traversed by other modalities, other dynamics? In what ways can those forces be understood in terms of the filmic text, image, sound, and design? How do these elements, as symptoms and as assemblages, unfold in dense contextual landscapes, and what types of heterogeneous connections and affiliations might be possible? Finally, among the key thematics to be addressed: chrono-metastasizing, modalities of nihilism, entropy, human mutation, nomadology, full-spectrum dominance, cognitive estrangement, anthrocidal/geo-cosmic trauma, black holes/wormholes, artificial intelligence, quantum/hyper-chaos, the post-silicon, the ecocatastrophic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.	Graduate	Open to the Institute
America in Time: Film Noir, & the Detect	CCST-551C	America in Time: Film Noir, & the Detective 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 detective films, with a focus on urban realities. The second will examine the ways in which the processes of investigation coalesce with a newly refashioned rationality, fostering a type of inquiry base upon the 'giving and asking for reasons.' Who investigates, where does this 'power' spring from, what might be the goals of the search, & cui bono? Utilizing a number of current modes of analysis, from psychoanalysis to Deleuzian philosophy, from quantum investigations sparked by Karen Barad to a type of left accelerationism from thinkers like Negarestani and Brassier, this course will intertwine contemporary concepts of interrogation with US film from the 20th and 21st centuries, focusing on the detective film, as well as a partner in crime film noir. Among the films that	Graduate	Open to the Institute

will be assayed: Vertigo, Point Blank, The Killers, The Long Goodbye, Brick, Inherent Vice, Inside Man, Devil With a Blue Dress, Chinatown, Pulp Fiction, and I Shot Andy Warhol.

Remixing Jemima	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	Open to the Institute
Borges and the Political	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 Egginton, Alain Badiou, and Ernesto Laclau among others.	Graduate	Open to the Institute
Blood in the Water	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	Open to the Institute
Applied Hip Hop Studies	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 Hip 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	Open to the Institute
Artists As Participants	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	Graduate	Open to the Institute

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.

Art of the Invisible	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	Open to the Institute
The Lens of Peggy Ahwesh	CCST-578	This course will use the innovative, hilarious, and heterogeneous work of filmmaker Peggy Ahwesh to explore a broad range of questions about avant-garde filmmaking and history, documentary strategies, collage, feminism, queerness, punk, transgression, improvisation, childhood, adaptation, humor, hypnosis, video game and internet culture, addiction, pornography, and more. Ahwesh's films will be paired each week with readings that relate to the piece at hand, and will likely include Bataille's The Deadman (paired with her 1989 film, The Dead Man), the Marquis de Sade's Philosophy in the Bedroom (paired with her 1993 film, Philosophy in the Bedroom), Avital Ronell's Crack Wars (paired with Ahwesh's 1993 film about addiction, Strange Weather), the Unabomber's Manifesto (the basis of Ahwesh's 2000 film, Suspect Words), critical texts on girlhood, abjection, and horror (paired with 1989's Martina's Playhouse and 1993's Scary Movie), and critical texts on video games and feminism (paired with 2001's She Puppet), and more. This course will model both how to immerse oneself deeply in a single artist and also how to use one artist's omnivorous, restless vision as a lens by which to examine larger currents in psychology, literature, politics, and culture.	Graduate	Open to the Institute
The Refugee Narrative	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	Open to the Institute
Algorithms, Enclosures	CCST-583	Algorithms, Enclosures: Digital Infrastructure and the Technological Imagination This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.	Graduate	Cultural Studies
Intro to Postcolonial Lit.	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	Graduate	Open to the Institute

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.

Wet Black Ink	CHMN-131	<p>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.</p>	Undergraduate	Level 100; Humanities
20th Century Art Movements	CHMN-133	<p>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 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.</p>	Undergraduate	Level 100; Humanities
Contemporary Literature	CHMN-135	<p>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.</p>	Undergraduate	Level 100; Humanities
Intro to Television Theory	CHMN-139	<p>Special Topics course for BFA-1 students only by permission of instructor. Introduction to Television Theory: The Cinema of Television. 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</p>	Undergraduate	Level 100; Humanities

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. Midterm and Final essays will be required under the instruction of Teaching Assistants who will conduct one hour discussion sections separate from the main lecture section.

The F-Word: Introduction to Feminisms	CHMN-170	Special Topics course for BFA-1 students only by permission of instructor. The F-Word: Introduction to Feminisms. It is often claimed that we now live in a post-feminist age, where the discourses and ideas of (classical) feminism have become all but irrelevant. This course looks at a variety of feminist theories, practices and ideas to see how they act as both groundings and points of departure in many areas of today's global, multiracial, multigenerational, media-savvy world. We examine the political, cultural, economic, racial, sexual, theoretical and practical significance of feminist discourses in a world where the very definitions of "woman" and "gender" have undergone massive transformation, sparking new debates and new forms of activism. Students will read and discuss primary source material from a wide range of perspectives - bell hooks, G. Lerner, A. Davis, C. Sandoval, M. Devi, B. Preciado, K. Oliver, J. Baumgardener, J.C. Nash, M.L. Ukeles, S. Federici, etc. Ideas and perspectives include- sex, sexuality, gender, transgender, women-race-and-class, women-of-color consciousness, equality, difference, empowerment, oppression, consciousness-raising, rape, glass-ceiling, motherhood, victimization, derogatory terms, prostitution, (equal) rights, transnationalism, cyberfeminism, ecofeminism, etc.	Undergraduate	Level 100
What Is Philosophy?	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 metiers 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, <i>Painting and Sculpture in Europe, 1880-1940</i> (Yale University Press). All other readings will be available online, or in the Course Reader.	Undergraduate	Humanities
Say It Loud	CHMN-237	Say It Loud: The Rhetoric of American Social Movements This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated peoples. Taking two manifestos as our touchstones: the Declaration of Independence and the Communist Manifesto, we will analyze rhetorical documents from the Labor Movement, the Civil Rights Movement, Black Power, the American Indian Movement, the Women's Movement, the Anti-War Movement, the Environmental Movement, the movement for LGBTQ rights, the Anti-Globalization Movement, the Occupy Movement and the new Student Movement. Along the way, students will generate their own manifestoes, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.	Undergraduate	Humanities
Staging Time	CHMN-241	Staging Time: Theater, Performance and the Curatorial. This course addresses the relationship between theatre, theatricality and exhibition-making asking what theatre as methodology can offer the curatorial? Exploring the idea of the theatre as a specific arrangement of time and place, we will look at an overview of performance practices in the museum or gallery, and consider what is at stake in the inclusion of these practices: what can performance do for the museum? Readings will include Samuel Weber, <i>Theatricality as Medium</i> ; Alain Badiou, "Theses on Theatre"; Ian White, "Performer, Audience, Mirror". Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Humanities; Open to the Institute
Rubbish	CHMN-249	On the History, Politics, and Philosophy of Dirt, Trash + Shit This class examines ideas, ethics, facts, histories and philosophies of modern waste production and management. We look at terms and	Undergraduate	Humanities

definitions, at the histories of different forms of waste and refuse, and at the relations of waste to other social practices such as the development of the modern state, family and entertainment industry. We also discuss ideas about possession and property, the clean and proper body, and the rise of the middle class. We investigate dumping, recycling, repurposing, and the transformation of trash into cash. We explore different ideas about what constitutes "waste," "trash," and "dirt," as well as ideas about re-fused and dirty people. We also look at e-waste and plastic, and discuss various art practices involving trash. Lastly, we look at the related issues of hygiene and cleanliness to examine who's doing the cleaning and how they are situated within various global orders.

Outlantis Black Humanities	CHMN-256	Outlantis Black Humanities: Readings in Self Possession(s). The "Outlantis" describes something that isn't from Here, geographically, stylistically, and perhaps ontologically. It slant-rhymes with the experimental, though leaves room for work created using traditions and aesthetics simply unfamiliar or unconsidered by mainstream thinkers. In this course, we will read writing from across the humanities that explore formulations of black selfhood. Formulations, here, is not a word meant to juice up a course description; our selections act in part as inquiries into the existential experiences of black characters and, through their compositional strategies, proposals into writing "blackness" (which, as critic/poet Fred Moten observes, is not the same as "black people"). We will consider the texts on their own, in conversation with each other, and in an aesthetic continuum that includes music, folklore, religion, and fugitivity.	Undergraduate	Humanities
History Through Literature	CHMN-259	History Through the Study of American Literature, Music and Film We will survey an overview of American History in both general and particular forms from WW 1 through the Viet Nam War. The students will read three books, view three films and listen to a number of songs from the respective eras. The students will write 6-8 critical papers responding to the work. The papers will vary in length from 500 - 2,000 words. The papers will vary in nature to critical responses to the artistic value of the work to the historical and cultural context of the work. Stylistically, the books and films are representative both of their era and transcend their era. The books chosen represent distinct cultural and historical eras: The Lost Generation, pre-1960s racism, and the cultural revolution of the '60s. In form they represent realism, stream-of consciousness and new journalism/post modernism. The films chosen represent how art can be both entertainment and politically and historically important. All three films were critical and popular successes. After reading each book or watching the film the students will be asked to supply at least 2-4 questions regarding the work. (This is in addition to their papers.) These questions will serve as an opening to a discussion on each work. My lectures will supply the needed connective tissue between each era.	Undergraduate	Humanities; Open to the Institute
Narrating Madness	CHMN-265	Narrating Madness: Depictions of Mental Health in Fiction and Graphic Novels This course will explore the way that fiction and graphic narratives depict insanity. What sorts of obligations does the artist have when depicting those marginalized by society as insane? What makes for an authentic depiction of madness? How is it handled differently in graphic/text forms as opposed to non-graphic fiction? We'll look as well at work done by artists who have spent time in mental institutions and think about whether so-called madness functions differently in their work as opposed to those in artists more interested in simply depicting madness. Texts might include: Edgar Allan Poe's stories (including "The System of Doctor Tarr and Professor Fether"), Janet Frame's Faces in the Water, Charlotte Perkins Gilman's "The Yellow Wallpaper", DSM-V (the Psychiatric Industry's evaluation guide for mental disorders), Freud's Three Case Studies, Scott Zwirner's Godhead, David Cunningham's Psychiatric Tales: Eleven Graphic Tales about Mental Illness, David B's Epileptic, Ellen Forney's Marbles, Mould & Godfrey's Special Language, selections from Foucault's Madness and Civilization, Nate Powell's Swallow Me Whole, selections from Alphonso Lingis's The Community of Those Who Have Nothing in Common, selections from Antonin Artaud's schizophrenic writings, Henry Darger's writings. Will Self's "Ward Nine" and "A Quantity Theory of Insanity", Anna Kavan's "I Am Lazarus," and Paul Bowles's "You Are Not I".	Undergraduate	Humanities
Syncretic Voyages	CHMN-280	Syncretic Voyages: Survey of Caribbean Literature and Art Western imagination often characterizes the Caribbean as a place of fun, frivolous indulgence, and edenic discovery. Concurrently, the islands are also portrayed as sinister, full of unchecked vice and prone to disaster. In these images whose Caribbean are we (not) seeing?! This course provides a critical introduction to Caribbean literatures, from indigenous folktales to decolonial essays and plays to contemporary speculative fiction. We will also engage with film, music, photography, and mixed media works. Underpinning our conversations will be an investigation into the far reaching ripples of 1492 and after. How has legacies of colonialism,	Undergraduate	Humanities; Open to the Institute



slavery/indentured labor, resistance, independence, migration and constant imperial interference affected formations of self, culture, community, territory, language, belonging, and beyond? We will explore the ways in which creative expressions make space for larger personal, political, historical, existential concerns. Geographies discussed will include Antigua, Cuba, Haiti, Jamaica, Martinique, Trinidad and Tobago, and others as well as diasporic communities in Canada, England, and the U.S. Students should expect to spend approx. \$100 on books and supplies.

The Poetics of Failure	CHMN-283	<p>What can we say about failure? What can we say about failure in relation to contemporary aesthetic theory and practice? In what sense can failure take on political significance? In what sense can it be intentional? What would it mean to embrace failure, and what new possibilities for being in the world might that open up? Can we map a "poetics of failure" that amounts to more than merely an inverted formula for success? Might there be a third, more nuanced term in between these two poles? Against global economic instability, the destabilization of concrete meaning and identity, and what has broadly been termed the "crisis of modernity", failure has emerged as a central subject of philosophical and aesthetic investigation. In this course we will interrogate points of intersection between failure and art in order to begin to trace what a "poetics of failure" might look (sound, taste, feel) like. To accomplish this, we will engage in close readings and discussions of a wide range of critical (Marxist, psychoanalytic, affect theory, queer theory) and literary texts as well as works of film, performance, theater, dance, music and visual art on a weekly basis. The goal of this course is not to establish a perspective "poetics of failure", but rather to see how a deep consideration of failure might inform the way we view our world and our work. We will begin the course with two historical accounts of recent social, political, and art history. The first, David Harvey's Notes on the Postmodern Condition, will serve as a primer on modernity/postmodernity and provide us with a geopolitical and cultural background against which to frame our questions. The second, Scott Sandage's Born Losers: A History of Failure in America, will frame questions of failure in a specifically American context and show us how it gradually emerged in the nineteenth century as a distinct category of being. From there we will examine various affective modes in close proximity of failure-irony, refusal, precarity, insufficiency, fragility, pessimism, disenchantment, nonsense, passivity, ignorance, impossibility-in hopes of getting closer to understanding what a "poetics of failure" might mean. In the final weeks we will reflect back on our own practice and engage in creative work by our findings.</p>	Undergraduate	Humanities
Introduction to Ethics	CHMN-307	<p>Introduction to Ethics - Spinoza, Kant - An Experimental Moral perspective (introductory/intermediate levels): This class is a review of key philosophical issues in ethics and meta-ethics in both historical and conceptual perspectives. Starting with Plato and Aristotle and moving to Spinoza and Kant, the course examines ethical questions by contrasting traditional analysis of moral categories with more current approaches of both phenomenological approach and Experimental Moral Philosophy. Questions concerning judgments, normativity, essentialism, emotivism and naturalism in ethics are probed through an experimental approach that re-describes the psychological (first person perspective) through a philosophical grounding of epistemological 'internalism' through simulative psychological experiments. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Humanities
Collapse!! Technological Materialism	CHMN-311	<p>This module explores the role that the idea of "collapse" plays in recent theory and speculative fiction. Here "collapse" refers to a horizontalism in which nature and technology (or vitalism and mechanism to put it in philosophical terms) have become mashed together. In addressing the notion of "collapse", we will consider the role that technology plays in aiding and abetting our "being in the world". We will at a broad range of work by contemporary artists and theorists ranging from new materialism to technofuturism including Felix Guattari, Karen Barad, Susan Schuppli, Nick Mangan, Liam Young, Paul Virilio, Jeff Vandermeer, Robert Smithson and Nancy Holt. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Humanities
State of Exception	CHMN-323	<p>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.</p>	Undergraduate	Humanities

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.

Curating in Context	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
Personal Nightmares	CHMN-330	Personal Nightmares: The Constructs and Consequences of Horror What makes a book, movie or other work of art horrible? Is "horror" a catch-all bucket for the blood and guts of the human psyche? For paranoid fantasies about a hostile "other" that needs containment? An escape from the horror of ones own mortality? If, as the Oxford English Dictionary states, it is ".emotion compounded of loathing and fear," then horror seems central to the experience of being human. Yet as an art form it's been frequently marginalized, maligned and criticized as an aesthetic dustbin. This course explores how writers and artist have both pressured and contributed to cultural constructions of horror. We will take a broad look, with special emphasis on works created in the last hundred years, at some of the literary works, films, internet sites, etc. that have provoked, disturbed, nauseated and, sometimes, delighted. We will also explore the ultimate, personal apocalypse-the material death of the body. Note: This class will feature explicit depictions of violence and other disturbing imagery. If you are sensitive to "hard R" content, then this is probably not the class for you.	Undergraduate	Humanities; Open to the Institute
Marxisms & Anarchisms	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	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 work that 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,	Undergraduate	Humanities

		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.		
Queer Books	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	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
Theorizing the Body	CHMN-338	Theorizing The Body This course investigates Western conceptions of the human body and its role in shaping subjectivity. Readings are drawn from a variety of sources, including philosophy, sociology, cultural studies and art criticism. Topics explored will include the mind/body split, the disciplined body, the grotesque body, the cyborg body, the consumed and consuming body, bodily performances in everyday life, and body art (historical and contemporary).	Undergraduate	Humanities
Art, Money & Value of Work	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 accompanying 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	"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
(the) Art-Word(s): How	CHMN-355	If today, we no longer have the art-s, but rather Art - what does	Undergraduate	Humanities

this word mean? What does it mean now, what has it meant historically, and what might or could it mean in the (near) future/s? As many have proposed 'Art' came into being in the mid 19th century as a response to new modes of production, performance, display and technology, and to the globalization of culture produced by colonialism. In the face of a plethora of new artifacts, and new modes of making and doing, the question arose as to what makes (the) Art/s so different and unique. This course examines how both the discourses and manifestations of these new Art/s practices have changed over the last 150 years, asking whether the old definitions are still relevant, or whether we need definitions in the 21st century.

Race and Erasure: Black Literature	CHMN-362	Race and Erasure: Black Literature in the Age of Ferguson. Open to BFA2, BFA3, and BFA4 students only. This course will explore a question suggested by Kenneth Warren in What Was African American Literature: what, exactly, is the "black" in African American writing? Bound up with this question of identity is a collateral one that concerns itself in what we might call action: How do black writers respond to the "post" in the notion of the "post-racial"? To this end, we will look at a set of literary and critical texts in an effort to pose these question within their aesthetic and social contexts. Course texts will include Warren's own treatise, the memoir by President Barack Obama, poems and an autobiography by a former prisoner, an individual poet's musings on everyday racially charged behavior between individuals, works by a group of poets who are responding aesthetically to contemporary controversies regarding racially charges policing and other symptoms of inequality, and a range of other novels essays, and poems that will by turns clarify and complicate our ideas of what "black" writing might mean in this moment of heightened attention to socio-racial conflict and contestation.	Undergraduate	Humanities
Fissure and Multiplicity	CHMN-367	Course not open to BFA1 students. 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, cronicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, criolloismo, indigenismo, and feminismo, among others.	Undergraduate	Humanities
"Looking At War": Text and Intertexts	CHMN-369	This course revolves around Susan Sontag's New Yorker article "Looking at War". On the one hand, the course will pursue the article's dense intertextuality by studying texts by Walter Benjamin ("Theses on the Philosophy of History"; "The Work of Art in the Age of Mechanical Reproduction"), Virginia Woolf ("Three Guineas"), Guy Debord (Society of the Spectacle), and Susan Sontag (On Photography; Regarding the Pain of Others) that are mentioned in Sontag's article; on the other, the course will consider the legacy of Sontag's article in contemporary critical theory, in the work of Judith Butler (Frames of War) and Hito Steyerl (The Wretched of the Screen). Finally, the course will also pursue some intertextual references in those more recent texts, most importantly Steyerl's reference to Frantz Fanon's The Wretched of the Earth, Fanon's classic "handbook for the black revolution that is changing the world".	Undergraduate	Humanities; Open to the Institute
Outsider Theory	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, prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.	Undergraduate	Humanities
The Monstrous and the Terrible: Horror	CHMN-375	Course not open to BFA1 students. The Monstrous and the Terrible: Horror Since Hawthorne and Poe, American fiction has flirted with horror. This class will look at horror as a mode, thinking about how it operates differently in fiction and in film. We will read selections from classic and contemporary stories and think about what makes horror successful. We'll consider John Clute's distinction between terror fiction and horror fiction, think about the roots of the genre, and think about where fictionalized horror still might go. We'll consider the ghost story, serial killers, the supernatural, and other touchstones, looking at particular stories or films in which they have particularly vivid or interesting expression. What does horror have to teach us about life in America? Do horror films allow for	Undergraduate	Humanities

different sorts of things than horror fiction? We'll use such discussion to elicit new works that are creative and/or critical, and think about what, as a mode, horror can offer to artists today.

Artificial Minds	CHMN-379	Intelligent Machines and the Fate of the Human Mind In its different shapes and levels of complexity, artificial intelligence has assumed an almost mythical status in our time. Owing to rapid technological advances in digital computation on the one hand and the neuroscientific disenchantment of the so-called mysteries of the mind on the other, the idea of constructing a human-level artificial intelligence is no longer confined to the science fiction lore. From Google's Deep Mind to the Centre for Study of Existential Risk, the realization of a human-level AI is now considered to be a possibility that by virtue of its broad and weighty implications must be approached and analyzed with a sense of urgency. The central theme of this course is how different narratives of AI within popular culture and within more technical spheres of research reflect the self-understanding of ourselves as humans at a particular historical juncture, how our views on intelligent machines reveal our perspectives on consciousness and mind, and how our attitudes toward the prevalence and power of artificial intelligence mirrors our convictions and biases about what 'to be human' means for us. The structure of this course is twofold. We will examine - via group discussions and studies - popular tropes of artificial intelligence in films, video games and literature in parallel to an introductory study of artificial intelligence and its history at the intersections of computer and cognitive sciences.	Undergraduate	Humanities
Art & Reason	CHMN-385	Our political and artistic moment of seemingly profound flux and instability is a product of human reason. Industrial and immaterial capital, artificial intelligence, and global economics have produced a highly complex re-ordering of our cosmology, and generated significant socio-economic upheavals. Reason has forged a complex world that is apparently inaccessible by it. This world of reason is composed of images, pictures and ideas; it seems to be incomprehensible, unintelligible and irrational. Art itself has laid claim to the space of the irrational; a space in which to refuse order, to destabilize and de-form the status quo. If the status quo is already unstable then how might the image be approached and addressed? What ways do images intersect with language, and how can the dynamics of (re)presentation in general be understood to create and order, or even rationalize new perceptive realities? Finally, how might art interrogate science and philosophy in order to discern how art, and artistic practice might think of its potential within reason? This course will seek to put art, reason and the image into new and productive juxtapositions, ones that will challenge their current and traditional conceptualizations. The primary goal, then, will be to provoke a different understanding of the terms themselves, and provide augmented approaches to art practices, art thinking, and the logic of the image. Students should expect to spend approx. \$20 on books and supplies.	Undergraduate	Humanities; Open to the Institute
Deleuze & Guattari	CHMN-401	Deleuze and Guattari: Chaos, Event, Future(s). Open to BFA-3 and BFA-4 students only. 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.	Undergraduate	Humanities
Cake Or Death: Making Performance	CHMN-405	Cake or Death: Making Performance in Post Post Post Modern Times. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar focuses on contemporary performance and more broadly defined concepts of performance from the 20th Century to present with a heavy emphasis on the meta-theatrical, performance art, performance not in theaters, and unintentional forms of performance in the constantly evolving notion of "public space". The weekly readings, writing assignments, and class performance assignments are intended towards the creation of literary material in relation to the implicit narratives of bodies, race, gender, and space as presented ephemerally.	Undergraduate	Humanities
Art, Critique, Power	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	Undergraduate	Humanities

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.

Speculative Nihilism	CHMN-411	Speculative Nihilism: Trauma, Art, & Critical Thought. Open to BFA-3 and BFA-4 and graduate students only. How has speculative materialism/realism, accelerationism, Xenofeminism, object-oriented ontology, Afro-futurism, vibrant matter, Prometheanism, and metadata, among other approaches, been affected by the concept of nihilism? Further, as key elements of thought/thinking become increasingly decentered from the human, what becomes of agency, subjectivity, and the political? What new approaches to art-speculative, machinic, scientific, material, inhuman-might be emerging? How does an increasingly mathematized existence, along with the dynamics of algorithmic power/capital, impact the situation? Finally, and perhaps most complex of all, how can a different gesture towards the real-as Kantian noumena/sublime, Lacanian desire/drive, Hegelian negativity, Deleuzian chaos, Kristeva's abject, Laruelle's unilateral, Barad's agential realism, Sellars's manifest & scientific image, Braidotti's nomadism, Brassier's nihil unbound, et al.-disturb and disorder the approach to art, philosophy, and science? This course will address the foregoing questions through a number of different readings and approaches, as well as selected art works, designed to promote an engagement with trauma, contemporary thought, and art.	Undergraduate	Humanities
Nonsense	CHMN-415	Open to BFA3 and BFA4 students only. Nonsense: From the Sublime to the Ridiculous. This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call Fou Litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.	Undergraduate	Humanities
Narrative Care	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 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.	Undergraduate	Humanities
Literature and Addiction	CHMN-428	Open to BFA3 and BFA4 students only. This course will explore the relationship of reading and writing to addiction, compulsion, obsession, incorporation, expulsion, and dependency. We will be reading theory and literature both in order to undertake our journey, part of which will be to contemplate the ways in which the concept and connotation of "addiction" changes depending on whose body is at stake. We will focus on relatively recent work, which may include Avital Ronell's Crack Wars, Marcus Boon's The Road of Excess, Olivia Laing's The Trip to Echo Spring, Ellen Miller's Like Being Killed, Laurie Weeks's Zipper Mouth, Ann Marlowe's How to Stop Time: Heroin from A to Z, Michelle Alexander's The New Jim Crow, Michael McClune's White Out, Jacqueline Susann's Valley of the Dolls, and/or others. Please be advised that this class is for serious readers, as we will be reading several full-length books and some challenging theoretical texts.	Undergraduate	Humanities
The Making of Everyday Life	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	Undergraduate	Humanities

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?

Vision and Visuality	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
Lessons on Being & Becoming	CHMN-439	Open to BFA3 and BFA4 students only.	Undergraduate	Humanities
Capitalist Theology	CHMN-444	Capitalist Theology For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.	Undergraduate	Humanities
Art Terms	CHMN-455	Art Terms: Ideology, Representations, Realism, Critique, Transgression, Autonomy, Post-Structualism, Deconstruction, Rationalism, Accelerationism and New Materialism This course asks us to understand, define, clarify and articulate the contexts, current uses, and histories of terms that are key to discussing art works in contemporary culture. The terms that are employed to discuss, describe and present art are often used in colloquial ways. This means that whilst we may use a range of terms to create value for our work and others', we may not know or be fully confident in explaining what these terms mean, what discussions and ideas they emerged from, and how they can function in terms of artistic practice today. Through lectures, presentations and discussion seminars we will identify and understand a shared common language in art's frameworks and explore how terms such as Ideology, Realism, Critique, Transgression, Autonomy, Post-Structuralism, Deconstruction, Accelerationism and New Materialism are manifest in practice. It is advisable that you take Art Words (300 level) before taking Art Terms but this is not a requirement.	Undergraduate	Humanities
Rays of Relation	CHMN-457	Rays of Relation: Intersubjectivity + Interdependence in Recent Thought. Open to BFA-4 students only. While Western thought has a long tradition of isolating self from other, individual from collectivity, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies and the world. Some of these strands are feminist; some anticolonial; some psychoanalytic, some art-based; some ecological; some neurological; some ethical; and so on. This upper-level class will undertake an idiosyncratic survey of texts which take up this problem as their focus, and may include work by Hito Steyerl, Christina Crosby, Michelle Alexander, Judith Butler, Rosi Braidotti, Jane Bennett, Hegel, Husserl, Brian Massumi, Fred Moten, Merleau-Ponty, Eula Biss, Jose Munoz, Paul Preciado, D. W. Winnicott, and others. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technophilia, subjective currents, welfare, sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own. This class will be co-taught by Harry Dodge from Art and Maggie Nelson from Critical Studies. (Students who want to take this for 3 Critical Studies credits should sign up for this course online via the Critical Studies course number; art students who want metier credit only should sign up via the School of Art course number. MA students in Aesthetics and Politics are also welcome.)	Undergraduate	Humanities
Finance Fictions	CHMN-463	Since the 2008 collapse of the housing market, there has been a boom of novels and films focusing on the economy. In this course, we will study a small but varied selection of finance novels (as well as some films) that, after the classic finance novels of the 1980s,	Undergraduate	Humanities

deal with key aspects of the contemporary economy: "post-Fordism"; the war on terror; subprime mortgages and the 2008 crash; high-frequency algorithmic trading and the 2010 "flash crash"; and the "splash crash", which may be imminent. Novels to be discussed are: Michel Houellebecq, *Whatever*; Don DeLillo, *Cosmopolis*; Mohsin Hamid, *The Reluctant Fundamentalist*; Cristina Alger, *The Darlings*; and Robert Harris, *The Fear Index*. Course readings will include texts in economic theory by Adam Smith, Karl Marx, Yann Moulier-Boutang, Franco "Bifo" Berardi, Tiziana Terranova, David Graeber, Felix Martin, Michael Lewis, Scott Patterson, and others.

Revolution, Change, Difference	CHMN-470	<p>Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom. A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project of making change happen? What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy? These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself. This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.</p>	Undergraduate	Humanities; Open to the Institute
Crude: the Aesthetics of Petroleum...	CHMN-476	<p>Crude: The Aesthetics of Petroleum in the Global Age This course considers the aesthetics and politics of oil production in the contemporary global context. The rise of the petroleum industry has not only fueled cars and wars but has saturated aesthetic, economic and cultural policies and productions. What is the aesthetics of petroleum in the global imagination? What social and cultural developments has it facilitated and inhibited globally? This course considers oil as both an ecological resource and an aesthetic trope appearing in speculative thought, science fiction, corporate art, film and popular media. We consider how artists and thinkers have pushed beyond capital and imperial adventures of oil to activate alternative modes of energy production, consumption and distribution. This course includes both graduate and undergraduate students and expects close-reading of critical theory and historical texts. It also includes close engagement with contemporary artistic practices around the world. Students should expect to spend approx. \$100 on books and supplies.</p>	Undergraduate	Humanities; Open to the Institute
Faces of Reason	CHMN-481	<p>Rationality at the Intersection of Mind, Action and Knowledge Open to BFA-3 and BFA-4 students only. In the aftermath of theoretical and practical abuses of reason in the twentieth century, contemporary critical thought has adopted a viewpoint on reason and rationality that can often be characterized as that of wariness and suspicion. But then can there be 'critique' without the power of judgment enabled by reason? Can there be a consequential critical thought if distrust of reason is the hallmark of the critique? If the answer is negative then what does it mean to trust in reason? What is reason and what is the nature of it? How can we avoid repeating the mistakes of dogmatic rationalism? This course is an introduction to reason and rationality from the time of Confucius and Plato to Stoics to Descartes, Kant, Wilfrid Sellars and Robert Brandom's account of reason and finally, contemporary debates around the subject (particularly within what have come to be known as neo-rationalism and left accelerationism). 'Is reason a thing, an attitude or an idea?', 'What does reason have anything to do with concepts', 'what is a concept', 'Is rationality a myth, a western dogma', 'Can we rescue a conception of rationality fitting for the complexity of our world in its various political, technological and cultural dimensions', 'How can we reassess our limits (of mind, action and knowledge) by renegotiating the limits of reason' are among the main lines of inquiry throughout this course.</p>	Undergraduate	Humanities
Classical Film Theory	CHMN-487	<p>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, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. Rigorous readings, weekly lectures and screenings, and a strict attendance policy will contribute to a required take-home essay midterm and final exam.</p>	Undergraduate	Humanities
Contemporary Film	CHMN-488	<p>Contemporary Film Theory. Open to BFA-3 and BFA-4 students</p>	Undergraduate	Humanities



Theory		only. 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. Beginning with philosophical considerations surrounding Modernism and with a brief review of Classical Film Theory, 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 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 a take-home essay midterm and final exam.		
Deleuze & Guattari	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	Open to the Institute
Art, Critique, Power	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	Open to the Institute
Speculative Nihilism	CHMN-511	Speculative Nihilism: Trauma, Art, & Critical Thought. Open to BFA-3 and BFA-4 and graduate students only. How has speculative materialism/realism, accelerationism, Xenofeminism, object-oriented ontology, Afro-futurism, vibrant matter, Prometheanism, and metadata, among other approaches, been affected by the concept of nihilism? Further, as key elements of thought/thinking become increasingly decentered from the human, what becomes of agency, subjectivity, and the political? What new approaches to art-speculative, machinic, scientific, material, inhuman-might be emerging? How does an increasingly mathematized existence, along with the dynamics of algorithmic power/capital, impact the situation? Finally, and perhaps most complex of all, how can a different gesture towards the real-as Kantian noumena/sublime, Lacanian desire/drive, Hegelian negativity, Deleuzian chaos, Kristeva's abject, Laruelle's unilateral, Barad's agential realism, Sellars's manifest & scientific image, Braidotti's nomadism, Brassier's nihil unbound, et al. -disturb and disorder the approach to art, philosophy, and science? This course will address the foregoing questions through a number of different readings and approaches, as well as selected art works, designed to promote an engagement with trauma, contemporary thought, and art.	Graduate	Open to the Institute
Nonsense	CHMN-515	Nonsense: From the Sublime to the Ridiculous. This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call Fou Litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.	Graduate	Open to the Institute
Narrative Care	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	Graduate	Open to the Institute

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.

Curating in Context	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	Open to the Institute
Literature and Addiction	CHMN-528	This course will explore the relationship of reading and writing to addiction, compulsion, obsession, incorporation, expulsion, and dependency. We will be reading theory and literature both in order to undertake our journey, part of which will be to contemplate the ways in which the concept and connotation of "addiction" changes depending on whose body is at stake. We will focus on relatively recent work, which may include Avital Ronell's <i>Crack Wars</i> , Marcus Boon's <i>The Road of Excess</i> , Olivia Laing's <i>The Trip to Echo Spring</i> , Ellen Miller's <i>Like Being Killed</i> , Laurie Weeks's <i>Zipper Mouth</i> , Ann Marlowe's <i>How to Stop Time: Heroin from A to Z</i> , Michelle Alexander's <i>The New Jim Crow</i> , Michael McClune's <i>White Out</i> , Jacqueline Susann's <i>Valley of the Dolls</i> , and/or others. Please be advised that this class is for serious readers, as we will be reading several full-length books and some challenging theoretical texts.	Graduate	Open to the Institute
Marxisms & Anarchisms	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	Open to the Institute
Pataphysics	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 work that 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;	Graduate	Open to the Institute

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.

The Making of Everyday Life	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	Open to the Institute
Vision and Visuality	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	Open to the Institute
Lessons on Being & Becoming	CHMN-539	An upper level course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in The Second Sex; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.	Graduate	Open to the Institute
Capitalist Theology	CHMN-544	Capitalist Theology For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.	Graduate	Open to the Institute
Art Terms	CHMN-555	Art Terms: Ideology, Representation, Realism, Critique, Transgression, Autonomy, Post-Structuralism, Deconstruction, Rationalism, Accelerationism and New Materialism This course asks us to understand, define, clarify and articulate the contexts, current uses, and histories of terms that are key to discussing art works in contemporary culture. The terms that are employed to discuss, describe and present art are often used in colloquial ways. This means that whilst we may use a range of terms to create value for our work and others', we may not know or be fully confident in explaining what these terms mean, what discussions and ideas they emerged from, and how they can function in terms of artistic practice today. Through lectures, presentations and discussion seminars we will identify and understand a shared common language in art's frameworks and explore how terms such as Ideology, Realism, Critique, Transgression, Autonomy, Post-	Graduate	Open to the Institute

Structuralism, Deconstruction, Accelerationism and New Materialism are manifest in practice. It is advisable that you take Art Words (300 level) before taking Art Terms but this is not a requirement.

Finance Fictions	CHMN-563	Since the 2008 collapse of the housing market, there has been a boom of novels and films focusing on the economy. In this course, we will study a small but varied selection of finance novels (as well as some films) that, after the classic finance novels of the 1980s, deal with key aspects of the contemporary economy: "post-Fordism"; the war on terror; subprime mortgages and the 2008 crash; high-frequency algorithmic trading and the 2010 "flash crash"; and the "splash crash", which may be imminent. Novels to be discussed are: Michel Houellebecq, <i>Whatever</i> ; Don DeLillo, <i>Cosmopolis</i> ; Mohsin Hamid, <i>The Reluctant Fundamentalist</i> ; Cristina Alger, <i>The Darlings</i> ; and Robert Harris, <i>The Fear Index</i> . Course readings will include texts in economic theory by Adam Smith, Karl Marx, Yann Moulier-Boutang, Franco "Bifo" Berardi, Tiziana Terranova, David Graeber, Felix Martin, Michael Lewis, Scott Patterson, and others.	Graduate	Open to the Institute
Revolution, Change, Difference	CHMN-570	Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom. A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project of making change happen? What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy? These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself. This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.	Graduate	Open to the Institute
Outsider Theory	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	Open to the Institute
Crude: the Aesthetics of Petroleum...	CHMN-576	Crude: The Aesthetics of Petroleum in the Global Age This course considers the aesthetics and politics of oil production in the contemporary global context. The rise of the petroleum industry has not only fueled cars and wars but has saturated aesthetic, economic and cultural policies and productions. What is the aesthetics of petroleum in the global imagination? What social and cultural developments has it facilitated and inhibited globally? This course considers oil as both an ecological resource and an aesthetic trope appearing in speculative thought, science fiction, corporate art, film and popular media. We consider how artists and thinkers have pushed beyond capital and imperial adventures of oil to activate alternative modes of energy production, consumption and distribution. This course includes both graduate and undergraduate students and expects close-reading of critical theory and historical texts. It also includes close engagement with contemporary artistic practices around the world. Students should expect to spend approx. \$100 on books and supplies.	Graduate	Open to the Institute
Faces of Reason	CHMN-581	Rationality at the Intersection of Mind, Action and Knowledge Open to BFA-3 and BFA-4 students only. In the aftermath of theoretical and practical abuses of reason in the twentieth century, contemporary critical thought has adopted a viewpoint on reason and rationality that can often be characterized as that of wariness and suspicion. But then can there be 'critique' without the power of judgment enabled by reason? Can there be a consequential critical thought if distrust of reason is the hallmark of the critique? If the answer is negative then what does it mean to trust in reason? What is reason and what is the nature of it? How can we avoid repeating the mistakes of dogmatic rationalism? This course is an introduction to reason and rationality from the time of Confucius	Graduate	Open to the Institute

and Plato to Stoics to Descartes, Kant, Wilfrid Sellars and Robert Brandom's account of reason and finally, contemporary debates around the subject (particularly within what have come to be known as neo-rationalism and left accelerationism). 'Is reason a thing, an attitude or an idea?,' 'What does reason have anything to do with concepts', 'what is a concept', 'Is rationality a myth, a western dogma', 'Can we rescue a conception of rationality fitting for the complexity of our world in its various political, technological and cultural dimensions', 'How can we reassess our limits (of mind, action and knowledge) by renegotiating the limits of reason' are among the main lines of inquiry throughout this course.

Queer Books	CHMN-585	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.	Graduate	Open to the Institute
Classical Film Theory	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. Rigorous readings, weekly lectures and screenings, and a strict attendance policy will contribute to a required take-home essay midterm and final exam.	Graduate	Open to the Institute
Contemporary Film Theory	CHMN-588	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. Beginning with philosophical considerations surrounding Modernism and with a brief review of Classical Film Theory, 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 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 a take-home essay midterm and final exam.	Graduate	Open to the Institute
Critical Studies Internship	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	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	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	
Philosophy & Politics	CMAP-612	Weak Thought: Philosophy, Aesthetics, & Politics In 1979 Gianni Vattimo published an article, "Towards an Ontology of Decline", where he suggested interpreting Heidegger's destruction of metaphysics and Nietzsche overcoming of Platonism through an ontology of decline," that is, as "weak thought." In a few years this concept became known throughout the academia and intellectual world in Europe and abroad. In these thirty years' weak thought has not only become a respectable philosophical position within continental philosophy, but is still today the most original Italian contribution to the contemporary philosophical debate since the Second World War. "Weak though" quickly caught up with other Italian philosophers giving birth to a best selling volume (published in 1983) edited by Vattimo and P.A. Rovatti with essays by Umberto Eco, Diego Marconi and many other philosophers. One of the most important features of the book was that not all its contributors were strong believers of weak thought, that is, they supported its anti-foundational stance but with different methods: Vattimo though hermeneutics, Eco through semantics, and Diego Marconi through philosophy of language. While some have interpreted this as a flaw in Vattimo's project, others (as Richard Rorty who later endorse it) recognized this was part of the plan all along: to overcome philosophy's metaphysical ambitions through weak thought. In the following years Vattimo applied his philosophy to modernity (declaring its end), aesthetics (stressing art ontological bearing), sociology (outlining society's transparency) Christianity (against Christendom) and politics (endorsing communism) maintaining an open dialogue with Jacques Derrida, Rene Girard, and many other thinkers. After an introduction of	Graduate	Open to the Institute

Vattimo's philosophical project and political activism this course will explore weak thought through readings in continental philosophy (Martin Heidegger Jacques Derrida, Giorgio Agamben), contemporary theology (Rene Girard, John Caputo, Marta Frascati-Lochhead), art criticism (Arthur C. Danto, Wolfgang Iser), sociology (Richard Sennett) as well as various works of literature, art and film.

Contemporary Aesthetic Theory	CMAP-621	This course proposes "posthumanism" as a lens to investigate issues in contemporary aesthetic theory. Starting with a discussion of the Enlightenment, it moves through animal studies, biopolitics, geopolitics, cyborg studies, object-oriented ontology, and plant theory as key sites for the investigation of issues related to art and the beautiful as well as to the study of the sensible. Readings will include work by: Immanuel Kant, G.W.F. Hegel, Susan Buck-Morss, Emmanuel Levinas, Judith Butler, Jacques Derrida, Steve Baker, Cary Wolfe, Gilles Deleuze, Brad Evans & Henry Giroux, Michel Foucault, Jose Esteban Munoz, Alexander Weheliye, Catherine Malabou, Bruce Wexler, Jean Baudrillard, Jeffrey Deitch, Peter Sloterdijk, Andy Clark, Donna Haraway, Tim Morton, Ian Bogost, Jeffrey Nealon, and Michael Marder. Course assignments include a biweekly response paper and final project.	Graduate	Open to the Institute
Contemporary Political Thought	CMAP-622	Contemporary Political Thought. Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. The course will be structured around two different but intertwined organizing principles: 1) that of the question of the political, and 2) that of the question of the political understood as aesthetico-political. The first organizing principle is inspired in Argentine writer Jorge Luis Borges' fiction and non-fiction writings: although it cannot be said that Borges was a political writer in the conventional sense of the notion, his texts nonetheless constantly engaged in the interrogation of what key twentieth-century thinkers have called the political. By engaging in a close reading of some of Borges' stories, poems, and essays, we will thus successively explore the themes of chaos and cosmos (in dialogue with Claude Lefort and Jacques Ranciere,) the imaginary and the real (in dialogue with Hannah Arendt and Maurice Merleau-Ponty,) and the same and the other (in dialogue with Chantal Mouffe and Judith Butler.) By reading Borges politically, moreover, we will also be able to pose the more general question of "what is political art?" The second organizing principle will be that of a critical reading of Carl Schmitt's theologico-political thought. Against him, the authors to be discussed during the semester will offer different instances of the contemporary developing of a plural, egalitarian, aesthetico-political understanding of politics and democracy: Lefort and his foundational relationship to the project of radical democracy; Ranciere and his re-aestheticization of politics; Arendt and her phenomenology of isonomy and action; Merleau-Ponty and his ontology of the flesh of the social; Mouffe and her left-wing rereading of Schmitt; and Butler and her aesthetico-political understanding of embodiment, performativity, and a non-violent politics.	Graduate	Open to the Institute
Critical Discourse in Arts	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	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	Aesthetics and Politics Thesis Seminar. This course is required for	Graduate	Open to the

		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 Studiesresearch 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.		Institute
Theorist in Residence	CMAP-626	This one to two-week course is taught by the MA Aesthetics and Politics program's Theorist in Residence and covers a key issue in aesthetico-political thought. Students are required to attend public lectures by the Theorist in Residence either at CalArts or downtown, and other events related to the residency. Course requirements include intensive reading and a final course paper. Previous theorists in Residence: Judith Butler, Fred Moten, John Mullarkey, Erin Manning and Brian Massumi.	Graduate	Open to the Institute
Art, Politics, Autonomy	CMAP-630	Art, Politics, Autonomy. Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course explores the intersection of aesthetic and political theory via an interrogation of the concept of autonomy. Readings will focus on the one hand on notions of aesthetic autonomy as put forward by the Frankfurt School thinkers and revived in recent debates over social practice art; and on the other on the notions and forms of autonomous political activity associated with the so-called "new social movements" of the sixties and the more recent "Movement of the Squares." The very possibility of autonomy advanced by prefigurative politics will be investigated, as well as the argument that art must remain distanced from political processes if it is to have a political effect qua art. The goal of our discussions will be to arrive at a deeper contemporary understanding of the role that both art and activism have to play in what Greek philosopher Cornelius Castoriadis calls the "autonomy project." Readings will include texts by Castoriadis, Jacques Ranciere, Theodor Adorno, Herbert Marcuse, Claire Bishop, Grant Kester, Wini Breines, David Graeber, Amiri Baraka, Suzanne Lacy, Allan Kaprow; sixties case studies will include the Black Nationalist/Black Arts Movement nexus, the feminist art and art as life movements, and in the contemporary era, the intersection of Occupy and social practice.	Graduate	Open to the Institute
Hyperstition	CMAP-632	Hyperstition MA Aesthetics and Politics Visiting Faculty Course) Taking its cue from the philosophical film "Hyperstition", which will be screened at the beginning of the course, this course will investigate key movements and concepts in contemporary philosophy and art theory: not only hyperstition, but also speculative realism, accelerationism, materialism, chaos, nihilism, and more. Course requirements include regular reading as well as several small writing assignments and a group project.	Graduate	
Summer Thesis Seminar	CMAP-640	Summer Thesis Seminar. Required for all MA Aesthetics & Politics students.	Graduate	
Thesis Extension Fall Seminar	CMAP-641	Thesis Extension Fall Seminar Required for all MA Aesthetics & Politics students.	Graduate	
Thesis Extension Spring Seminar	CMAP-642	Thesis Extension Spring Seminar Required for all MA Aesthetics & Politics students.	Graduate	
Aesthetics & Politics of Usership	CMAP-648A	The past two decades have witnessed the emergence of a new category of political subjectivity and aesthetic relationality: that of usership. In the realm of politics, usership has come to displace if not indeed replace such modernist mainstays as organized labor or citizenship and even to challenge the all-powerful edifice of ownership. Though it produces (surplus) value and knowledge, because it is a kind of inadvertent labor, usership may point to the abolition of work as we know it. In aesthetics, too, usership has come to the fore, as practitioners break with Kantian imperatives of disinterested spectatorship and purposeless purpose, embedding their user-generated and user-oriented practices in the real, seeking use-value beyond the tired opposition between producer and consumer. Yet this usological turn in virtually all sectors of society remains under-theorized. Indeed to think through its implications, it may be necessary to retool the conceptual lexicon inherited from modernity. Making use of a broad spectrum of	Graduate	Open to the Institute

thought - Kant, Marx, Wittgenstein, Foucault, De Certeau, Agamben, as well as the emerging field of thing theory - this course will seek to develop a critical concept of usership capable of gaining traction in contemporary political economy, knowledge making and art-related activity. And it will do so bearing in mind that usership is not merely a crucial dimension of aesthetics and politics today, but a highly ambivalent one. For usership is both an opportunity-dependent form of relationality and a self-regulating form of engagement. This inherent dialectic defines the optics of the course - a lens through which to estrange and rethink key assumptions of modernity and a potential game-changer within contemporary aesthetics and politics.

Aesthetics & Politics of Usership	CMAP-648B	The past two decades have witnessed the emergence of a new category of political subjectivity and aesthetic relationality: that of usership. In the realm of politics, usership has come to displace if not indeed replace such modernist mainstays as organized labor or citizenship and even to challenge the all-powerful edifice of ownership. Though it produces (surplus) value and knowledge, because it is a kind of inadvertent labor, usership may point to the abolition of work as we know it. In aesthetics, too, usership has come to the fore, as practitioners break with Kantian imperatives of disinterested spectatorship and purposeless purpose, embedding their user-generated and user-oriented practices in the real, seeking use-value beyond the tired opposition between producer and consumer. Yet this usological turn in virtually all sectors of society remains under-theorized. Indeed to think through its implications, it may be necessary to retool the conceptual lexicon inherited from modernity. Making use of a broad spectrum of thought - Kant, Marx, Wittgenstein, Foucault, De Certeau, Agamben, as well as the emerging field of thing theory - this course will seek to develop a critical concept of usership capable of gaining traction in contemporary political economy, knowledge making and art-related activity. And it will do so bearing in mind that usership is not merely a crucial dimension of aesthetics and politics today, but a highly ambivalent one. For usership is both an opportunity-dependent form of relationality and a self-regulating form of engagement. This inherent dialectic defines the optics of the course - a lens through which to estrange and rethink key assumptions of modernity and a potential game-changer within contemporary aesthetics and politics.	Graduate	Open to the Institute
Borges and the Political	CMAP-653	Borges and the Political. Open to BFA-3 and BFA-4 students only. 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 RanciFre, William Eggington, Alain Badiou, and Ernesto Laclau among others. *Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.	Graduate	
Liquid Bodies	CMAP-657	How can we think or perform the body today? Can we even use the term "body" in an age in which the immaterial and material are so intertwined? This course is designed to discuss these questions through theory, practice and what might be termed "theory-fiction" in order to explore the possibilities of conceiving of a body as machine, as gas, liquid or what Nick Land has referred to as "pixel dust". Rather than reinforcing existing categories of sex, gender and indeed the human, we will attempt to think beyond these categories (and the political ramifications of this project). Readings will include Deleuze and Guattari's work on the molecular, the work of Sadie Plant, Nick Land and the CCRU (Cybernetic Cultural Research Unit), the more recent writings of Bifo Berardi, Bernard Stiegler, Mark Fisher, Paul Preciado and Karen Barad. Students should expect to spend approx. \$100 on books and supplies.	Graduate	Open to the Institute
Writing Now I	CMWP-601	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	Graduate	



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.

Writing Now II	CMWP-602	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.	Graduate	Open to the Institute
Visiting Writers	CMWP-603	This course is required of 2nd year MFA Creative Writing Program students. It will consist of four visiting writers including the Katie Jacobson Writer in Residence.	Graduate	Open to the Institute
Cake Or Death: Making Performance	CMWP-605	Cake or Death: Making Performance in Post Post Post Modern Times. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar focuses on contemporary performance and more broadly defined concepts of performance from the 20th Century to present with a heavy emphasis on the meta-theatrical, performance art, performance not in theaters, and unintentional forms of performance in the constantly evolving notion of "public space". The weekly readings, writing assignments, and class performance assignments are intended towards the creation of literary material in relation to the implicit narratives of bodies, race, gender, and space as presented ephemerally.	Graduate	Open to the Institute
The Magazine Class	CMWP-606	This course will develop the new publication housed within the MFA Creative Writing Program at CalArts. We will be admitting 8 students; those students should be prepared to take the course both semesters, as we will be building the publication together over the course of the year. The primary publication will be online, with a physical component produced annually. While the magazine will not be student-run, the seminar element of its publication aims to engage students in substantive, hands-on ways, and provide them with research and publishing experience they can take with them beyond CalArts. To this end, work may include researching other publications for comparative studies; working with other MFA faculty on developing specific columns or forums; soliciting and editing work from contributors; conducting interviews with visitors or contributors; event planning; and more.	Graduate	Open to the Institute
Teaching Practicum	CMWP-611	Graduate Teaching Practicum. This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.	Graduate	Open to the Institute
Your Face in Mine: Humor & Difference	CMWP-613	Your Face in Mine: Humor & Difference in Fiction. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Humor, irony, satire and parody have long been effective and incendiary vehicles for revealing and critiquing human truths and behaviors, as well as	Graduate	Open to the Institute

literary conventions and conceits, with difference-particularly class, race, gender-often acting as the driving force. What can be joked about-such as poverty, race, slavery, privilege-and by whom? Who must one be, what (and who) must one know? Does the use of humor in fiction activate in us a willingness to confront racial, gender and class complexity, and to see ourselves in less-than-flattering light? What are we after, as writers who employ these modes in our fiction, and how might we discern between entertaining effects and sociopolitical worldviews? To address these questions, among others, we will focus our reading and discussion on a variety of fictional works, along with works from critics and theorists, visual artists, comedians and more. As a large part of the work to understand the key components of effective uses of irony and satire in social critique, students lead seminar discussions, and write critically and creatively, to identify the techniques and approaches for using humor to transform taboos, caricatures and controversies into incisive explorations of our most tantalizing, absurd realities.

Graduate Poetry Writing	CMWP-614	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.	Graduate	Open to the Institute
The Long Poem & Sequence Poetry Workshop	CMWP-616	The Long Poem & The Sequence Poetry Workshop Both craft-course and workshop, this class will explore the various possibilities of the long poem/sequence, what these forms allow and what they - perhaps - deny. Through transnational and transhistorical readings (from Kalidasa, Ovid, Rukeyser, Oswald, Hughes, Mullen, Brooks, Darwish, etc), we will focus on the relationship between the page, time, silence. This course is for any student who would like to spend a semester at least, working on one long poem, or a sequence of related poems - "poem" defined here very broadly - including the lyrical essay, short stories, and/or hybrids of the above. Writers of all stripes may find the concepts, strategies, and questions this course poses about the relationship between text, time and space to be useful to their practice. Creative course work will include one workshop along the way, as well as one final "collection" project.	Graduate	Open to the Institute
Performance Theory	CMWP-630	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, 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 kinasthetics - 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.	Graduate	Open to the Institute
Contact and Assemblage	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	Graduate	Open to the Institute

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.

The Novel	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	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
Workshop in Nonfiction Writing	CMWP-638	Workshop in Non-Fiction Writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In this seminar we will study and workshop all forms of literary non-fiction with emphasis on travel writing, new journalism, and the curatorial essay. Cross-fertilization of the above genres is encouraged. The very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each others' work in light of the possibilities and hazards such shifts suggest. All texts are informed by the themes of space, travel, and cross-cultural encounters and include Bruce Chatwin, Tom Wolfe, Joan Didion, Georges Perec, and Andre Aciman. We will take (at least) one field trip to a select cultural site during the semester.	Graduate	
art   writing	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 a 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	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 on 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	Graduate	Open to the Institute

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.

Workshop in Short Story	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 that provide additional perspective on the genre and its permutations.	Graduate	Open to the Institute
Pop Criticism	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	Open to the Institute
Documentary Strategies	CMWP-651	This course on documentary and archival poetic strategies is situated at multiple and layered intersections of genre and content. Together we will dally where lyric meets fact, where the historical meets the personal, and where the living body merges with the archive. We will examine and use strategies associated with poetry, journalism, fiction, creative non-fiction and history. In preparation for delving into new projects or enlarging, reviving, or re-envisioning pre-existing projects of their own, students will read verse, mixed-genre and lyrical prose works that seek to document lived moments of cultural, historical and/or personal intensity, along with works born out of an immersion in an historical or personal archive. Roughly one third of course time will be spent on such readings, the remainder will be spent discussing student work, and strategies for revision and further development of student projects. The course will be open to projects of a wide range of final forms and strategies, from verse to prose, from erasure to interview, appropriation to reenactment. While the course should not be viewed purely as a response to recent electoral events, it will certainly develop under the dim stars of our moment and be guided by shared concerns over how one documents one's times poetically, or how verse or lyrical prose might fruitfully and deeply dig into the historical foundations of one's moment and condition. Possible texts may include excerpts or books from some of the following writers: Juliana Spahr, Fred D'Aguiar, Ernesto Cardenal, Charles Olson, Bernadette Mayer, M. NourbeSe Philip, Charles Reznikoff, Tyrone Williams, Don Mee Choi, C.S. Giscombe, Rebecca Wolff, Gwendolyn Brooks, William Vollman, Brenda Hillman, and Srikanth Reddy. In addition to our work in documentary and archivally invested work, course time will also be given to strategies of generation and revision, where texts and practices of CAC Conrad and Hoa Nguyen will be of special assistance.	Graduate	Open to the Institute
Tiny Press Practices	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 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	Graduate	Open to the Institute

what you write would traditionally be considered "poetry."  
 Translators and artists who work primarily in non-literary forms are welcome.

The Collection	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	Open to the Institute
Parafiction	CMWP-658	<p>Seminar in Parafiction. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of 'beside-ness' lies the focus of this course. We can, of course, speak of many para-'sites': para-phrase, para-normal, para-legal, para-military, paramedic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or genre orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, essay, criticism, even poetry (and visa versa), but therein lies the rub. The attempt at authorial authority empties itself as it becomes ethically, aesthetically, and ontologically problematic. This crisis in writing as the crisis of writing, with all of its perverse pleasures and anxieties, performs parafiction. This critical seminar requires student presentation of readings (which vary in emphasis from semester to semester), and we will also workshop student writing. The emphasis for Spring 2016 will be on "Critical Intimacy."</p>	Graduate	
Conjurations	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	<p>According to Ye Olde Wikipedia, an exit strategy is "a means of leaving one's current situation, either after a predetermined objective has been achieved, or as a strategy to mitigate failure. An organisation or individual without an exit strategy may be in a quagmire." Anxious? Fear not! In support of (developing) your exit strategies, the goals of this course are to 1. Create Future Visions: Here, this means excavating and understanding past and</p>	Graduate	Open to the Institute

present relationships-to work, money, power, fame, ambition, genre, competition, success, failure, authority, ethics-towards thriving in that ever-fabulous and unknown tomorrow. 2. Cultivate Professional Practices: On the surface, this is necessary nuts and bolts. CVs, portfolios, networking, verbal communication and interviewing skills, self-presentation and promotion, knowing and playing the field(s), keeping current, staying afloat, are all part of the toolkit. But it's deeper than this. See above. 3. Maintain Creative Life: Are you a producer as well as a maker? A collaborator or collective visionary? An interdisciplinary interloper? Salons, reading series, online/print publications, collectives, alternative schools, technological interfaces and more will be explored here, to fuel your own productivity and support others'. To do this work together, we'll have insights from our Thursday Visiting Artists, as well as guest-run workshops and seminars, music, film, writing exercises and experiments, webinars and presentations, archival materials from autodidacts, critical and creative texts, some oldies-but-goodies from my journey's jump bag, and whatever you bring to the course from the path you took to get here, the one you're on, or the one you're trying to get to.

Subject, Form & Nonfiction	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
Feeling and Theory	CMWP-662	This course addresses the crisis in feeling-in emotion and affect-in the wake of the so-called "death of theory" and "end of the subject." What remains for writers of a critical perspective on the emotions they deploy, portray, and animate in their work? Does feeling vanish with the disappearance of the subject? Has the subject in fact disappeared? Beginning with the "birth" of the modern or modernist subject in psychoanalysis, we will examine through a wide variety of readings the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical perspectives and, in this light, workshop excerpts from student writing. Students will be responsible for at least one workshoping of their own work and approximately three presentations of readings.	Graduate	Open to the Institute
Investigations in Ekphrasis	CMWP-665	Ekphrastic poems engage artwork-visual, cinematic, dance, musical, etc.-sometimes describing, inhabiting, critiquing or using them as frames for other arguments and observations. In this poetry workshop, we will explore these more traditional modes of ekphrasis; additionally, we will work at ekphrasis' edges, writing "recordings" of your experiences as an audience for other artforms and syntheses (poems seeking to reproduce non-literary aesthetic effects).	Graduate	Open to the Institute
Long Form Fiction Workshop	CMWP-668	Long Form Fiction Workshop: Writing Very Long Stories, Novellas, and Novels This course will focus on writing longer forms of fiction. We will read a selection of longer stories, novellas and at least one novel as a way of thinking about what makes longer work effective and what the pitfalls are of trying to write it. We will pay special attention to form, to what longer fiction can achieve that shorter fiction can, and to style. Each participant will regularly turn in work for critique, and the goal of the class is to write several longer stories, or one novella, or part of a novel. Students should expect to spend approx. \$50 on books and supplies.	Graduate	Open to the Institute
Poetry Workshop	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, Milktongue, 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	Graduate	Open to the Institute

our own writing. Though students will submit three poems for group workshoping, rest assured we will generate far more first drafts over the semester.

Creatively Critical Writings	CMWP-672	<p>Ingenious Tangles: Creatively Critical Writings The 20th century saw a remarkable proliferation of new forms of theory, and new styles of writing. The 21st century carries this impetus forward into new arenas. Ingenious Tangles explores some of the wilder zones where the creative and critical meet to produce texts in which theory and style are ingeniously entwined. Works discussed include performance lectures, manifestos, collections of aphorisms, artists' writings, literary texts, essays, philo-fiction and other hybrid forms, as well as excerpts from a range of theoretical practices, and some of the more uncategorizable forms produced by Fou Litteraire or "outsider writers," logophiliacs, mystics, and alchemists of the soul. We read a wide range of texts, attending to both the content of their critico-theoretical insights, and the writerly methods through which these are conveyed and produced. Students also produce a project of their own choosing, articulating a clear set of ideas and themes through an innovative writerly strategy. Writers discussed include - T. Morrison, S. Winter, K. Saro-wiya, R. Hoban, F. O'brien, S. Beckett, G. Deleuze, J-F. Lyotard, J. Kristeva, M. NourbeSe Philip, St. Teresa, The Cloud of Unknowing, J-P Brisset, S. Firestone, V. Solanas, M. L. Ukeles, R. Morris, F. Bruly, A. Wolfli, A. Artaud, V. Export, R. Negrastani, G. Bruno, U. Carion, H. Yopez, and others.</p>	Graduate	Open to the Institute
Fiction As Witness	CMWP-673	<p>Fiction as Witness: Writing Trauma &amp; 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.</p>	Graduate	Open to the Institute
Introduction to Screenwriting	CMWP-674	<p>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 workshoping 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.</p>	Graduate	Open to the Institute
Writing the Television Pilot	CMWP-680	<p>Writing the Television Pilot. This course is an introduction to the television pilot script. Each student will complete a first draft of a half-hour or hour-long teleplay by the end of the semester. Class work will include readings, screenings, and writing exercises, but the majority of time will be spent workshoping scripts-in-progress. Students are expected to come to the first class with three ideas for a television series, either in half-hour or hour-long format. Each idea should be described in a few paragraphs. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting.</p>	Graduate	Open to the Institute
Tiny Fictions	CMWP-684	<p>This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc., and use these to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshoping your short pieces and a final project.</p>	Graduate	
Biography	CMWP-685	<p>Biography: Writing a Life &amp; Writing Lives While the memoir has come to dominate the world of nonfiction, for many years the epitome of nonfiction was the biography. Building on the recent</p>	Graduate	Open to the Institute

achievements of memoir and autofiction, this course turns its lens on writing about others. It begins with the traditional distinction between biography and literary biography, which has as its subject another writer or artist. The latter is taken as inherently more complex, since the biographer must not just reckon with the subject's life, but with their work. The literary biographer is often compelled to think about her subject's work in relation to her own textual strategies. While such a doubling is quite compelling, this course asks if the "straight biography" is all that simple. Every biographer must contend with his complicated identifications and disidentifications with his subject. While memoirs have dominated nonfiction lists for almost two decades, literary commentators have begun to speculate about a resurgence of the biography, citing works such as Cynthia Carr's biography of David Wojnarowicz, Wayne Koestenbaum's recent biography of Andy Warhol, and Hilton Als's *The Women*, with portraits of his mother, the mother of Malcolm X, Dorothy Dean, a Harvard educated Black woman whose primary identification was with white gay men, and Owen Dodson, a Black poet and playwright who identified primarily with women. A combination of seminar and workshop, the class will analyze two biographies to articulate a discourse on the shape of a life versus the shape of a literary form. Each student will do a presentation on a third biography as the course turns to a workshop, with everyone producing an approximately 30-page biographical text to be workshopped. Students should expect to spend approx. \$50 on books and supplies.

Pattern/Constraint/Music-Poetic Form Lab	CMWP-691	Pattern/Constraint/Music: Poetic Form Laboratory. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Not just about writing sonnets, a course about forms offers writers the opportunity to more deeply engage questions of structure, sound, and innovation. Rigorous and playful, Patten/Constraint/Music helps students take such questions up, exploring and then exploding forms inside and out. We'll develop our prosodic chops, fortifying not only our writing, but our understanding of why we have certain habits, blind spots, and technical mojos. We'll try our hands at forms old and new from around the globe, we'll develop our own new forms, and experiment with writing formats outside of poetry (including tables, questionnaires, prescriptions, and more!). More laboratory than workshop, this course will support you in composing no fewer than 25 poems over the semester, including up to two full workshops each, and smaller group discussions of several more.	Graduate	
Unspeakable & unapologetic Personal Narr.	CMWP-698	Unspeakable and Unapologetic Personal Narratives Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Memoir is tough. Tough, because it's hard to accept that the truth often sounds unlikely and unconvincing. Hilary Mantel said, "If other people are to care about your life, art must intervene." In this course we will negotiate our memories with our craft. Make narratives as true as we can without compromising the art of storytelling. We will play with form and structure through establishing a clear narrative goal, creating a spine for our narratives, writing an emotional ramp that slowly ratchets up the stakes until we get to the height of the emotional impact of the piece. Writing memoir is a process of facing yourself. This course aims to explore and settle on the form by which the reader is forced up against her deepest fears/desires.	Graduate	
Heredity, Race, Intelligence & Evolution	CSCM-162	Heredity, Race, Intelligence, and Evolution. Special Topics course for 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 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.	Undergraduate	Level 100; Science & Math
Intro to Science As Method	CSCM-196	Special Topics course for BFA-1 students only by permission of instructor. Introduction to Science as Method. 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 genetic engineering debates about organic versus modern agricultural practices 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	Undergraduate	Level 100; Science & Math



methods of scientific inquiry. Finally we look at how artists and the media have responded to these and similar controversies and construct our own critical responses to these debates.

Introduction to Human Anatomy	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	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
Env Sci: Intro to Problems & Solutions	CSCM-241	Environmental Science: An Introduction to the Problems and the Solutions. This course provides an introduction to the interactions between the physical and biological impacts human have had on the Earth's environment. Through a series of lectures, we will evaluate how our actions impact the Earth. Specific topics will range from pollution, to meeting needs for energy and food for the Earth's increasing population. We will read a selection of foundational texts that mobilized environmental activities and critique how well these movements have responded to the issues they seek to address. We will examine how our psychology, legislation, markets and emerging technologies act to improve or degrade the environment. Students will debate the issues and proposed solutions as individuals through essays and in groups through projects that outline real world solutions.	Undergraduate	Science & Math
Earth, Moons and Planetary Geology	CSCM-246	Earth, Moons and Planetary Geology. This course will introduce you to geology, the scientific study of the origin, history, and structure of the earth, moons, and terrestrial planets. Through the study of ordinary rocks, topographic features, and natural events, you will gain a deeper and more critical understanding of the active and dynamic world around you. You will learn about hazards and resources in your environment including earthquakes, volcanoes, landslides, and energy and mineral resources and how they apply to you as a resident of California and the world. Geology incorporates traditional concepts in chemistry, mathematics, and physics applied to the study of mineral compositions and physical tectonic processes. Material covered in this course is presented at a level appropriate for a college freshman who is not a science major.	Undergraduate	Science & Math
World Behind Glass	CSCM-252	What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in conveying meanings and understandings of the things displayed and their relationships in the world? We will examine these questions and students will carry out projects that modify, interpret, and add to the Institute's Natural History Collection. Local field trips are planned.	Undergraduate	Science & Math
What Is Mathematical Thinking	CSCM-256	Creative Experimentation and Reasoning in the History of Mathematics In arts and humanities, mathematics is often thought as a rigidly formal discipline. The aim of this course is to portray mathematics in a different light as a field where intuitive thinking, formal rigor and creative experimentation come hand in hand. To do so, this course provides an introduction to the history of mathematics with a particular emphasis on mathematical discoveries from the antiquity to the present time. By looking at different case studies and examining thoughts and methods behind these discoveries, the class aims to acquaint students with both conceptual / intuitive and formal / quantities aspects of mathematics. It is in bridging these two aspects of mathematical thinking that we can grasp the significance of theoretical and applied dimensions of mathematics not only for special sciences but also for arts and humanities.	Undergraduate	Science & Math
Environments for Intelligence	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	Undergraduate	Science & Math

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.

Science of Art Safety	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	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 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.	Undergraduate	Science & Math
Human Body Food to Function	CSCM-271	Human Body: Food to Function. Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally, students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.	Undergraduate	Science & Math
Human Body Food to Function	CSCM-271S	Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally, students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.	Undergraduate	Science & Math
Matter & Molecules: From the Eve of Atom	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	Undergraduate	Science & Math

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.

Biotechnology Demystified	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	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	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 four "traditional" fundamental 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?	Undergraduate	Science & Math
Finding Signals From the Noise	CSCM-347	Finding Signals from the Noise: Data, Statistics, Information, Representation. Open to BFA2, BFA3 and BFA4 students only. This course examines how we answer questions through data analysis. Through a set of lectures, you will learn basic statistics that can be used to make comparisons, test hypotheses, discover relationships and make predictions. We will see how hidden patterns can be discovered by removing "noise" and amplifying a "signal" from within data. We will look at the history of data analysis within the natural and social sciences and see how the current era of "Big Data" is informing politicians and economies, and how artists have begun to harness and contribute to these methods. In addition to the lectures, students will work in groups to construct their own data based interpretations. These may be in the form of infographics, models, sonifications, or even performances.	Undergraduate	Science & Math
Sex and Death	CSCM-355	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
Sex and Death	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	Undergraduate	Science & Math

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.

Green Science	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
Biomimicry	CSCM-378	Mockingbird Songs -- Adopting Biomimicry For Sustainable Industry Life has evolved a multitude of ways to live on this planet. Biomimicry seeks to adapt the resources, strategies and solutions from nature for the purpose of solving complex human problems. Already there are new designs for waterproofing derived from beetle-wings, solar-cells based on tree leaves, and ceramic walls that sweat like human skin. We will give biomimicry a cultural, historical and scientific context and seek to consider biomimicry itself as a natural solution employed by all animals in specific contexts.	Undergraduate	Science & Math; Open to the Institute
Plastics, Neon and Psychedelia	CSCM-382	Plastics, Neon and Psychedelia: The Synthesis of Unnatural Colors Bright, permanent color is rarely found in nature. Interventions are needed to refine, extract, concentrate and synthesize color from natural sources. Full color palettes did not exist until the industrial revolution. These colors are a by-product of industrial technology. Demand for man-made materials such as glass, soap, metals, dyes and plastics resulted in collateral advances in pigments and color. Color is at once a concern of art, philosophy, materials science, psychology, petroleum engineering and computer science. Material, aesthetic and technological disciplines entwine to advance color science. We will touch on all of these issues paying special attention to the development of synthetic color.	Undergraduate	Science & Math; Open to the Institute
Introduction to Holography	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	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	Undergraduate	Science & Math

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.

Introduction to Holography	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 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.	Graduate	Open to the Institute
Human Body Food to Function	CSCM-562		Graduate	Open to the Institute
Selfish Genes	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	Open to the Institute
Biomimicry	CSCM-578	Mockingbird Songs -- Adopting Biomimicry For Sustainable Industry Life has evolved a multitude of ways to live on this planet. Biomimicry seeks to adapt the resources, strategies and solutions from nature for the purpose of solving complex human problems. Already there are new designs for waterproofing derived from beetle-wings, solar-cells based on tree leaves, and ceramic walls that sweat like human skin. We will give biomimicry a cultural, historical and scientific context and seek to consider biomimicry itself as a natural solution employed by all animals in specific contexts.	Graduate	Open to the Institute
Ritual	CSOC-147	Special Topics course for BFA-1 students only by permission of instructor. Ritual. 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	Level 100; Social Science
Freedom From Everything	CSOC-212	Freedom from Everything. This course seeks to understand the future of work. As traditional arrangements between workers and employers shift towards models that rely on freelancing, independent contract work, crowd-sourcing, and other forms of uncompensated labor, a new class of worker is emerging. In this course, we will consider projects by artists and critics whose work	Undergraduate	Social Science

investigates contemporary economic experience through a range of formal and theoretical approaches. In this course, we will address key developments in labor history from industrialization to contemporary forms of distributed digital workforces, and formulate ideas about how artists have engaged these ideas. In conjunction with this analysis, we will look at recent work by artists such as Harun Farocki, Hito Steyerl, Kevin Jerome Everson, Melanie Gilligan, Sam Lewitt, Lucy Raven, Sharon Lockhart, and Allan Sekula with readings by Sven Lutticken, Hito Steyerl, Trebor Scholz among others.

Liberation Psychology	CSOC-218	Liberation Psychology: An Invitation to Dialogue This is an introductory course to liberation psychology. As a community of learners, we will explore beneath the surface of traditional/mainstream psychology to examine deeper relations of the individual to society. The concepts of oppression and liberation will be our guiding light as we expand our knowledge of repressive manifestations in society like: racism, sexism/gender bias, classism, extreme poverty, corporate greed, substance abuse, exploitation, genocidal violence; along with individual responses to feelings of oppression like: anxiety, depression, fear, narcissism, and rampant consumerism. We will explore the social and historical circumstances that affect human conduct and peoples' location in the social order, and investigate phenomena like criminal behavior, aggression, and mental illness as socially constructed rather than genetic. Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Social Science
Introduction to Psychology	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	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 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.	Undergraduate	Social Science
21st Century Trans-Feminisms	CSOC-235	21st Century Trans-Feminisms: Transnational, Transgender, Transgenerational Students will be introduced to the practice of feminist analysis as we look at a range of currently active sites of organized feminist resistance, both in the US and internationally. Our three major topics for the semester will be the prison industrial complex, labor in the new global economy, and the practice of sexual violence in social institutions (including college campuses). Through a range of readings that include policy documents, mainstream media, manifestos, and mission statements, as well as longer readings from foundational and more recent texts in feminist studies, the class will explore the three topics with a focus on identifying the intersections between gender, race, sexuality, and national identity and the formation of feminist networks that transverse and expand the common notion of "women's issues." In addition to weekly readings and in-class participation, students will be expected to write three brief response papers, do an in-class presentation, and complete a creative final project.	Undergraduate	Social Science
Imaging Culture	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 anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a	Undergraduate	Social Science

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.

Imaging Culture	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
Introduction to Psychoanalysis	CSOC-255	Introduction to Psychoanalysis This course will serve as an introduction to Freudian and Lacanian psychoanalysis. We will concentrate on close readings of primary texts by Freud, in order to understand what his most celebrated and often controversial reader, Jacques Lacan, drew out and systematized from his thought. This class will put some emphasis on the history of interpretive method, and a philosophy (or as Lacan put it, a possible "anti-philosophy"). We will also discuss the implications of psychoanalytic thinking for other schools of thought including feminism, post-structuralism, and queer theory.	Undergraduate	Social Science
Food for Thought	CSOC-265	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
Food for Thought	CSOC-265S	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
Psychoanalysis & Visual Culture	CSOC-270	Psychoanalysis & Visual Culture Psychoanalysis, a field of thought formalized by the turn-of-the-century neurologist Sigmund Freud, is a study of the unconscious: of what remains unsaid, displaced, or unrealizable within the confines of ordinary representation. Yet Freud's texts are remarkable in their handling of the aesthetic, and for their engagement with the act of looking. In turn, psychoanalytic approaches have galvanized literary critics, feminist scholars, artist, and film theorists for several decades, thanks in part to the work of Jacques Lacan, a 20th century psychoanalyst and Freud's closest reader. This course will serve as an introduction to key Freudian and Lacanian psychoanalytic concepts. No prior familiarity with psychoanalysis will be necessary.	Undergraduate	Social Science
Immigrant, Exile, Refugee	CSOC-275	Immigrant, Exile, Refugee: Figures of Displacement. The twentieth and twenty-first centuries are marked by the mass migration and uprooting of people across the surface of the globe. Though often people move as immigrants seeking a better life, just as often uprooting or displacement occurs as a result of war, disaster, or national paradigms that exclude specific groups. This course examines literature, film, and essays that consider the	Undergraduate	Social Science

movement and displacement of peoples from one cultural context to another. We will examine the filmic and literary representation of displacement and its attendant concerns: people, languages, and ways of life uprooted from their place of origin. In our discussions and essays, we will ask: How do writers, filmmakers, and artists respond to the contemporary world-scale phenomenon of displaced people and cultures? What is the psychology of displaced persons? How does migration from one country to another affect relations between the generations? What is a refugee and what kind of claims, other than merely humanitarian ones, does he or she have on modern world citizenship? Is exile a special kind of consciousness and, if so, what are its advantages over a consciousness that feels rooted? What sort of artistic and cultural production comes out of experiences of displacement, migration, and exile?

Human Sexuality	CSOC-277	This course offers a comprehensive and integrated approach to human sexuality. Explores psychological, biological, and sociological aspects of human sexual behavior, including sexual values, roles and lifestyles. Includes contraception, pregnancy, sexually transmitted diseases, sexual dysfunctions and treatments. Examines sexual behaviors and attitudes in contemporary society, and includes the physiological basis of sexual function and dysfunction. Presents course content in an explicit, open, scientific and thoughtful manner.	Undergraduate	Social Science
Feminist and Queer Theory	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
How Maps Lie	CSOC-322	This course explores how maps and mapping have evolved alongside the development of digital technologies. The concepts of "Critical Cartography" and "Cognitive Mapping" will serve as our starting points, two key principles that look to the act of mapping in order to identify the levels of economic, political and social power that shape and define our societies. Political Scientist James C. Scott has explained how the map is "the perfect symbol of the state", it legitimizes abstract concepts of power through physical divisions and territory. Ideologies are made "real" when you can point to lines and borders, housing and city policies are made "real" and "valid" when you see them drawn up on a map. Technological achievements have allowed cartographers to map the world, astronomers and physicists to map the universe, and biologists to map DNA: in this respect mapping suggests more than just an understanding of our spatial relations, but rather a direct relation to information and knowledge. At a time in which access to information is abundant, if not exhaustive in the era of "Big Data", we will explore technologies such as data collecting sensors, image recognition, GPS, and automation in search of the legacies that are contained within these technologies. We will look to critics, artists and filmmakers who have used mapping and cartography ranging from familiar literal terms to entirely new and reimagined forms.	Undergraduate	Social Science
Engagement by Design	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
Ethnography of the Particular	CSOC-336	Ethnography of the Particular: Exploring Culture Through Life Story. In order to understand life in another culture, anthropologists observe and interact with individual people, often recording individual life stories. However, as noted by David MacDougall, so often the individual in the finished ethnography is "left by the wayside on the road to the general principle" [the Balinese eat this; the Inuit believe that] leaving the study of other cultures largely the study of "Others" who lead somewhat	Undergraduate	Social Science



homogenous timeless lives free of contradiction, personal relationships or responses to historical events. As Lila Abu-Lughod stated when she coined the phrase 'ethnographies of the particular', there is much to be learned by studying the specific experience of particular individuals because "particulars suggest that people in other cultures live as we perceive ourselves living, not as robots programmed with 'cultural rules' but as people going through life, agonizing over decisions, making mistakes, trying to make themselves look good, enduring tragedies and finding moments of happiness" - in short, being human. This course is an exploration of particular life stories as an investigation into larger cultural themes, beliefs and practices. We will look at three life story ethnographies and review relevant literature to explore the process of life story production. By reading about a !Kung hunter-gatherer, a Moroccan tilemaker, and an American born with neither arms nor legs, we will explore to what extent the lives of individuals can represent greater cultural values and experiences. In addition, each student will be responsible for conducting several life story interviews with one person of their choosing and, by using techniques learned in class, will begin to write an 'ethnography of the particular.'

Emerging Global Ciemerging Global Cities	CSOC-342	CSOC342 Emerging Global Cities: Urbanism and Identity. Emerging Global Cities: Urbanism and Identity. Open to BFA-2, BFA-3, and BFA-4 students only. 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 phenomenon and it is creating radical changes; inventing and re-invention diverse forms of "CityScapes." Using the latest theories of emerging global cities that undergird them, we will use architecture, urban design, film, text and images and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on Asian and Middle Eastern cities, whose residents range from being associated with "tigers" and "slumdogs" Beduins and nomads. . We will focus on how cities are often planned from the top-down but are also improvised from the bottom-up by diverse cultural forces. 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 these cities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? We will discuss How cities are vibrant and seductive but also destructive and violent how they are the sites of some of the worlds most intractable problems and challenges, yet they are also spaces of great possibility and hope. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.	Undergraduate	Social Science
On Words and Deeds	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 futility. 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 Legal Medium: Art & Law	CSOC-363	This course aims to confront and understand the relationship between art and law. Artists, writers, filmmakers and all manner of cultural producers have had to contend with legality in one form or another, whether as a matter of intended choice or imposed by circumstance. In this course we will approach art and the law from an array of vantage points; beginning with artists who have directly challenged the ethics of particular sets of legal powers within the subjects and bodies of their work, to artists who have inadvertently found themselves and their work mired in legal contests. The intricacies and complexities of the law can often overwhelm and intimidate the layperson, leaving the impression that legality is a specialized knowledge base only for a privileged few. This course seeks to challenge these assumptions, and propose how and why	Undergraduate	Social Science; Open to the Institute

they might exist in the first place. Focused primarily on the American and Western origins of juridical thought - the dominant legal framework to have proliferated and been globally imposed - we will look to how artists and writers have taken on subjects ranging from freedom of speech, censorship, copyright and contracts to voting, surveillance, and criminal justice. In conjunction with the work of individual artists and thinkers, we will also examine the overlapping schisms between journalistic institutions, activism, and art, as well as the challenges posed by technology, and lastly, the representation and depiction of law in popular broader cultural media, an example being the television genre of the procedural crime drama. The ethical and philosophical questioning that lies at the heart of the law, in turn, underpins our cultures and civil societies. If art is to challenge and prompt a healthy antagonism towards culture, it is incumbent upon them to engage with and understand foundational institutions such as the law. Students are expected to participate in weekly written reading responses, a midterm presentation approx. 5 minute, and final 800 - 1000 word essay. An alternative final project in the student's preferred medium (with accompanying 500 word statement) is optional provided instructor's agreement. Students should expect to spend approx. \$100 on books and supplies.

Pursuing Happiness	CSOC-378	Pursuing Happiness: From Buddha to Positive Psychology From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Social Science; Open to the Institute
Body, Archetype & Unconscious	CSOC-391	Body, Archetype, and the Colective Unconscious: Integrated Introduction to Depth Psychology and Somatic Studies Depth Psychology is the study of of the psyche (soul), the Self, archetype, the collective unconscious and dream tending. Somatic studies is the lived, subjective first person experience. This course is an exploration in the body-mind-spirit connection by looking cross-culturally, historically, philosophically, and multi-dimensionally. Students should expect to spend approx. \$100 on books and supplies.	Undergraduate	Social Science; Open to the Institute
Native American Messianism	CSOC-403	The Ghost Dance at the End of the World: Native American Messianism, Sovereignty, and Survivance The history and struggle of Native American peoples has regularly centered on conflicts, often disastrously deadly, regarding issues of land use, property and sovereignty. From a native perspective the history of the United States (and Canada) can be seen as the still ongoing, violent growth of a settler state and its extractive capitalist economy that, through military and legal coercions, has relentlessly sought to separate indigenous persons from their lands and cultures. This course will coalesce a broad range of perspectives and materials-from legal studies, history, literature, religious studies, Native American studies, critical theory, environmental studies, anthropology, and Marxism-in an examination of the history and living legacy of the Ghost Dance and other forms of American Indian Messianism as they interface with and challenge our property-based legal, political and knowledge systems. Along the way students will also discuss the interweavings and separations of the legal, aesthetic, political and religious spheres. The course will begin with an examination of how many of the issues central to the course briefly received national and international media attention during the recent standoff at the Malheur National Wildlife Refuge in remote south-eastern Oregon. From here we will move into the historical study of historical eruptions of Native American messianic and apocalyptic religious and political movements that sought to restore and transform traditional cultural practices and relationships to the earth-often promising to bring back the dead (both human persons and vanished animal species such as the buffalo) as part of a literal rebirth of the land itself. We will consider how these spiritual movements challenged the property-based legal (and military) apparatus of the modern liberal settler state from outside its terms, while simultaneously, over the long term, fostering pan-tribal solidarity that enabled the development of a distinct legal conception of native sovereignty used to negotiate with the U.S. Government for limited autonomy on the reservations. In the second half of the course, our focus will be on how the legacy of these messianic religious movements manifests in aesthetic, and philosophical registers, and political struggles that find temporary alliance with other anti-capitalist, environmentalist, and anti-racist efforts. This will return us to where we began, with the Malheur occupation and other recent events.	Undergraduate	Social Science
The Art of War	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	Undergraduate	Social Science

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 the multiple shifts in cinema, from narrative to thematics to aesthetics.

Interrogating the Image	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 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.	Undergraduate	Social Science
Religion & Global Politics Revisited	CSOC-433	Religion & Global Politics Revisited Open to BFA3 and BFA4 students only. This course will use a critical lens to (re)explore religion in global politics. A range of topics will be explored including, but not limited to, the compatibility of religion and democracy, issues of gender in religion and world politics, the politics of religious freedom, and religion and politics in popular culture and art. We will problematize our assumptions about "religion," "secularism," and "politics" and strive to move beyond common misperceptions about Christianity, Islam, Judaism, and other religions, and the roles these traditions play in global politics. By the end of the course students should be able to think critically about religion and global politics and present a clear and cogent argument (through a research project of one's choice) on a related theme.	Undergraduate	Social Science
Ahimsa a Culture of Peace	CSOC-441	Ahimsa A Culture of Peace: Nonviolent Social movements In this course students will explore the relationship between ahimsa, (nonviolence) art, activism, and New Media Technology in social movements for positive social change. First, we will analyze the theoretical underpinnings of the ahimsa/nonviolence paradigm. Next through several historical case studies we will examines the idea how art can address pressing social, political, ecological and material issues. How nonviolence offers an approach to peacemaking that has been used not only to counteract forms of social discrimination and political repression but also to resist foreign imperialism or occupation. We will study the works and the recent outpourings of artists/activists' protests and resistance that are addressing issues of the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. We will also focus on some of the recent racial and political conflicts that have been significantly reshaped by the proliferation of digital media and the Internet as a means of instant dissemination of images, texts, and audiovisual expressions. The focus will be on considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, can art transform lives? Through two research assignments students will address the above questions.	Undergraduate	Social Science
Film, Video & TV In Latin America	CSOC-442	Contemporary Latin American Film/TV/Video. Open to BFA-3 and BFA-4 students only. This course will address the production of	Undergraduate	Social Science

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?

Sufism: Islamic Mysticism	CSOC-443	<p>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.</p>	Undergraduate	Social Science
Geographies of Violence	CSOC-457	<p>Geographies of Violence: Women in Conflict Zones. Open to BFA-3 and BFA-4 students only. Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of violence against 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 Afghanistan, Pakistan, Bosnia, to Philippines, Rwanda/Congo, Liberia, 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.</p>	Undergraduate	Social Science
Aesthetics & Politics in China	CSOC-461	<p>Aesthetics and Politics in China. Open to 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 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</p>	Undergraduate	Social Science

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 and the art of the Olympics in 2008. 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.

Queer Representability	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
Democracy in America Today	CSOC-472	<p>Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read The New York Times. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis. *Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.</p>	Undergraduate	Social Science; Open to the Institute
Globalization Identity Network	CSOC-478	<p>Globalization, Identity and Network Aesthetics. Open to BFA-4 students only. Globalization, a much debated issue has no single definition and remains a highly contested concept. This course, explore the dynamics, debates, and process of globalization through a cultural lens. The course is divided in three sections; (i) will deal with concepts and theories of globalization, (ii) will address how the local and global are engaged in continuous exchange and negotiations of the self and identity discourse. Using the languages of modern contemporary music we will try to understand the aesthetics of crossover, the aesthetics of the hybrid, and the aesthetics of diaspora. Section, (iii) will address issues of digital communication and new media technologies in the globalization process and the creation of a networked society. The attempt is to find answers to a number of unresolved questions i.e. has it lead to</p>	Undergraduate	Social Science

the death of distance, the compression of time and space and is there agency for the individual in globalization? Is globalization reducing or increasing ethnic conflict? Can poor countries "catch up"? This course is designed to set up these debates and allow students to arrive at their own critical conclusions about globalization. Our goals in this course are to challenge students to think about the many controversies surrounding "globalization" and to promote an understanding of some of the dilemmas and problems associated with it.

Native American Messianism	CSOC-503	<p>The Ghost Dance at the End of the World: Native American Messianism, Sovereignty, and Survivance The history and struggle of Native American peoples has regularly centered on conflicts, often disastrously deadly, regarding issues of land use, property and sovereignty. From a native perspective the history of the United States (and Canada) can be seen as the still ongoing, violent growth of a settler state and its extractive capitalist economy that, through military and legal coercions, has relentlessly sought to separate indigenous persons from their lands and cultures. This course will coalesce a broad range of perspectives and materials-from legal studies, history, literature, religious studies, Native American studies, critical theory, environmental studies, anthropology, and Marxism-in an examination of the history and living legacy of the Ghost Dance and other forms of American Indian Messianism as they interface with and challenge our property-based legal, political and knowledge systems. Along the way students will also discuss the interweavings and separations of the legal, aesthetic, political and religious spheres. The course will begin with an examination of how many of the issues central to the course briefly received national and international media attention during the recent standoff at the Malheur National Wildlife Refuge in remote south-eastern Oregon. From here we will move into the historical study of historical eruptions of Native American messianic and apocalyptic religious and political movements that sought to restore and transform traditional cultural practices and relationships to the earth-often promising to bring back the dead (both human persons and vanished animal species such as the buffalo) as part of a literal rebirth of the land itself. We will consider how these spiritual movements challenged the property-based legal (and military) apparatus of the modern liberal settler state from outside its terms, while simultaneously, over the long term, fostering pan-tribal solidarity that enabled the development of a distinct legal conception of native sovereignty used to negotiate with the U.S. Government for limited autonomy on the reservations. In the second half of the course, our focus will be on how the legacy of these messianic religious movements manifests in aesthetic, and philosophical registers, and political struggles that find temporary alliance with other anti-capitalist, environmentalist, and anti-racist efforts. This will return us to where we began, with the Malheur occupation and other recent events.</p>	Graduate	Social Science
The Art of War	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	Open to the Institute
Interrogating the Image	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 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,</p>	Graduate	Open to the Institute

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.

Religion & Global Politics Revisited	CSOC-533	Religion & Global Politics Revisited This course will use a critical lens to (re)explore religion in global politics. A range of topics will be explored including, but not limited to, the compatibility of religion and democracy, issues of gender in religion and world politics, the politics of religious freedom, and religion and politics in popular culture and art. We will problematize our assumptions about "religion," "secularism," and "politics" and strive to move beyond common misperceptions about Christianity, Islam, Judaism, and other religions, and the roles these traditions play in global politics. By the end of the course students should be able to think critically about religion and global politics and present a clear and cogent argument (through a research project of one's choice) on a related theme.	Graduate	Open to the Institute
Ahimsa A Culture of Peace	CSOC-541	Ahimsa A culture of Peace: Non Violent Social Movements	Graduate	Open to the Institute
Film, Video & TV In Latin America	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	Open to the Institute
Sufism: Islamic Mysticism	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	Open to the Institute
Engagement by Design	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	Open to the Institute
Geographies of Violence	CSOC-557	Geographies of Violence: Women in Conflict Zones. Open to BFA-3 and BFA-4 students only. Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of violence against 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 Afghanistan, Pakistan, Bosnia, to	Graduate	Open to the Institute

Philippines, Rwanda/Congo, Liberia, 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.

Aesthetics & Politics in China	CSOC-561	Aesthetics and Politics in China. Open to 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 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 and the art of the Olympics in 2008. 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	Open to the Institute
Queer Representability	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	Open to the Institute
Democracy in America Today	CSOC-572	Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of	Graduate	Open to the Institute



its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read The New York Times. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis. \*Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.

Globalization Identity Network	CSOC-578	Globalization, Identity and Network Aesthetics. Open to BFA-4 students only. Globalization, a much debated issue has no single definition and remains a highly contested concept. This course, explore the dynamics, debates, and process of globalization through a cultural lens. The course is divided in three sections; (i) will deal with concepts and theories of globalization, (ii) will address how the local and global are engaged in continuous exchange and negotiations of the self and identity discourse. Using the languages of modern contemporary music we will try to understand the aesthetics of crossover, the aesthetics of the hybrid, and the aesthetics of diaspora. Section, (iii) will address issues of digital communication and new media technologies in the globalization process and the creation of a networked society. The attempt is to find answers to a number of unresolved questions i.e. has it lead to the death of distance, the compression of time and space and is there agency for the individual in globalization? Is globalization reducing or increasing ethnic conflict? Can poor countries "catch up"? This course is designed to set up these debates and allow students to arrive at their own critical conclusions about globalization. Our goals in this course are to challenge students to think about the many controversies surrounding "globalization" and to promote an understanding of some of the dilemmas and problems associated with it.	Graduate	Open to the Institute
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