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 two to 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 will not replace Critical Studies courses or requirements. 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). At any time during their residency, MFA Creative Writing students may choose to complete one of four interdisciplinary concentrations: Writing + Performativity, Documentary Poetics, Writing and Its Publics or Image + Text. Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. In support of their writing and thinking, students are paired with a faculty mentor, and work closely with them throughout their time in the Program.

The goal of our MFA Creative Writing Program is to enable students to shape their own unique practice, while familiarizing themselves with an international range of aesthetic and critical traditions through our inclusive and future-forward curriculum. MFA Creative Writing Program students will:

- cultivate 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 foundation and vision
- 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 and academic disciplines 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

Our Program is designed to inspire students to explore and 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, cultural 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/arts theory and reviewing, Program courses also cover mixed forms, such as prose poetry, micro-fiction and nonconforming "hybrid" writing that blurs the boundaries between memoir and theory, fiction and nonfiction, criticism and poetry. While not all classes are offered every year, over the two-year program students take a wide selection of courses, and are all encouraged to experiment with and create new forms and approaches.

The CalArts MFA Creative Writing Program is ideal 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 formally expansive and 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 may also 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 "Writing Now" course in their Fall semester. "Writing Now" is structured around the work of contemporary writers who will also be visitors to the Program. The course is taught by a member 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, centered on each the Program's four concentrations: Image + Text, Documentary Poetics, Writing + Performativity, and Writing and Its Publics, which presents the Katie Jacobson Writer in Residence, who will visit the Program during Wintersession.
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 programming for the Writing and Its Publics concentration during Wintersession.
8. All 2nd year MFA Creative Writing students must take "Exit Strategies: 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 strongly recommended for all 2nd year students in the Fall semester, but not required.

9. In their final semester, all students are required to enroll in a thesis-related independent study with their mentors, to support the completion of a sufficient thesis project required for graduation.

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 Graduate Teaching Practicum is offered in the Fall of every academic year.

11. All students meet with their mentors a minimum of three times per semester for advisement with an additional meeting in spring semester to conduct mid-residency 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 Creative 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
Exit Strategies: Professional Development for Writers (3)
Core MFA or Elective (3)
Directed 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

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 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.

This program is flexible and substantial enabling students to focus 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 all of their core and elective course credits on-campus at the California Institute of the Arts.

Core Courses

- 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.

- **Critical Discourse in the Arts and the Media I & II (6 credits):** A year-long core course that enables students to work closely with a specialized series of visiting researchers.

- **Visiting Faculty seminar (3 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.

- **Elective courses -** 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.

  **Recommended elective courses:**
  - Research seminar in Aesthetics and Politics (2 credits)
  - Art, Politics, Autonomy (2 credits)

- **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. 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.

**Year Two (12 credits)**

During the second, low-residency year students complete their remaining coursework and prepare their graduate thesis. The low-residency second year enables students to deepen and expand their thesis research, but also to pursue internships, work, or international exchanges
(for example with partner programs in France and the UK). International students should note that their options in year 2 may in part be determined by their immigration status.

Students have the option of completing year two following one of two paths: either low-residency on-campus or low-residency off-campus.

**Off-Campus Low-Residency Option**

Low-residency students complete 11 of their second year credits through a virtual classroom experience. Students selecting the off-campus low-residency option are required to be physically present on campus during the two weeks of Wintersession for the Theorist in Residence seminar (1 credit). Students are also required to meet to discuss their thesis progress with their mentor in person during Wintersession on campus.

**Fall courses - 6 credits**

- **Critical Discourse in the Arts and the Media (1 credit):** 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 (3 credits):** This course takes place each semester under the supervision of a designated mentor through a virtual classroom.
- **Select one option:**
  - **Independent Study (2 credits)** - Students may take an Independent Study with faculty where they are supervised by a faculty member through a virtual classroom on an agreed upon set project that supports the development of the students’ work.
  - **Internship (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 arrangements and work with them to facilitate such projects.

**Spring Courses - 6 credits**

- **Theorist in Residence seminar (1 credit) – on-campus course only**
- **Critical Discourse in the Arts and the Media (2 credits):** 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 (3 credits):** This course takes place each semester under the supervision of a designated mentor through a virtual classroom.

**On-Campus Low Residency Option**

Low-residency on-campus students are physically present for their remaining 11 credits during the Fall, Wintersession, and Spring semesters.

**Fall Core Courses – 6 credits**
• Critical Discourse in the Arts and the Media (1 credit): Students are required to attend the public lectures in person but complete assignments and other course work through a virtual classroom.

• Thesis seminar (3 credits): Students regularly meet with their first thesis reader in person to discuss thesis research and writing. In-progress thesis work is submitted and reviewed both by faculty and peers through a virtual, online platform.

• Select one option:
  ○ Thesis-related Independent Study (2 credits): Students may take an Independent Study with faculty where they are supervised by a faculty member on an agreed upon set project that supports the development of the students’ work.
  ○ Internship (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 arrangements and work with them to facilitate such projects.

**Spring Core Courses – 6 credits**

• Theorist in Residence seminar (1 credit) (on-campus offering only)

• Critical Discourse in the Arts and the Media (2 credits): Students are required to attend the public lectures in person but complete assignments and other course work through a virtual classroom.

• Thesis seminar (3 credits): Students regularly meet with their first thesis reader in person to discuss thesis research and writing. In-progress thesis work is submitted and reviewed both by faculty and peers through a virtual, online platform.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>COURSE NAME</th>
<th>DESCRIPTION</th>
<th>ACADEMIC LEVEL</th>
<th>COURSE TYPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Critical Studies</td>
<td>CCIS-100</td>
<td>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 Biju 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).</td>
<td>Undergraduate</td>
<td>Critical/Intell. Skills; Level 100</td>
</tr>
<tr>
<td>Feminism and Popular Culture</td>
<td>CCIS-120</td>
<td>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, belies 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 &quot;trashy&quot; 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.</td>
<td>Undergraduate</td>
<td>Critical/Intell. Skills</td>
</tr>
<tr>
<td>Research Studio</td>
<td>CCOM-214</td>
<td>Research Studio. Discover and reinvent what &quot;research&quot; 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.</td>
<td>Undergraduate</td>
<td>Computing &amp; Research</td>
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<tr>
<td>Research Studio</td>
<td>CCOM-514</td>
<td>Research Studio. Discover and reinvent what &quot;research&quot; 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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>Independent Study</td>
<td>CCRW-199</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
<td>Undergraduate</td>
<td>DNS on WebAdvisor; Critical Studies Credit</td>
</tr>
<tr>
<td>Introduction to Bizarro Fiction</td>
<td>CCRW-204</td>
<td>What is Bizarro fiction? How do we define it and what is its significance? Bizarro has been called the equivalent to the cult section of a video store, adult swim shows in book form, and Alice's Adventures in Wonderland for adults. In this class, we will study novelas, short stories, flash fiction, and</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit; Open to the</td>
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<tr>
<td>Course Title</td>
<td>CRW Code</td>
<td>Description</td>
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<td>Institute</td>
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<tr>
<td>Hip Hop Poetics Workshop</td>
<td>CCRW-211</td>
<td>Break: A Hip Hop Poetics Workshop. In this course, students will write poetry influenced by hip hop. But we'll look beyond just writing a capella rap verses (though well-crafted 16s are certainly welcome). Our discussions and research will guide us toward expanding our notions of what a hip hop poem can be. This may include everything from audio collages based on sampled vocals to design heavy texts that synthesize wildstyles to improvisational procedures, and on and on and on. Then, we'll apply these possibilities to generate new works in text and performance, audio and visual.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Creative/Critical Studies Credit</td>
</tr>
<tr>
<td>Introduction to Creative Writing</td>
<td>CCRW-212</td>
<td>This course will introduce you to the vocabulary and practices of the creative writing workshop. You will be writing and submitting both fiction and poetry to our class workshops, which are key components of the course. We will also read and discuss the published work of established fiction writers and poets, and will evaluate the elements of craft used in their stories and poems, including point of view, character development, dialogue, setting, tone, imagery, figurative language, as well as some of the forms and prosody of poetry. The majority of the coursework will consist of challenging reading, your writing of original poetry and fiction, in-class writing exercises, and our workshop discussions. You will have the opportunity to write often and to participate in a lively literary dialogue throughout the semester. Students should expect to spend approx. $80.00 on materials and supplies for this course.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit; Open to the Institute</td>
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<tr>
<td>Adventures in Form and Chaos</td>
<td>CCRW-214</td>
<td>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 me?tiers. 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.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit</td>
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<tr>
<td>Introduction to Fiction</td>
<td>CCRW-222</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit</td>
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| 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,
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<td>CCRW-270W</td>
<td>Nature writing has many associations and legacies - this class will approach it specifically through the realm of ecopoetics.</td>
<td>Ecopoetics is the literary response to environmental ethics, landscape, and deep ecology. We will consider this class as a &quot;lab,&quot; where we experiment with unconventional poetic forms, ideas, histories, and geographies in order to expand our relationship to, and understanding of, &quot;nature.&quot; The class will survey predominantly poetry and nonfiction, though students are encouraged to experiment with other genres if they would like. We will take the literary forms modeled by an array of writers - ranging from ecofeminism, to botany, to decolonizing natural history. We will spend our classes discussing the assigned work, and then composing and sharing our own writing in response.</td>
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<tr>
<td>CCRW-271W</td>
<td>Nature writing has many associations and legacies - this class will approach it specifically through the realm of ecopoetics.</td>
<td>Ecopoetics is the literary response to environmental ethics, landscape, and deep ecology. We will consider this class as a &quot;lab,&quot; where we experiment with unconventional poetic forms, ideas, histories, and geographies in order to expand our relationship to, and understanding of, &quot;nature.&quot; The class will survey predominantly poetry and nonfiction, though students are encouraged to experiment with other genres if they would like. We will take the literary forms modeled by an array of writers - ranging from ecofeminism, to botany, to decolonizing natural history. We will spend our classes discussing the assigned work, and then composing and sharing our own writing in response.</td>
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<tr>
<td>CCRW-274</td>
<td>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.</td>
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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**

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. **THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

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.

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, phototexts, 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.

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 cultivation 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."

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<th>Description</th>
<th>Undergraduate Credit</th>
<th>Creative/Critical Studies Credit</th>
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<tr>
<td>CCRW-342</td>
<td>The Step Beyond</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit</td>
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<td>CCRW-345</td>
<td>Fabulous Writing</td>
<td>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 utopies 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, mythic, 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.</td>
<td>Undergraduate</td>
<td>Creative/Critical Writing; Critical Studies Credit</td>
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<td>CCRW-350</td>
<td>Sent Us of the Air</td>
<td>&quot;Sent Us of the Air&quot;: 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.</td>
<td>Undergraduate</td>
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<td>CCRW-353</td>
<td>Feminism &amp; Science Fiction</td>
<td>Feminism &amp; 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 &quot;otherness&quot; 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 &quot;wife at home&quot; role not exactly de rigueur when the protagonist of space era fiction was &quot;off planet&quot; 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.</td>
<td>Undergraduate</td>
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<td>CCRW-358</td>
<td>Experimental Science Fiction Writing</td>
<td>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.</td>
<td>Undergraduate</td>
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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.

**Work the Document**  
**CCRW-362**  
**Work the Document: A Poetry Workshop of Appropriation & Techniques of Quotation**  
Poets have learned to steal in all manner of ways for centuries—Shakespeare from Chaucer, Chaucer from Boccaccio. There is a relatively recent method of thievery in poetic circles, however, that has made quite a splash (for good and for ill): appropriation. Those who practice poetic appropriation use quotations, documents, or text of some kind in their writing. They engage with them in such a way as to reflect the poet’s opinion, the current moment—or simply to play with the potential of the text and see what manifests itself. This process can involve cutting documents to pieces, redaction or erasure, an assembling of quotations. The methods of working with a text are relatively boundless. One poet interviews those dying from lung diseases associated with the labor they have done, another uses the titles and descriptions in art to illustrate how far back and expansively the black female form has been “used,” a third considers her life as an Anglo American on a Pacific island via the official U.S. documents regarding that territory. To give some shape to the semester, we will consider works operate in one of three categories: digging into the past, documenting the present, and past & present, overlapping. In each class we will discuss the original texts the poets have employed, and their methods of engagement. In addition, we will consider the effects assigned texts have on you as a reader and, just as importantly, how you think the writer accomplishes these effects. You will create your own appropriative poems with these methods in mind. Beyond merely creating new work, we will also revise with help from the peer-review process (or workshop). By the end of this class you will have a portfolio of edited and accomplished work and/or a final project.

**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 name 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. The current moment—or simply to play with the potential of the text and see what manifests itself.

**The Narrative Machine Shop**  
**CCRW-375**  
**The Narrative Machine Shop: Energy, Force and Momentum in 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.

**Independent Study**  
**CCRW-399**  
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the
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<th>Course</th>
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<td>Graduate Poetry Writing</td>
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<td>Creative/Critical</td>
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<td>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 &quot;100% real and 100% imaginary.&quot; 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 sociability. 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 &quot;necrosociality&quot; 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, Chelsea 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.</td>
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<td>Writing Los Angeles</td>
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<td>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 &quot;sacred ordinariness.&quot;</td>
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<td>ReVerb</td>
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<td>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.</td>
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<td>Stranger in a Strange Land</td>
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<td>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 &quot;Americanization&quot; vs. &quot;foreignization&quot;,</td>
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"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.

| Strategies          | 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 reimagining 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; Critical Studies Credit |
| 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 fantastists, 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. |
| CCRW-440 | art | writing. Open to BFA-4 students only. Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives - pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for a work of art, enacts or instigates or is the work of art; when are artists writers and writers artists? |
| CCRW-444 | Memory, Media & the City. After studying how collective memory operates within cities, and its relationship to literature and cinema, students develop their own stories, or film scripts, plays, installations, essays, cultural historical pieces where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators" in variations of noir, as well as archival fact and fiction across many various genres. We will also excavate how the ambient, expressionist setting is developed-- in cityscapes and in fictions. These discoveries are then applied to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces. Students build drafts where memory within cities-- as an act of distortion and evasion--are essential; or can be revealed. Recommended for MFA and MA students in writing programs. |
| CCRW-451 | Documentary Strategies | Undergraduate Creative/Critical Writing; Critical Studies Credit | 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
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." Writers and artists who work primarily in non-literary forms are welcome.

Undergraduate  Creative/Critical Writing; Critical Studies Credit

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

Undergraduate  Creative/Critical Writing; Critical Studies Credit

Advanced Experimental Writing  CCRW-458  
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.

Undergraduate  Creative/Critical Writing; Open to the Institute; Critical Studies Credit

Conjurations  CCRW-459  
Conjurations: A Lab for New Writing. Open to BFA-4 students by permission of instructor only. In her manifesto, sci-fi writer Nicola Griffith asserts, "When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you." Such boldness doesn't come from the 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-visitiation 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.

**Subject, Form & Nonfiction**  
CCRW-461 Subject, Form, & Nonfiction. Open to BFA-4 students by permission of instructor only. This workshop investigates what occurs 'under the sign' of non-fiction: autobiography, memoir, lyric essay and biography. We will focus on the selection of subject, from personal experiences and life stories to cultural phenomenon, philosophical musings and histories of objects and substances. Through reading and discussion, we will zero in on the traditions and innovations with form various authors employ to bring their books about. In addition to giving detailed attention to required texts, we will also pursue 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.

**Hip Hop Lab**  
CCRW-470W 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 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.

**Creatively Critical Writings**  
CCRW-472 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," logolalia, 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-wiwa, 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. Yepez, and others.

**Fiction As Witness**  
CCRW-473 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.
Art, Life & Autofiction  
CCRW-495  
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.

Independent Study  
CCRW-499  
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Writing Los Angeles  
CCRW-505  
Writing Los Angeles: The City as State of Being and State of Mind. In this class, we will look at Los Angeles through the lens of its literature, and from there, learn to think about, and write about, the city in different ways. To do this, we will need to develop a critical sensibility, and apply it to the way we read and also to the way we write. We will look at texts in multiple genres - poetry, fiction, and nonfiction - to think about the issue of a Los Angeles voice. Then, we will apply that notion of place and voice to our own writing, which 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."

ReVerb  
CCRW-514  
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)view, (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-516  
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 poetical 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
Students build drafts of their own stories, or film scripts, essays, cultural histories, plays, installations, 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.

### Interface Culture: Experimental Narrative in a Multimedia Age

**CCRW-518**

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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 reimagining of experimental narrative, in today’s multidisciplinary 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.

### Science Fiction & Modern Fantastic

**CCRW-525**

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Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new 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 fantasy. Guest lecturers include local authors, filmmakers and artists.

### Graphic Texts: Looking at Text and Image Combined

**CCRW-535**

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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.

### Eco Writing: Green is the New Red

**CCRW-536**

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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 cultivation 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."

### Memory, Media and the City

**CCRW-544**

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Memory, Media and the City. After studying how collective memory operates within cities, and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, cultural histories, plays, installations, where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators" in variations of noir, as well as archival fact and fiction across many various genres. We will also explore how the ambient, expressionist setting is developed-- in cityscapes and in fictions. These discoveries are then applied to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces. Students build drafts...
where memory within cities-- as an act of distortion and evasion--are essential; or can be revealed. Recommended for MFA and MA students in writing programs.

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 classicalunities 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

Hybrid Writing  CCRW-555  Hybrid Writing. This course is specifically focused two things: the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb, and on hybridity, as a scientific term, as high concept, a methodology and as a post-colonial state of being. What are the qualities of each of these things, and what do they combine to make of writing? Are hybrid texts those that exhibit, for example, the features and functions of poetry, fiction or journalism at once? What then, is 'cross-genre' writing? From this questioning we proceed into the realm of critical inquiry, creative expression and the enduring debates about what to even call writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, subversive or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of this 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.

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 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.

Graduate  Open to the Institute

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  Winter Session; 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 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.

**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. **THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**

**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. **THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**

**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 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 (FEA1) is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for intermediate English language learners to deepen their command of English use. The content of the course focuses on conventions of North American academic writing and classroom oral language: understanding and producing spontaneous speech in the classroom, reading critically and strategically, framing descriptions, extending language, building connections between ideas, synthesizing information, and analyzing materials/situations. The course involves weekly reading and writing assignments, in-class discussion and group work, and functional grammar review. In connection with course assignments, students are required to attend tutoring sessions in the Writing Center.

**Fundamental Eng for Artists** CCSE-002
Fundamental English for Artists 2 (FEA2) is an English for Academic Purposes course that extends the foundational work of FEA1 and Expressive Writing by focusing more specifically on the tasks relevant to building relationships between critical reading and longer-form academic writing: analyzing source materials using textual annotation; identifying, describing, and evaluating multiple points of view; employing quotations, paraphrases and summaries to support original critical thought; writing texts that contextualize points of view within broader academic debates; and connecting ideas together to produce a cohesive text. Additionally FEA2 examines contemporary American cultures and ideologies relevant to the interdisciplinary arts and humanities academic environment so that students are equipped with information, language, and tactics necessary to critically engage in dialogues in which a working knowledge of American-specific contextual information is assumed.

**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 metaphorical meaning and the implications for comprehension and effective word choice.

### Expressive Writing for Artists

**Course Code:** CCSE-004  
**Course Title:** 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 métier 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.

### Supplemental English for 12CS

**Course Code:** CCSE-005  
**Course Title:** Supplemental English for Critical Writing and the Arts. Permission of instructor required. This course provides opportunities for non-native English speakers to gain skill and confidence in using English effectively. Emphasis will be given to building vocabulary necessary for critical thinking and discussion within the artistic disciplines. Close readings of current articles in contemporary arts publications, and other sources will be utilized for vocabulary building, comprehension and critical discussion. Class activities will develop skills in listening, speaking, reading and writing. In addition to attention paid to grammar and sentence structure, this course will address issues of literal and metaphorical meaning and the implications for comprehension and effective word choice.

### Language Workshop

**Course Code:** CCSE-015  
**Course Title:** Supplemental English for Critical Writing and the Arts. 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 metaphorical meaning and the implications for comprehension and effective word choice.

### Fundamental Eng for Artists

**Course Code:** CCSE-051  
**Course Title:** 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.

### Fundamental Eng for Artists

**Course Code:** CCSE-052  
**Course Title:** 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 learners to participate fully in the linguistic community of their metiers and to meet the professional writing demands of artists in their field. The content of the course will focus on the connection between written communication and other forms of expression-visual, performative, musical-as students gain practice writing about and describing the modes of expression, cultural context, and meaning of various artistic works. There will be weekly reading and writing assignments and in-class presentations, with a focus on clear communication and the conventions of Standard Written English. This will not be a grammar instruction course, however, Fundamentals 1 is more appropriate for those in need of a grammar primer-instead this class will focus on revising work and improving English communication through developing an awareness of their own individual error patterns. The central class assignments with be longer-form critical writing assignments commonly found in an interdisciplinary arts and humanities academic environment (essays, artist statements, grant applications, etc.). In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center. The course will count toward overall Critical Studies units for graduation.
House of Dust

Study

Independent Study

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 metaphorical meaning and the implications for comprehension and effective word choice.

Graduate

Critical Studies

Elective; Critical Studies Credit

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; Critical Studies Credit

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 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.

Graduate

Critical Studies

Elective; Critical Studies Credit

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 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; Critical Studies Credit

Independent Study

CCSE-199

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or go deeper in depth in a field of study. This agreement, including the frequency of meeting and unit value will be drawn up on an Independent Study Contract during the add/drop period.

Undergraduate

DNS on WebAdvisor; Critical Studies Credit

Independent Study

CCSE-299

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Undergraduate

DNS on WebAdvisor; Critical Studies Credit

Independent Study

CCSE-399

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Undergraduate

DNS on WebAdvisor; Critical Studies Credit

Reframing the House of Dust

CCSE-410W

“Re-Framing the House of Dust” is an artistic and pedagogical collaboration that engages with the work of legendary Fluxus artist and original CalArts faculty member Alison Knowles. This two-week Winter Session class will enact both a re-consideration and a contemporary iteration of her famous 1969 architecture House of Dust. The original HOD structure was “translated” from

Undergraduate

Winter Session; Open to the Institute; Critical Studies Credit
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.)

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<th>Course Code</th>
<th>Title</th>
<th>Description</th>
<th>Level</th>
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<tbody>
<tr>
<td>CCSE-481</td>
<td>Archives and Art Making</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Critical Studies Elective; Critical Studies Credit</td>
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<tr>
<td>CCSE-499</td>
<td>Independent Study</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
<td>Undergraduate</td>
<td>DNS on WebAdvisor; Critical Studies Credit</td>
</tr>
<tr>
<td>CCSE-510W</td>
<td>Reframing the House of Dust</td>
<td>&quot;Re-Framing the House of Dust&quot; is an artistic and pedagogical collaboration that engages with the work of legendary Fluxus artist and original CalArts faculty member Alison Knowles. This two-week Winter session class will enact both a re-consideration and a contemporary iteration of her famous 1969 architecture House of Dust. The original HOD structure was &quot;translated&quot; from a verse of the computer-generated poem of the same name created by Knowles and composer James Tenney: A HOUSE OF PLASTIC/IN A METROPOLIS/USING NATURAL LIGHT/INHABITED BY PEOPLE FROM ALL WALKS OF LIFE. During its installation on the CalArts campus from 1970-72, the original House of Dust hosted many performances, poetry readings and musical events. Over the course of our Winter session class, students will develop a familiarity with the history of the House of Dust and the relationships it activated among the arts, and between the arts and the world of computer programming. They will benefit from the extensive research and participation of French curators Sebastien Pluot and Maud Jacquin (co-directors of the research and exhibition program Art by Translation). They will also collaborate with Knowles herself by Skype and with faculty members Janet Sarbanes and Ken Ehrlich in person to design and build a new house on the CalArts campus with other students. This new House of Dust will remain on campus for the entire spring semester to host events and continued interdisciplinary collaboration with the involvement of the participants in Art by Translation.</td>
<td>Graduate</td>
<td>Winter Session; Open to the Institute</td>
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<tr>
<td>CCSE-581</td>
<td>Archives and Art Making</td>
<td>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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>CCST-115</td>
<td>Fairy Tales, Myths, and Fables</td>
<td>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.)</td>
<td>Undergraduate</td>
<td>Level 100; Open to the Institute; Critical Studies Credit</td>
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### 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 formed 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 flics, and reading "trashy" literature together, this class is above all designed to help students gain the critical thinking and writing skills necessary to excel in upper-level Critical Studies coursework. There will be a strong emphasis on writing, revision, and peer review as students complete short weekly writing assignments, a final research paper, and a short in-class oral presentation.

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### Sacred & Secular Art
**CCST-151**

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.

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### 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.

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### 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.
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<th>Course Code</th>
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<tr>
<td>CCST-168</td>
<td>Intimacy, Technology, and Surveillance: Are You Lonesome Tonight</td>
<td>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 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 Ashoff'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.</td>
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<td>CCST-199</td>
<td>An Independent Study</td>
<td>Undergraduate</td>
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<tr>
<td>CCST-210</td>
<td>The U.S.-Mexico Borderlands in Theory, Performance, Literature, Film and Art Grounding this course on the work of Chicana writer-theorist Gloria Anzalda, we will explore how border studies have informed the literary, filmic, performance and art production since the end of the 1980s. At a time when the U.S.-Mexico borderlands are ravaged once again by the ghosts of new walls, disappeared and murdered people and massive deportation, this course will take a closer look at a variety of practices (theory, performance, literature, film and art) of the U.S.-Mexico borderlands. The practices we will explore present the borderlands from distinct subject positions of the U.S. and Mexico. We will identify and analyze constant renegotiations of space, gender, sexuality, race/ethnicity, social class and their intersections in order to gain a more nuanced understanding of real and imaginary borderlands. Feminist and post/decolonial interventions and revisions are central in this course, as they have argued for border studies somewhere in between the theoretical and practical, combining research and cultural practices. We will analyze: Borderlands/La Frontera (Gloria Anzalda), Feminism on the Border (Sonia Saldívar-Hull), nepantla and nepantlaras (AnaLouise Keating), queering the borderlands, decolonial border queers (Emma Perez), academic border crossing (Juana Maria Rodriguez), cultures and literatures of Mexico's northern border or those of the US Southwest (Maria Socorro Tabuena Cordoba), Border Art (Antonio Prieto Stambaugh), decolonial performance practice (Michelle A. Holling &amp; Bernadette Marie Calafell); and discuss following works: drawings (1990s) by writer-theorist Gloria Anzalda, &quot;Fronterlandia&quot; (1994) by artists Jesse Lerner and Ruben Ortiz Torres, &quot;Canícula: Snapshots of a Girlhood en la Frontera&quot; by author Norma Elia Cant, &quot;Border Brujo&quot; (1998) by performance artist Guillermo Gomez-Peña, &quot;Senorita Extraviada&quot; (2001) by filmmaker Lourdes Portillo, &quot;Wacha el Border&quot; and &quot;Beyond the Border&quot; (2008) videos by children from Tijuana and San Diego, respectively; &quot;Lunar Braceros: 2125-2148&quot; (2009) by authors Rosaura Sanchez and Beatrice Pita, &quot;ALTAR: Cruzando Fronteras, Building Bridges&quot; (2009) by filmmakers Daniele Basilio and Paola Zaccaria, &quot;Borrando la Frontera&quot; (2012) by artist Ana Teresa Fernandez.</td>
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<td>CCST-214</td>
<td>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 &quot;Non-West&quot; 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)fusing. 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 supplement materials.</td>
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<tr>
<td>CCST-216</td>
<td>Introduction to Cultural Chaos: Latinidad And Its Aesthetics En Los Estados Unidos Through the study of Latinx performance, installation, and video art, film, literature, and music from the 1970s until now we will explore what latinidad means today through the lenses of Latinx studies, Borderland Performance Studies, feminist theory, queer theory, pocha aesthetics, and Lacanian psychoanalysis. We'll ask questions like: What is latinidad? Is this question impossible in and of itself? What are the cultural performances of latinidad? How is culture in and of itself a performance? How do the ways in which Latinx think to define themselves affect their personal, national, or cultural memories? We'll explore arguments for and against Pan-Americanism, and investigate issues of binationality, bilingualism, and code-switching. Using Sandra Pena-Saramiento’s Pocha Manifesto as a frame, we will discuss the implications of “recreating, reclaiming, renouncing the past, present, and future of Latin America” through the arts. Artists discussed will include Guillermo Gomez-Pena, Eduardo Corral, Alice Bag, Nao Bustamante, Ana Mendieta, and Yoshua Okon, investigated in tandem with the scholarship of Chela Sandoval, Gloria Anzaldúa, Emma Perez, José Esteban Munoz, Joshua Gzman, Tomas Ybarra-Frausto, Rosi Braidotti, and Antonio Viego, among others. Students should expect to spend approx. $100 for supplies and materials for this course.</td>
<td>Undergraduate</td>
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<tr>
<td>CCST-219</td>
<td>Encountering Islam: Rhetoric &amp; Reality</td>
<td>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.</td>
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<tr>
<td>CCST-222</td>
<td>America in Time: Film, History &amp; Politics</td>
<td>America in Time: Film, History &amp; Politics. What are some of the crucial dynamics of political &amp; 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.</td>
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<tr>
<td>CCST-222A</td>
<td>America in Time: Neo-Noir</td>
<td>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.</td>
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<tr>
<td>CCST-222B</td>
<td>America in Time: Horror Film</td>
<td>In the last century and more the world has been riven by violence and terror on a stunning level, and various humiliations to the primitiveness 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 schizophrenia and psychosis. Traumas of all kinds continue to unbind the former systems and structures that once provided a sense 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...</td>
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tensions, immigration, and consumerism, among others—how 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 intertwinies with the cinematic 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 cinematic 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 thematic to be addressed: chrono-metastasizing, modalities of nihilism, entropy, human mutation, nomadology, full-spectrum dominance, cognitive estrangement, anthropocentric geo-cosmic trauma, black holes/wormholes, artificial intelligence, quantum/hyper-chaos, the post-silicon, the ecocatastropic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.

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<th>Course</th>
<th>CCST-</th>
<th>Description</th>
<th>Tuition</th>
<th>Credits</th>
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<tr>
<td>America in Time: Sci Fi</td>
<td>CCST-222C</td>
<td>America in Time: Science Fiction Futures. This course will have two basic strands: the first will be to address some of the crucial dynamics of political and historical change in the United States via science fiction films. The second will investigate the ways in which, as configured in those films, might be 'reversed,' where the Anthropocene era has opened multipathic destinations from the future, in part producing forces of fractal becoming, incompossibility, 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.</td>
<td>Undergraduate</td>
<td>Cultural Studies; Critical Studies Credit</td>
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<tr>
<td>Art &amp; Soul of Social Change</td>
<td>CCST-227</td>
<td>In this Course, Art and Soul of Social Change; Art, Activism and New Media in Popular Resistance, students will explore and develop an understanding of the ways in which art can facilitate positive social/cultural change, public dialogue, and build community. Students will explore the relationship between ahimsa, (nonviolence) art, activism and social movements for positive social change. First, we will analyze the theoretical underpinnings of the ahimsa/nonviolence paradigm. Next we will examine how art can address pressing social, political, ecological and material issues and look at the works and the recent outpourings of artists/activists' protests and resistance that are addressing issues of gun violence, the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. How can the arts affect social change in communities? This course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. The class fosters students' ability to apply the arts as a catalyst for change in issues of social justice in the USA, and understand how social movements affect cultural and aesthetic practices. We will 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 instantaneous dissemination of images, texts, and audiovisual expressions. The focus will be on considering the ways in which the cultural texts generated by resistance movements like &quot;Black Lives Matter&quot; the &quot;#Me Too&quot; and &quot;It's On US&quot; have reshaped/reshaping 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 class assignments, class participation and research projects students will address the above questions.</td>
<td>Undergraduate</td>
<td>Cultural Studies; Critical Studies Credit</td>
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<tr>
<td>Sovereign Erotics</td>
<td>CCST-230W</td>
<td>Sovereign Erotics/ Queer/ Native Intersectionality This course will explore the representation and participation of Queer/Native Americans/Indigenous people in film. The class will engage in table discussions, critical writing, and research surrounding Indigenous LGBTQI critiques. We will be examining films within the context of Native Studies, Queer Studies, Trans Studies, and Indigenous Feminism, supplemented with scholarly articles and Indigenous LGBTQI critiques depicted through art and activism. We will dedicate particular interest to the definitions, dialogues relating to Two-Spirit/Nadleehi subjectivity within Native American communities. By centering Native American/Indigenous Queer identity, presence and practice, the class will provide a platform to investigate topics surrounding this intersection. The importance of these topics becomes especially relevant when looking at sexual and gender (or non-gender) identity and expression and the divergence from hetero-normative gender roles, as well as acceptance within traditional Native American-Indigenous communities. Instead of focusing solely on sexual minorities as distinct from a social majority, we will also attempt to assume a position of sovereign alignment with and within Indigenous communities.</td>
<td>Undergraduate</td>
<td>Winter Session; Cultural Studies; Open to the Institute</td>
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<tr>
<td>Indigenous Intersectionality</td>
<td>CCST-231W</td>
<td>Queer/Native American-Indigenous Intersectionality This course will explore the representation and participation of Queer/Native Americans/Indigenous people in film. The class will engage in table discussions, critical writing, and research surrounding Indigenous LGBTQI critiques. We will be examining films within the context of Native Studies, Queer Studies, Trans Studies, and Indigenous Feminism, supplemented with scholarly articles and Indigenous LGBTQI critiques depicted through art and activism. We will dedicate particular interest to the definitions, dialogues relating to Two-Spirit/Nadleehi subjectivity within Native American communities. By centering Native American/Indigenous Queer identity, presence and practice, the class will provide a platform to investigate topics surrounding this intersection. The importance of these topics becomes especially relevant when looking at sexual and gender (or non-gender) identity and expression and the divergence from hetero-normative gender roles, as well as acceptance within traditional Native American-Indigenous communities. Instead of focusing solely on sexual minorities as distinct from a social majority, we will also attempt to assume a position of sovereign alignment with and within Indigenous communities.</td>
<td>Undergraduate</td>
<td>Winter Session; Cultural Studies; Open to the Institute</td>
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research surrounding Indigenous LGBTQ2 critiques. We will be examining films within the context of Native Studies, Queer Studies, Trans Studies, and Indigenous Feminism, supplemented with scholarly articles and Indigenous LGBTQ2 critiques depicted through art and activism. We will dedicated particular interest to the definitions, dialogues relating to Two-Spirit/Nadleehi subjectivity within Native American communities. By centering Native American/Indigenous-Queer identity, presence and practice, the class will provide a platform to investigate topics surrounding this intersection. The importance of these topics becomes especially relevant when looking at sexual and gender (or non-gender) identity and expression and the divergence from hetero-normative gender roles, as well as acceptance within traditional Native American-Indigenous communities. Instead of focusing solely on sexual minorities as distinct from a social majority, we will also attempt to assume a position of sovereign alignment with and within Indigenous communities.

Desire, Power, Flight  CCST-233
Desire, Power, Flight: Intimacies of the Political Body in Asian American Text + Image  The title of this course borrows from filmmaker, writer, and theorist, Trinh T. Minh-ha, and her text, Woman Native Other: "Touch me, and let me touch you, for the private is political." By examining literature, media, and art, we will explore the extent of Minh-ha’s declaration—what can we learn about history, politics, and culture from the intimacies and desires in Asian American art, and conversely, what can we learn about the self and embodiment by examining sociopolitical contexts and communal acts of resistance against power? What metaphors can we make from definitions of flight, which can connotate movement across borders or oceans, metamorphosis, transition, escape, freedom, reclamation, transience, or transference? How does this all apply to topics from immigration exclusion acts to the Model Minority Myth, internment to exoticism, intergenerational conflict to subaltern subversion? Asian America and work produced by Asian Americans—whether in the disciples of literature, film, TV, art, political history, or sociology—offer a unique point of departure to study critical race theory, postcolonial theory, gender and queer theory, immigration, class and labor movements, and intersectional feminism. Asian American studies—as broad and diverse as the racial group it describes—provides a framework through which we may connect history, culture, private and political life, and structures of inequality. How do political subjects construct and express their desires, resist power, and transcend geographic, ideological, and psychological borders? We will traverse scholarly and historical texts along with sociological studies to engage with Asian American history/politics, and we will bolster our critical analysis of literature (fiction, nonfiction, poetry, graphic novel, science fiction) and media (film, television, Internet art). In this interdisciplinary course, we will examine the body as a site of politics, intimacies, desires, transformation, survival, and resistance. Sample bibliography: Cha, Theresa Hak Kyung, Dictee Galang, M. Evelina, Screaming Monkeys: Critiques of Asian American Images Hwang, David Henry, M. Butterfly Ngai, Mae, Impossible Subjects: Illegal Aliens and the Making of Modern America Nguyen, Viet Thanh, Race and Resistance: Literature and Politics in Asian America Tomine, Adrian, The Optic Nerve: Shortcomings Sample screenings: Who Killed Vincent Chin? (1987) Better Luck Tomorrow (2003) Fresh Off the Boat M. Butterfly (1993) Ex Machina (2015) Harold and Kumar Go to White Castle (2004) Students should expect to spend approx. $100 on books and materials.

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 stricatures and elasticities of the term across multiple time periods, geographic regions—in both artistic expressions and theoretical conversations.

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.

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.
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<tr>
<th>Course</th>
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<th>Department(s)</th>
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<tbody>
<tr>
<td>Imaging Culture</td>
<td>CCST-242S</td>
<td>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.</td>
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<td>Everyday Life in 20th Century Europe</td>
<td>CCST-252</td>
<td>Everyday Life in 20th Century Europe. The twentieth century in Europe was marked by change, uncertainty, and violence on a scale unprecedented in western history. This course examines the quest of ordinary people to survive and make sense of two world wars, multiple civil wars, political dictatorships, the shocks of economic and cultural modernization. It introduces students to 'history from the bottom up,' where the concern is the daily lived experience. Students will gain insights into the complexities of relationships between state and individual, private life and public culture. The course covers the period from the First World War to the end of the Cold War in 1989. Emphasis will be given to the major dictatorships of the mid-twentieth century: Nazi Germany; Fascist Italy; Stalinist Russia. Selected readings from the vast body of historiographical writing on the subject of everyday life will be supplemented by primary textual and visual sources, including diaries, photography, and documentary film.</td>
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<td>Art of the Invisible</td>
<td>CCST-258</td>
<td>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 &amp; 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.</td>
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<td>Xicana Feminisms</td>
<td>CCST-261</td>
<td>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.</td>
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<td>Food for Thought</td>
<td>CCST-265S</td>
<td>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.</td>
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<td>TV/Video Media &amp; Society</td>
<td>CCST-268</td>
<td>TV/Video Media &amp; 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.</td>
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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 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.

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.

Cinema of Sovereignty  CCST-288  Cinema of Sovereignty: Native American Representation in Cinema from the Silent Era to the Present For much of the 20th Century, American cinema portrayed Native American subjectivity, identity and culture through the “white gaze” resulting in the proliferation of stereotypes in the dominant culture. More recently, Native filmmakers have reclaimed their narrative and created a more contemporary representation of their culture— reframing the way we may identify Native people. Native American films are a contribution to Cinema and a testament to their presence in the United States for the last 600 generations. This course will explore the representation and participation of Native Americans in film from the silent era to the present to excavate and present an Indigenous history of cinema with a focus on Native American women. The authenticity of these often diverging narratives will be examined by a survey of relevant films under the lens of film criticism and placed in context by supporting scholarly articles exploring women’s rights, land rights, protest movements (ATM) and assimilation. Formally, this course is an exercise in critical writing in the form of reviews, essays, and responses to films depicting Native Americans— analyzing “the narrative” to look closer at how Native Americans have been represented on the screen. By centering Native American identity, presence and practice, the class will provide a platform to understand their role in film history and celebrate the “Cinema of Sovereignty”.

Art of the Borderlands  CCST-290W  The U.S.-Mexico border has been a site of contention and creative exploration for decades. With a focus on film, performance, sculpture, and community-based practices, this class offers an interdisciplinary study of Latinx art created because of/ despite of borders. Part workshop part seminar, students

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; Critical Studies Credit

Undergraduate  Cultural Studies; Open to the Institute; Critical Studies Credit

Undergraduate  Cultural Studies; Critical Studies Credit

Undergraduate  Cultural Studies; Open to the Institute; Critical Studies Credit

Undergraduate  Cultural Studies; Critical Studies Credit


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<th>Course/Workshop</th>
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<tr>
<td>Invisibility Studies                                                          CCST-292</td>
<td>Undergraduate</td>
<td>Invisibility Studies and the Politics of Disappearance Anonymous, concealed, covert, encrypted, opaque, underground, under cover, unintelligible, or hidden in plain sight. What goes unseen? This is a course on the invisible, a cousin to surveillance studies. While surveillance studies examines system of power that operate through making things visible, this course asks students to investigate how things hide. It focuses on the war of appearances waged with forms of power that are hard to detect, types of cultural resistance kept illegible, and seemingly private things that influence public life. Examples come from aesthetic and political studies of black and queer art, hacker manifestos, anarchist pamphlets, military camouflage, sous/counter-surveillance, and more. The class asks us to consider how the politics of disappearance call into question traditional models of change, such as consciousness raising, visibility politics, and the fight for inclusion. And in turn, students will complete projects that address the conceptual-political question of how and when to represent something evading recognition.</td>
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<td>Subaltern Love Letters: Writing Workshop                                      CCST-295W</td>
<td>Undergraduate Winter Session; Cultural Studies; Open to the Institute</td>
<td>In this four-day writing workshop, we will explore the love letter as a form through which we can respond to Spivak’s questions, “Can the Subaltern Speak?” along with questions around postcolonial and decolonial politics, the Self’s relationship with the Other, desire, power, and subject formation. What does it mean to write from a subaltern aesthetic and politic, and how can the epistolary serve as a vehicle for writing and thinking about the connection between intimacy and power relations? How do postcolonial and decolonial theory manifest in our writing about love and desire? Are the historical and political contexts of our desire of the other, and the writing we produce? The subaltern love letter thus is a form to explore the formation of the Self in relation to the Other, and the circuits of desire, love power, and violence that radiate between the two subjects of the letter form: the “I” and the “You.” Spivak warns against a subaltern collectivity, explaining that while “subaltern” is meant to provide a collective agency to postcolonial subjects, collectivizing actually reduces and silences marginalized peoples and their diverse histories, rendering the subaltern as the unheard other in the margins. How, then, is a subaltern love letter possible or useful? The point of this class is not to write love letters as subalterns, nor to crystallize one or several subaltern identities, but to write love letters to and toward Spivak’s question and the field of uncertainty that it opens. “Can the Subaltern Speak?” might be read a rhetorical, with the underlying invocation: “Let the subaltern speak.” How can we let the multiplicity of the subaltern speak to us? How can we better listen? What will this listening do our writing? We will spend the first half of each session reading and discussing examples of the epistolary/letter form in which the narrator takes on a specific I and addresses a specific you (James Baldwin, June Jordan, Angel Dominguez, Maggie Nelson). We will spend the second half of each session doing writing exercises and prompts, producing our own letters to, toward, and through questions of identity, power, politics, and desire. We will also examine how the epistolary summons issues of writer-reader politics: What happens to our writing when we must gear it toward a specific audience, i.e., a specific “you”?</td>
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<td>Independent Study                                                             CCST-299</td>
<td>Undergraduate DNS on WebAdvisor; Critical Studies Credit</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
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<td>Global Queer Cinema                                                          CCST-303</td>
<td>Undergraduate Cultural Studies; Open to the Institute; Critical Studies Credit</td>
<td>Global Queer Cinema Chocolate Babies, Handmaidens, &amp; Kuchus “Chocolate Babies, Handmaidens and Kuchus” closely examines films that challenge the Eurocentric bent of mainstream Western queer culture and cinema. Among concerns addressed: How and where do the socialist politics of iconic trans activists Marsha P. Johnson and Sylvia Rivera manifest in representations of queers of color in contemporary indie queer cinema? How can we use their visionary politics as a filter to critique contemporary queer representation? In what ways are the critiques leveled by the late Vito Russo’s analyses of historical queer representation in Hollywood film still relevant, and how - if at all - has contemporary queer cinema realized his hopes and predictions for queer representation? How might Audre Lorde’s seminal essay “Uses of the Erotic” be used to analyze both the stories being told and how they are told? This course intends to wrestle with and complicate those questions and more through close reads of films from around the world by and/or about LGBTQI people of color. In this class, film is the primary text that will be supplemented by written texts.</td>
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Artists

Materialist

Oppressed

Theater of the

Aesthetics

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-curator, critics, historians, theoreticians, artists 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.

Theater of the Oppressed

CST-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 socialist 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, junk system) in fields of complexity theory, ethics, social psychology, trauma studies, liberation theology, and biology.

Materialist Feminism/s

CCST-312

In her poetic-prose work Schizophrenia, Bhanu Kapil writes, "An economy is a system of apparently willing but actually involuntary 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 inequity. 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, Jean 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
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<tr>
<td>CCST-318</td>
<td>Cyborgs in Popular Culture</td>
<td>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 “humaneness” in its modern and post modern iterations. Readings include historical and theoretical literature in addition to film and media criticism.</td>
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<td>CCST-322</td>
<td>Borderlands</td>
<td>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 globalizationand transnationalism. Students' projects will focus on a borderland of their choosing from thisnot so flat world.</td>
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<td>CCST-326S</td>
<td>&quot;Horror&quot; and the American Horror Film</td>
<td>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 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 &quot;horror,&quot; 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 cinematic representations of horror and its experience outside of the horror genre?</td>
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<td>CCST-329</td>
<td>Theater for Social Change</td>
<td>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.</td>
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<td>CCST-345</td>
<td>Black Queer Black</td>
<td>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.</td>
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<td>CCST-349</td>
<td>The Desiring Machine</td>
<td>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.</td>
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<td>CCST-350</td>
<td>The End: Cross Cultural Look at Death.</td>
<td>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.</td>
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<td>CCST-351</td>
<td>Buying and Selling the Fantasy of Los Angeles.</td>
<td>Buying and Selling the Fantasy of Los Angeles. 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 LA. What is the relationship between Hollywood cinema and the 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 are essential to understanding the fantasies. What took place behind the civil disturbances, 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 as the immigrants from other countries; and of the inner basin and the metropolitan suburbs. And of course, the transitions into the twenty-first century-- vast changes as we speak-- and into decades to come.</td>
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<td>CCST-354</td>
<td>History of Simulation</td>
<td>History of Simulation and Interactive media. In this course, we 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 VR; including the literature of eighties cyberpunk and cyberspace, but also much older sources that are in wide use across media today. Those include scripted illusionistic spaces since 1500; automatons (clockwork bodies) from 1760, pre-cinema toys after 1780; urban panoramas, and arcades from the nineteenth century.</td>
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<td>CCST-355</td>
<td>Unbuilt and Farout: Collaborative Design Practices and Expanded Architecture 1945-Present</td>
<td>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.</td>
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<td>CCST-356</td>
<td>Blood in the Water: The Middle Passage in History and Art.</td>
<td>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.</td>
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Fissure and Multiplicity  CCST-3585  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 feminism, among others.

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 métier -- conceptually, methodologically, and in specific case studies.

Issues in Technoculture  CCST-376  Issues in Technoculture. Open to BFA-2, BFA-3, and BFA-4 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.

Pursuing Happiness  CCST-3785  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. The "Science of Well-being" incorporates happiness research in many areas including economics, behavioral studies, and positive psychology (the study of positive emotions, positive experiences, character strengths, and the practices that facilitate their development). In this course we will research and analyze varied perspectives on happiness from some of the major theorists in these fields highlighting concepts such as gratitude, optimism, mindfulness, resilience, and creativity. We will also engage in experiential learning and practical exercises to increase well-being as a means of understanding both the theories and ourselves. We will critically explore and evaluate the roots of the so-called "Science of Well-being" in Greek philosophy and Eastern religions as well as within the current atmosphere of commercialization and commodification of happiness as a fashionable trend.

Queer of Color Critique  CCST-381  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 reinsignify 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.

The Refugee Narrative  CCST-382  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.

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<td>Environmental Justice</td>
<td>CCST-384</td>
<td>Environmental Justice, Activism and Re-imagining 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 &quot;stay with the trouble&quot; 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 Chile 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.</td>
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<td>Gardens &amp; Radical Ecologies</td>
<td>CCST-389</td>
<td>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 to 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 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).</td>
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<td>Independent Study</td>
<td>CCST-399</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
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<td>In the Place to Be</td>
<td>CCST-411</td>
<td>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 moment of 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, Wanggechi Mutu, Daniel 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.</td>
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<td>CCST-421</td>
<td>Feminist Practices / Feminist Politics</td>
<td>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 patriarchical 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.</td>
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<td>FFST-424</td>
<td>No Future: Optimism and Pessimism in Theory</td>
<td>No Future: Optimism and Pessimism in Theory &quot;The revolution was molecular,&quot; says Tiqqun, &quot;but so was the counter-revolution.&quot; For some, like Foucault, this is a cause for celebration as resistance is meant to be productive. While for others, it only spells complicity, cooption, assimilation, or death. This course stages the recent optimism-pessimism debate across a variety of fields, such as media studies, science and technology studies, queer studies, black studies, disability studies, and Marxism. Examples include network pessimism against accelerationism, the queer anti-social thesis against queer utopian worldbuilding, and afropessimism against black fugitivity. Students will chart the optimist's concepts of utopia, futurity, life, capacity, and humanity across the course readings as well as their pessimistic rejoinders. The activity is part of our ongoing inquiry into the rapport between the two terms. What are the conceptual limitations and the political dangers of each? Why are they not compatible? How should the conflict between optimism and pessimism be resolved?</td>
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<td>CCST-437</td>
<td>Crowds and Power</td>
<td>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.</td>
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<td>CCST-444</td>
<td>Archeologies of the Present</td>
<td>Archeologies of the Present. Open to BFA-4 students. A seminar that studies the past fifty years-- how culture meets politics The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the &quot;medication&quot; industrials (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production? Are we in a Renaissance despite the cultural ruins after the end of modernism and the Western Hegemony? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward-- across the arts-- so we take into account past histories for comparison, even going back millennia; and a future that is caught between worlds at the moment.</td>
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| CCST-446    | Parallel Worlds: Fiction and Imaginary Futures  | Parallel worlds: Fiction and Imaginary Futures, 1850-Present. Open to BFA-3, BFA-4 and Graduate students only. A workshop and discussion class on how to use tools broadly related to science-fiction "worlds"-- as in tales about parallel worlds tales, and in "immersives" fx cinema; also in myopias, grotesques, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the POV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in in "utopian" literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting, theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving century. The culture of
"imaginary futures" has taken a very unusual turn since the collapse of postmodernity, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.
Back to the Lab: Applied Hip Hop Studies. 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.

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.

Borges and the Political CCST-453W 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 Ranciére, William Eggington, Alain Badiou, and Ernesto Laclau among others.

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 Francescin/Future Farmers, Temporary Services, Fallen Fruit, 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.
hop isn't just music—it's interdisciplinary and frequently collaborative systems of aesthetics and praxes. The Hip Hop Lab is a year-long course that combines our campus's proximity to L.A., our students' interdisciplinary ambitions, and the methodologies/ethos exported by hip hop to assert the notion that CalArts go next. Taking cues from experiments inside and outside hip hop culture, critical engagement with materials classic and new, and the development of our own intersecting theories of sonic, performance, visual, and literary arts, the Hip Hop Lab will be project-based and modular. Over two semesters, students will work collectively and individually, engaging in several multi-week cycles of discussion, studio work, and presentations/feedback. Each cycle will focus on a particular idea, principle, theme, or concept cross-cutting the canonical "Elements of Hip Hop" - DJing, MCing, Breaking [1], and Graf Writing. This is an interdisciplinary course, and although musically-driven expressions of hip hop culture tend to dominate the popular imagination, we will resist the tendency to meet every assignment with a recorded track. What we make will provide the context and material for what we'll make next as we lab collectively. Additionally, we will facilitate opportunities to make noise beyond our classroom with public presentations of student work, guest artists, and meetings with our courses. Through these pedagogical approaches and collaborations, we will develop hip hop art that remains alert to the present aesthetic and political moment, answering the questions: who go next. We got it.

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 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

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.

Intro to Postcolonial Lit.

CCST-486

Introduction to Postcolonial Literatures: Self, Nation, World. Open to BFA-2, BFA-3, and BFA-4 students only. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short stories, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions to the self, the nation and the world. Various geographies considered will include Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.

Independent Study

CCST-499

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Theater of the Oppressed

CCST-510

Theater of the Oppressed: The Aesthetic Language of Augusto Boal. This course investigates the philosophical principles and practical techniques that constitute Theatre of the Oppressed (TO), the aesthetic language developed by Brazilian social activist and theatre director, Augusto Boal. TO consists of...
five formats: Forum Theatre, Image Theatre, Cop-in-the-Head, Invisible Theatre, 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.

In the Place to Be  CCST-511

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 colored 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 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, mTtier-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.

No Future  CCST-524

No Future: Optimism and Pessimism in Theory "The revolution was molecular," says Tiqqun, "but so was the counter-revolution." For some, like Foucault, this is a cause for celebration as resistance is meant to be productive. While for others, it only spells complicity, cooption, assimilation, or death. This course stages the recent optimism/pessimism debate across a variety of fields, such as media studies, science and technology studies, queer studies, black studies, disability studies, and Marxism. Examples include network pessimism against accelerationism, the queer anti-social thesis against queer utopian worldbuilding, and afrofeminism against black fugitivity. Students will chart the optimist's concepts of utopia, futurity, life, capacity, and humanity across the course readings as well as their pessimistic rejoinders. The activity is part of our ongoing inquiry into the rapport between the two terms. What are the conceptual limitations and the political dangers of each? Why are they not compatible? How should the conflict between optimism and pessimism be resolved?

"Horror" and the American Horror Film  CCST-526S

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

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<tr>
<td>Crowds and Power</td>
<td>CCST-537</td>
<td>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.</td>
<td>Graduate Open to the Institute</td>
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<tr>
<td>Archaeologies of the Present</td>
<td>CCST-544</td>
<td>Archeologies of the Present. Open to Graduate students. A seminar that studies the past fifty years-- how culture meets politics The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the “medication” industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism— toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production? Are we in a Renaissance despite the cultural ruins after the end of modernism and the Western Hegemony? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,— across the arts— so we take into account past histories for comparison, even going back millennia; and a future that is caught between worlds at the moment.</td>
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<td>Parallel Worlds</td>
<td>CCST-546</td>
<td>Parallel worlds: Fiction and Imaginary Futures, 1850-Present. Open to BFA-3, BFA-4 and Graduate students only. A workshop and discussion class on how to use tools broadly related to science-fiction &quot;worlds&quot;-- as in tales about parallel worlds tales, and in &quot;immersive&quot; fx cinema; also in myopias, grotesquerie, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the PV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in in &quot;utopian&quot; literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting; theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving century. The culture of &quot;imaginary futures&quot; 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. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.</td>
<td>Graduate Open to the Institute; Integrated Media</td>
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<td>What It Do: Black Performance</td>
<td>CCST-549</td>
<td>What It Do: Black Performance A seminar course on black performance and performativity. What textual strategies might we use to read Beyonce's &quot;Formation&quot; 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 perception, and genealogies as we encounter and mess with questions interested in what/how black people, blacknesses, and blacknuss do when folks are watching.</td>
<td>Graduate Open to the Institute; Integrated Media</td>
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<td>America in Time: Film Noir, &amp; the Detective</td>
<td>CCST-551C</td>
<td>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 this 'power' spring from, what might be the goals of the search, &amp; cui bono? 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.</td>
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<td>America in Time: Horror Film</td>
<td>CCST-551B</td>
<td>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 themes 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 ecocatastropic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.</td>
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<td>The End: Cross Cultural Look at Death</td>
<td>CCST-550</td>
<td>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.</td>
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<td>Remixing Jemima</td>
<td>CCST-552</td>
<td>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</td>
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### 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 layered one. Borges (1899-1986) was a terribly sophisticated fiction writer and thinker who had a long and ambiguous 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 Egginton, Alain Badiou, and Ernesto Laclau among others.

### 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.

### 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 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.’

### 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 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 Francescini/Future Farmers, Temporary Services, Fallen Frute, Eating in Public, the National Bitter Melon Council, Lauren Bon, Mierle Lederman Ukeles, and the writing practices of Jennifer Karmin, Vanessa Place and Lauren Mackier. Readings will include Ted Purves, Nato Thompson, and Claire Bishop.
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<td>CCST-568</td>
<td>Art of the Invisible: Experiments in Radio Production and Podcasting. This</td>
<td>This class is a survey of the art of radio and a workshop in creative radio &amp; 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.</td>
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<td>CCST-570</td>
<td>Hip-Hop Lab</td>
<td>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 in the lines between popular and experimental sounds. Yet, hip hop isn't just music—it's interdisciplinary and frequently collaborative systems of aesthetics and praxes. The Hip Hop Lab is a year-long course that combines our campus's proximity to L.A., our students' interdisciplinary ambitions, and the methodologies/ethos exported by hip hop to assert the notion that CalArts go next. Taking cues from experiments inside and outside hip hop culture, critical engagement with materials classic and new, and the development of our own intersecting theories of sonic, performance, visual, and literary arts, the Hip Hop Lab will be project-based and modular. Over two semesters, students will work collectively and individually, engaging in several multi-week cycles of discussion, studio work, and presentations/feedback. Each cycle will focus on a particular idea, principle, theme, or concept cross-cutting the canonical &quot;Elements of Hip Hop&quot; - DJing, MCing, Breaking [1], and Graf Writing. This is an interdisciplinary course, and although musically-driven expressions of hip hop culture tend to dominate the popular imagination, we will resist the tendency to meet every assignment with a recorded track. What we make will provide the context and material for what we'll make next as we lab collectively. Additionally, we will facilitate opportunities to make new work beyond our classroom with public presentations of student work, guest artists, and meetings with our courses. Through these pedagogical approaches and collaborations, we will develop hip hop art that remains alert to the present aesthetic and political moment, answering the questions: who go next. We got it.</td>
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<td>CCST-578</td>
<td>The Lens of Peggy Ahwesh</td>
<td>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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>CCST-582</td>
<td>The Refugee Narrative</td>
<td>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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>CCST-583</td>
<td>Algorithms, Enclosures: Digital Infrastructure and the Technological Imagination</td>
<td>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.</td>
<td>Graduate</td>
<td>Cultural Studies</td>
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<tr>
<td>Intro to Postcolonial Lit.</td>
<td>CCST-586</td>
<td>Introduction to Postcolonial Literatures: Self, Nation, World. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short stories, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions for the self, the nation and the world. Various geographies considered will include Anglocophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Art of the Borderlands</td>
<td>CCST-590W</td>
<td>The U.S.-Mexico border has been a site of contention and creative exploration for decades. With a focus on film, performance, sculpture, and community-based practices, this class offers an interdisciplinary study of Latinx art created because of/despite of borders. Part workshop part seminar, students will explore and discuss contemporary artists who make work about the border as both physical and imaginary space as well as their own creative responses to issues of the border. We will discuss the sometimes porous, sometimes rigid nature of the U.S.-Mexico border-both liminal space and home-analyzing the myriad ways that citizens on both sides of the border negotiate their respective cultural legacies. Students will workshop artist statements, manifestos on, and/or creative writing around the Borderlands.</td>
<td>Graduate</td>
<td>Winter Session; Open to the Institute</td>
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<tr>
<td>Subaltern Love Letters: Writing Workshop</td>
<td>CCST-595W</td>
<td>In this four-day writing workshop, we will explore the love letter as a form through which we can respond to Spivak's questions, &quot;Can the Subaltern Speak?&quot; along with questions around postcolonial and decolonial politics, the Self's relationship with the Other, desire, power, and subject formation. What does it mean to write from a subaltern aesthetic and politic, and how can the epistolary serve as a vehicle for writing and thinking about the connection between intimacy and power relations? How do postcolonial and decolonial theory manifest in our writing about love and desire? What are the historical and political contexts of our desire of the other, and the writing we produce? The subaltern love letter thus is a form to explore the formation of the Self in relation to the Other, and the circuits of desire, love power, and violence that radiate between the two subjects of the letter form: the &quot;I&quot; and the &quot;You.&quot; Spivak warns against a subaltern collectivity, explaining that while &quot;subaltern&quot; is meant to provide a collective agency to postcolonial subjects, collectivizing actually reduces and silences marginalized peoples and their diverse histories, rendering the subaltern as the unheard other in the margins. How, then is a subaltern love letter possible or useful? The point of this class is not to write love letters as subalterns, nor to crystallize one or several subaltern identities, but to write love letters to and toward Spivak's question and the field of uncertainty that it opens. &quot;Can the Subaltern Speak?&quot; might be read a rhetorical, with the underlying invocation: &quot;Let the subaltern speak.&quot; How can we let the multiplicity of the subaltern speak to us? How can we better listen? What will this listening do our writing? We will spend the first half of each session reading and discussing examples of the epistolary/letter form in which the narrator takes on a specific I and addresses a specific you (James Baldwin, June Jordan, Angel Dominguez, Maggie Nelson). We will spend the second half of each session doing writing exercises and prompts, producing our own letters to, toward, and through questions of identity, power, politics, and desire. We will also examine how the epistolary summons issues of writer-reader politics: What happens to our writing when we must gear it toward a specific audience, i.e., a specific &quot;you&quot;?</td>
<td>Graduate</td>
<td>Winter Session; Open to the Institute</td>
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<tr>
<td>Introduction to Radical Politics</td>
<td>CHMN-118</td>
<td>This course asks students to engage in the theory and practice of radical politics. In terms of theory, the content is organized by way of common radical problematics, such as: structural violence, collective forms of organization, ways of doing politics against-and-beyond the government, the critique of rights-based solutions, and reform vs revolution. In terms of practice, students complete a series of experiments in radical discourse, community engagement, and collective action on timely radical issues (student debt, gentrification, police violence, prison abolition). Reading materials draw from popular radical genres such as pamphlets, soapbox orations, posters, agitprop media, and 'zines. Ability to work well with others in a collective and collaborative capacity will be essential for student success.</td>
<td>Undergraduate</td>
<td>Level 100; Critical Studies Credit; Open to the Institute</td>
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<tr>
<td>Shaping the Notational Self</td>
<td>CHMN-123</td>
<td>Shaping the Notational Self: Image + Text + Cinema Inspired by a phrase from poet Erica Hunt, the notational self is a concept of self-making through everyday knowledge production. From gossip to eavesdropping, cataloging to voyeurism, the flaneur to virtual reality, the notational self allows us to narrate the complexity of exchanges between our personal frames of reference and the people, structures and systems of the world around us. In this course, students are invited to investigate who they (think they) are, when and where they are, and how they understand the noisy, productive space between maker and made, between self and other. We'll ask a lot of questions of perception, point of view. How is the eye (or nose, ear or touch) a camera? When is the &quot;I&quot; of personal narration actually a &quot;we&quot;? What is a &quot;worldview&quot; and how is it created? What does it mean to not believe there is such a thing as &quot;a self&quot;? What is that life, and the art made through it? With</td>
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<td>Wet Black Ink</td>
<td>CHMN-131</td>
<td>Wet Black Ink: African American Poetry and Poetics. Open to BFA-1 students only by permission of instructor. Poetixx 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 poetistics directly. Video clips of performances, audio of musical influences (including blues, jazz, rock, funk, hip hop), and other media will accompany our conversations so 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 metier. * This course fulfills Foundation and Humanities credit.</td>
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<tr>
<td>20th Century Art Movements</td>
<td>CHMN-133</td>
<td>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.</td>
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<td>Contemporary Literature</td>
<td>CHMN-135</td>
<td>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 are we, why are we 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.</td>
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<td>Critical Studies; Humanities</td>
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<tr>
<td>Intro to Television Theory</td>
<td>CHMN-139</td>
<td>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</td>
<td>Undergraduate</td>
<td>Critical Studies; Humanities</td>
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another medium like the movies portrays television. Whereas cinema achieved
cultural and aesthetic primacy out of a struggle that often questioned cinema's
own legitimacy, its hostility toward television's challenge is curious. Even as
the two mediums converge in production, reception, and technology, tensions
persist, though television rarely demonizes cinema. What is television's
perceived threat? What are the larger discourses of modernity and post-
modernity we might be able to locate in the cinematic representation of
television? How can this study give us a greater understanding of our own
participation in mass culture? Through directed readings in television criticism,
and through selected screenings of films about television, this course will seek
an articulate understanding of a medium we all too often take for granted.
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.

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<tr>
<td>Animal, Vegetable or Digital? PHF</td>
<td>CHMN-149</td>
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<tr>
<td>Things Words Do</td>
<td>CHMN-157</td>
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<tr>
<td>The F-Word: Introduction to Feminisms</td>
<td>CHMN-170</td>
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<tr>
<td>Independent Study</td>
<td>CHMN-199</td>
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<tr>
<td>Prisoners of Time?</td>
<td>CHMN-205</td>
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In this course we will read, analyze and write about fiction that reaches
beyond the human for its narrators, characters, plots and preoccupations. How
do these stories, which center on animal, insect, plant or artificial life, de-
center humans and the very concept of the human? How do they de-naturalize
Nature? What alternative ways of being in the world do they suggest to us?
Some key concepts guiding our discussion will be anthropomorphism, zoomorphism, posthumanism and ecofiction.

Things Words Do: Language & Social Interaction Special Topics course for
BFA-1 students only by permission of instructor. What happens when we talk
to each other? In this course, we will examine the role of language in society
to think about what language does in social contexts. Our explorations will
address multilingual and international perspectives, allowing us to ask
questions including the following: How do we use language to shape and
maintain who we are (to ourselves and to others) and who others are to us?
How is meaning constructed, supported, and refused in interactions between
and among speakers? How is power is deployed through language to create
belonging and exclusion? We will explore the rules and roles of conversation;
language creation and change; and language in relation identities and identity
politics. We will also investigate body language, online language, invented
language, language and silence, and language and violence. Finally, looking
at interdisciplinary work by artists including Takahiko Imura, Mohamed
Bouroissa, Susan Hiller, and Jens Haaning, among others, we will think
through the ways in which artists explore and trouble the communicative
potentials of language in society.

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 globilocal, 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.

An Independent Study is a semester long agreement developed between
student and faculty to discuss ongoing work, develop a particular project, or
delve into a field of study. This agreement, including frequency of meetings
and unit value, will be drawn up on an Independent Study contract during the
add/drop period.

Prisoners of Time? Unfolding Space and Exploring Time Are we prisoners of
the space and time we are living in, or are space and time the conditions of
creation? Can we think of ourselves as the creators of a new history instead of
as the last inheritors of a long tradition? This introductory course will examine
a range of philosophical issues involving space and time. We will look at these
fundamental concepts from a philosophical point of view concerning scientific
theories and historical traditions. In everyday life, we are all intimately
acquainted with space and time. But when we try to say more definitely what
space and time are, we encounter a host of perplexities: Are space and time 'things' that we can actually experience or are they the conditions allowing us
experience real things? Are they abstractions that we create to situate the
events where each is understood in relation to another? Is the process for how
we consider our ability to change over time as a society of people something
we can plan for and master or is this a process of accidents and factors that
are unpredictable? These very general problems are connected with ethical

issues concerning freedom, autonomy and knowledge. Are our spatial and temporal boundaries factors to be manipulated, re-ordered, edited or even overcome by speeding them up, or do we have to protect the rhythm of our forms of life and their apparent stabilities and continuities? This class is meant to provide some of the basic theoretical tools allowing us to approach and deal with the issues of past, present and future in an active way. It is meant to suggest that we can modify not only our perception of space and time but that our perception of space and time implies already a commitment towards the future.

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<th>CHMN-211</th>
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<td>The Lecture As Performance Art</td>
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<td>What is a lecture? Is it art? How are writers, sculptors, filmmakers, dancers, theater-makers, musicians, and comedians employing it to serve new critical and artistic visions? Over the last century the lecture and artist talk have been used as a form for not only delivering academic research and intellectual discovery, but also for flaunting exaggerated personas, asserting nuanced institutional critiques, and performing artistic experiments. How are artists questioning the embodiment of an authoritative identity, and its assumption of expertise? How is the role of the lecturer something to occupy, to distort, and perhaps even destroy? Why are Ted Talks popular right now? This course explores the evolving relationship between art, performance, and pedagogy. Beginning with foundational readings of lectures from the fields of transcendentalism, pragmatism, abolitionism, early modernism, and even evangelism, the class moves swiftly into investigating how the lecture has been usurped and upended by artists over the last century in order to satisfy varying political desires. Beginning with lectures and essays by Ralph Waldo Emerson, Sojourner Truth, Sarah Winnemucca, Frederick Douglas, Morgan Jones, Aristotle, John Dewey, Brecht, Gertrude Stein, James Baldwin, and Lynn Hejinian, the class immediately pivots to the lecture performances of artists from every metier. We will read poetry and essays (and consider how text is performed) from writers such as Ronald V. Wilson, Mary Ruffe, Anne Carson, Fred Moten, Dawn Lundy Martin, Steven Renson, Jay Wright, J. M. Coetzee, and Doug Kearney - and many others who have used the form of lecture to play with language. We will investigate the compositions of musicians ranging from Martin Creed to John Cage. The lecture has also been a steadfast instrument for experimentation in modern dance; here we will consider the works of choreographers such as Yvonne Rainer, Simone Forti, and Bill T. Jones. The artist talk - a regular attraction at most arts organizations - has been used by visual artists such as Hito Steyerl, Martine Syms, Walid Raad, Robert Morris, Benjamin Bratton, and The V Girls as a way to reconsider the artists’ political placement within an institutionalized landscape. For contemporary playwrights like Lynn Nottage and Young Jean Lee, lectures are sledgehammers that break new kinds of fourth walls. This class will be a blend of reading and watching, and always framed within compelling critical analysis. The two major assignments of this course - a midterm paper analyzing the lecture performances of two artists, and a cumulative lecture performance on any subject of the student’s choosing - will be curiously framed within the very premise of this class. How can we participate and criticize? How can we educate each other? What are we looking at? Why should we listen?</td>
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| Evil Media                          |          |          |          |
| Media is not neutral. Behind the technical development of media lies the desire to influence and control, and more often then not, hidden practices of trickery, deception, and manipulation. These techniques have grown ubiquitous in less-obvious places, such as corporate and administrative gray media, online spam, productivity apps, guides and manuals, hostile architecture, deceptive design, biomedical standards, and infrastructure. This class asks students to reconsider Google’s motto “Don’t Be Evil” in an age of ubiquitous computing and digital design. We look past widely discredited cases (propaganda, brainwashing, mind control) to consider more timely example of evil media. As the class considers media at the union of technical systems and social forces, we will simultaneously explore the concept of evil in the extramoral sense. Students will curate and write their own catalogue for a speculative show on “evil media.” Students should expect to spend approx. $50.00 on course supplies. |

<p>| What Is Philosophy?                 |          |          |          |
| 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, Painting and Sculpture in Europe, 1880-1940 (Yale University Press). All other readings will be available online, or in the Course Reader. |</p>
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<tr>
<td>Say It Loud</td>
<td>CHMN-237</td>
<td>Say It Loud: The Rhetoric of American Social Movements This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifests, 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 manifestos, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<td>Staging Time</td>
<td>CHMN-241</td>
<td>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, Theatre as Medium; Alain Badiou, &quot;Theses on Theatre&quot;; Ian White, &quot;Performer, Audience, Mirror&quot;. Students should expect to spend approx. $100 on books and supplies.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<td>Rubbish</td>
<td>CHMN-249</td>
<td>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 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 &quot;waste,&quot; &quot;trash,&quot; and &quot;dirt,&quot; 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.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<td>Outlantish Black Humanities</td>
<td>CHMN-256</td>
<td>Outlantish Black Humanities: Readings in Self Possession(s). The &quot;Outlantish&quot; 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 &quot;blackness&quot; (which, as critic/poet Fred Moten observes, is not the same as &quot;black people&quot;). 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.</td>
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<td>History Through Literature</td>
<td>CHMN-259</td>
<td>History Through the Study of American Literature, Music and Film The students will achieve a basic understanding of the crucial period in American History from 1955-1975. They will learn that there is a necessity to learning and comprehending historical events that will deepen their art practice. They will get a fuller understanding that culture and history/politics are not independent of each other. To understand the social and cultural contexts of key historical events in American History and to express this in writing and through discussions. To develop comparative analysis verbally and in writing of historical reference material and their interpretation of historical events. One of the main tenets of making art is that the artist tells their truth of the time wherein they live, whether the content is overtly or covertly political in nature. To better one's artistic practice it is essential to study the historical past, to grasp and engage with the present the present and affect the future. We will surrey an overview of American History in both general and particular forms from 1955 -1975, with a concentration on the Viet Nam War and Civil Rights. The students will read books, view films (with much usage of Ken Burns' recent documentary on Viet Nam) and listen to a number of songs from the era. The students will write 4-6 critical papers responding to the work. The papers will vary in length from 500 - 1,000 words. There will be one final paper, 2,000-4,000 words, where the students interview someone who was at least 15 years old during that era. They will interview them about one specific event and then do primary research on that event. Stylistically, the books, films and music are representative both of their era and transcend their era. The works chosen and the discussions that follow will be tied to the present-day America and how the history of that era led us to where we are now. 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 other papers.) These questions will serve as an opening to a discussion on each</td>
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### 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 Case Study, Scott Zwiren'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*.

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### 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, 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

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.

### Independent Study  CHMN-299

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

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<td>CHMN-303</td>
<td>Tactical Media</td>
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<td>CHMN-307</td>
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<td>CHMN-308</td>
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<td>CHMN-311</td>
<td>Collapse!! Technological Materialism</td>
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<tr>
<td>CHMN-316</td>
<td>Critical Perspectives on Sex and Love</td>
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Undergraduate Credit: Humanities; Open to the Institute; Critical Studies Credit
personally relevant, especially at this particular juncture in our political landscape. These will include pornography, moral panic, militarism’s effects on love, hooking up, and #MeToo. In addition to surveying key debates, this course is aimed at improving critical thinking and writing skills, and provides opportunities to apply philosophical ideas about sex and love to everyday life. Students should expect to spend approx. $125 on books for this course.

State of Exception CHMN-323 World Literature in the State of Exception. Open to BFA-2, BFA-3, and BFA-4 students only. In a text that was published in the New York Review of Books, political thinker Mark Danner refers to the political situation in which the United States has landed after the terror attacks from September 11, 2001 as ‘our state of exception’: a state in which the normal rule of law has been suspended in the name of a national emergency or security situation. Given that this phrase has also been used to describe Nazi Germany and Apartheid South Africa, it seems worth asking what is meant by it, exactly, and whether it can at all be said to apply to life in America today. In this course, we will look at how three contemporary (non-US) novels-Yann Martel’s Life of Pi, J.M. Coetzee’s Disgrace, and W.G. Sebald’s Austerlitz—as well as a number of artworks and architectural experiments invite us to think through the state of exception. Ranging from India in the mid-1970s to post-Apartheid South Africa and the Holocaust, and cutting across literature, political theory, anthropology, and philosophy, the course focuses on figures of ‘mere life’ that are produced in the state of exception: animalized, gendered, and racialized others. It explores how such figures also become the site of a politics of ‘more life’ that could dismantle the logic of exception. Course requirements include weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.

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, performances 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 materials 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.

Monsters & Mayhem CHMN-330 What does it mean to be a monster? This course takes an interdisciplinary approach to exploring monstrosity and the socio-historical conditions that produce particular kinds of real and imagined “monsters.” Special attention will be paid to the ways in which monsters disrupt hegemonic constructions of the ‘normal’ and challenge notions of inclusion/exclusion within given communities (including boundaries between the living and the dead). We’ll look at the evolving character of devils, vampires, serial killers, zombies, and other things that go bump in the night through the lenses of literature, art, film, history, psychology, and religion. By the end of the course, students will develop their own definitions and theories of monsters in relation to contemporary culture. Literary texts will likely include (all or in part) Mary Shelley’s Frankenstein, Octavia Butler’s Fledgling, Bram Stoker’s Dracula, Toni Morrison’s Beloved, and Milton’s Paradise Lost. Jon Ronson’s The Sociopath Test, Noel Carroll’s The Philosophy of Horror – Paradoxes of the Heart, and excerpts from Mary Roach’s Stiff and Michel Foucault’s The History of Madness will be the core theoretical/non-fiction texts. We’ll also look at a variety of films, works of art, historical news stories, and Internet sources. Note: This course will contain strong elements of “R-Rated: violence and gore. Students should consider their comfort with such material when signing up for the class.

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.
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-ke's tropes of exceptionality - the anomalous, 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, simulacra, episteme, etc. The main final student project is to bring a new way of thinking into being by inventing your own complex detailed theory.  Undergraduate Humanities; Critical Studies Credit

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; Critical Studies Credit

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; Critical Studies Credit

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; Critical Studies Credit

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; Critical Studies Credit
"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.

Feminism & Science Fiction
CHMN-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 "otherness 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.

If today, we no longer have the art-s, but rather Art - what does 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.

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, criollosismo, indigenismo, and feminism, among others.
"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".

Outsider Theory

CHMN-372

Outsider Theory: Patacritical Introgation 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.

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 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.

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.
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<td>The Speculative Reason</td>
<td>CHMN-388</td>
<td>The Speculative Reason: Modernity and Realism Is Postmodernity over? And what now? what is speculative realism with respect to modernity and postmodernity? Can we compare the AI promises of an expanded cognition to Enlightenment's promises of an expanded rationality? what is the relation between speculation and computation? Origins of modernity and different visions of Enlightenment will be the first introductory subject of the course. We will start by addressing the modern quest for certainty from Descartes to Kant by way of Locke and Hume and we will try to define Enlightenment standards of rationality. Moreover, we will understanding of the postmodern turn resulting from Nietzsche's proclamation of God's death and we will try to understand both the differences and the similarities of modern and postmodern views of truth, science, art and history. in the second part we will question our present form the point of view of the apparent return of rationalism within philosophical movements such as “Speculative Realism” and scientific-theoretic approaches such as AI.</td>
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<td>Independent Study</td>
<td>CHMN-399</td>
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<td>Deleuze &amp; Guattari</td>
<td>CHMN-401</td>
<td>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 force of doxa, clichTs, 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.</td>
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<td>Cake Or Death: Making Performance</td>
<td>CHMN-405</td>
<td>Cake or Death: Making Performance in 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 &quot;public space&quot;. 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.</td>
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<td>Art, Critique, Power</td>
<td>CHMN-409</td>
<td>Art, Critique, Power. Open to BFA-4 students only. This lecture and seminar based course explores the question of art’s power in contemporary and historical (Modern) societal contexts. This power can be correlated to art’s ability to effect social change, to construct new possibilities for life, as well as to destabilise and destroy existing forms of power. Analysing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.</td>
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<td>Speculative Nihilism</td>
<td>CHMN-411</td>
<td>Speculative Nihilism: Trauma, Art, &amp; 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, Prometheus and, 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 &amp; scientific image, Braudt’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.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<tr>
<td>Nonsense</td>
<td>CHMN-415</td>
<td>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,</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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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 Littéraire, 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.

**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.

**Another End of the World Is Possible**

**CHMN-422**

“Another world is possible!” was the rallying cry of the anti-globalization era. The slogan served as an answer to the deafening silence following the fall of the Berlin Wall, the liberal post-politics of the Washington Consensus, and biopolitical wars for peace. Efforts to realize the phrase included attempts to establish deep democratic procedures from the local to the global level. Yet in the time since, we have gone through multiple cycles of struggle, and none have come close to realizing the global transformation we hoped would be around the corner. Recently, the slogan "another end of the world is possible!" has appeared in graffiti. The return of the slogan in its negated form gives voice to a new reality: times have changed. Instead of alternatives: contemporary art, popular culture, fiction, and other media is awash in apocalypse. This class is a study of the now-popular tropes of abolition, destruction, extinction, and ruination as they intersect with media theories of time, the subject, and politics "at the end of the world.” Note: includes visual material with graphic violence. Students should expect to spend $70-$100 on course supplies.

**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.

**The Making of Everyday Life: Fluxus Art**

**CHMN-435**

This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the ‘everyday’ put forward by Erving Goffman, Michel de Certeau and others. Why were these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles’ House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the semester, working with visiting artists.

**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 proceeded 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.

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<tr>
<th>Course Title</th>
<th>CHMN-439</th>
<th>Open to BFA3 and BFA4 students only.</th>
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<th>Humanities; Critical Studies Credit</th>
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<tr>
<td>Lessons on Being &amp; Becoming</td>
<td>CHMN-444</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<tr>
<td>Art Terms</td>
<td>CHMN-455</td>
<td>Art Terms: Ideology, Representations, 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-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.</td>
<td>Undergraduate</td>
<td>Humanities; Critical Studies Credit</td>
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<tr>
<td>Rays of Relation</td>
<td>CHMN-457</td>
<td>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.)</td>
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<tr>
<td>Economics and the Arts</td>
<td>CHMN-458</td>
<td>Economics and the Arts: the History and Theory of Economics, Art and Capital Over the past few decades the radical experimentalism that has characterized modern artistic production has also come to characterize the post-Fordist, &quot;knowledge&quot; economy. This course explores the history of economic thought in order to understand the political and philosophical implications of this new experimentalism. Beginning with Adam Smith and moving forward through Marxism, marginalism, Keynesian economics and neoliberalism and into the current era of global finance and virtual currency, this course will provide students with a basic understanding of how marketplace dynamics have been understood in the modern era, and how, especially, these dynamics impact the arenas of artistic practice today.</td>
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<td>Humanities; Critical Studies Credit</td>
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<td>Finance Fictions</td>
<td>CHMN-463</td>
<td>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: &quot;post-Fordism&quot;; the war on terror; subprime mortgages and the 2008 crash; high-frequency algorithmic trading and the 2010 &quot;flash crash&quot;; and the &quot;splash crash&quot;, 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</td>
<td>Undergraduate</td>
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Thought

The Speed of Thought: Boundaries and Chances in Space-Time According to Einstein's theory of Relativity, the speed of light is the maximum speed at which all conventional matter and hence all known forms of information in the universe can travel. It is the universal constant with respect to which we measure any other velocity. If it is true that matter and thought behave according to this law, then how might we get to grips with understanding how ideas unfold over time and in space? This course will focus on these questions: What is the speed of thought and does it have quantifiable limits? What is the speed of calculation, the speed of evolutionary processes and the speed of the universe can travel. It is the universal constant with respect to which we measure any other velocity. If it is true that matter and thought behave according to this law, then how might we get to grips with understanding how ideas unfold over time and in space? This course will focus on these questions: What is the speed of thought and does it have quantifiable limits? What is the speed of calculation, the speed of evolutionary processes and the speed of the genesis of ideas? What is the difference between the speed of calculation, the speed of evolutionary processes and the speed of the genesis of concepts? We will start from general issues concerning space and time and we will examine a range of philosophical issues through scientific theories and historical traditions. This introduction will lead us to deal with the great revolution introduced by Einstein's theories of Special and General Relativity. They outline how we are part of a heterogeneous space-time whose topology and temporality depends on the distribution of mass. From this stand point we will try to address this question of thought and time, by exploring some traditionally opposing theories. These include determinist theories that argue that all actions are caused, and theories of indeterminism, freedom and free will; emergence and chance, and necessity and contingency. Through seminar based group discussion and lecture classes we will aim to define the role of thought and the possibility of expanding and enlarging our knowledge and the experience of that which seems inaccessible to it.

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<th>Course Code</th>
<th>Title</th>
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<tr>
<td>CHMN-466</td>
<td>Genres of the Human Stories we tell about our Selves and our Others Outline: What is a human subject? What its relations to others? And what are the contexts and assumptions through which these subjects and their others are described? That is, what are the stories and images through which we represent to ourselves who and what we are? This course examines a range of contemporary and historical theories about the nature of human subjectivity, and the ways these are manifest in artworks, including films, visual art, novels, poems and performances. The first half of the course explores the ideas of subjectivity developed by philosophy and psychoanalysis. While the second section looks at contemporary critiques of these. We begin by exploring the origins of the modern western idea of the subject outlined in the work of Immanuel Kant, and figured in Romantic poetry and painting. Next we look at how the notion was transformed by the discipline of psychoanalysis,</td>
<td>Undergraduate Humanities; Open to the Institute; Critical Studies Credit</td>
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<td>C weakest</td>
<td>Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Bandom. 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.</td>
<td>Undergraduate Humanities; Open to the Institute; Critical Studies Credit</td>
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<tr>
<td>CHMN-473</td>
<td>The Speed of Thought: Boundaries and Chances in Space-Time According to Einstein's theory of Relativity, the speed of light is the maximum speed at which all conventional matter and hence all known forms of information in the universe can travel. It is the universal constant with respect to which we measure any other velocity. If it is true that matter and thought behave according to this law, then how might we get to grips with understanding how ideas unfold over time and in time? This course will focus on these questions: What is the speed of thought and does it have quantifiable limits? What is the temporality of the genesis of ideas? What is the difference between the speed of information, the speed of calculation, the speed of evolutionary processes and the speed of the genesis of concepts? We will start from general issues concerning space and time and we will examine a range of philosophical issues through scientific theories and historical traditions. This introduction will lead us to deal with the great revolution introduced by Einstein's theories of Special and General Relativity. They outline how we are part of a heterogeneous space-time whose topology and temporality depends on the distribution of mass. From this stand point we will try to address this question of thought and time, by exploring some traditionally opposing theories. These include determinist theories that argue that all actions are caused, and theories of indeterminism, freedom and free will; emergence and chance, and necessity and contingency. Through seminar based group discussion and lecture classes we will aim to define the role of thought and the possibility of expanding and enlarging our knowledge and the experience of that which seems inaccessible to it.</td>
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<td>Art and Ecology in the Anthropocene</td>
<td>CHMN-476</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Faces of Reason</td>
<td>CHMN-481</td>
<td>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.</td>
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<tr>
<td>Classical Film Theory</td>
<td>CHMN-487</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Contemporary Film Theory</td>
<td>CHMN-488</td>
<td>Contemporary Film Theory. Open to BFA-3 and BFA-4 students 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.</td>
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<td>Liquid Bodies</td>
<td>CHMN-494</td>
<td>How can we think or perform the body today? Can we even use the term &quot;body&quot; 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 &quot;theory-fiction&quot; in order to explore the possibilities of conceiving of a body as machine, as gas, liquid or what Nick Land has referred to as &quot;pixel dust&quot;. 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.</td>
<td>Undergraduate</td>
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<tr>
<td>Independent Study</td>
<td>CHMN-499</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
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<td>Deleuze &amp; Guattari</td>
<td>CHMN-501</td>
<td>Deleuze and Guattari: Chaos, Event, Future(s). This course will assess key themes 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,</td>
<td>Graduate</td>
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Another End of the World Is Possible

The slogan "Another world is possible!" was the rallying cry of the anti-globalization era. The slogan served as an answer to the deafening silence following the fall of the Berlin Wall, the liberal post-politics of the Washington Consensus, and biopolitical wars for peace. Efforts to realize the phrase included attempts to establish deep democratic procedures from the local to the global level. Yet in the time since, we have gone through multiple cycles of struggle, and none have come close to realizing the global transformation we hoped would be around the corner. Recently, the slogan "another end of the world is possible!" has appeared in graffiti. The return of the slogan in its negated form gives voice to a new reality: times have changed. Instead of alternatives,
This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the 'everyday' put forward by Erving Goffman, Michel de Certeau and others. Why were these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles' House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the
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 proceeded 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.

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. This 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.

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.

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-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.

Economics and the Arts  CHMN-558  Economics and the Arts: The History and Theory of Economics, Art and Capital. Over the past few decades the radical experimentalism that has characterized modern artistic production has also come to characterize the post-Fordist, "knowledge" economy. This course explores the history of economic thought in order to understand the political and philosophical implications of this new experimentalism. Beginning with Adam Smith and moving forward through Marxism, marginalism, Keynesian economics and neoliberalism and into the current era of global finance and virtual currency, this course will provide students with a basic understanding of how marketplace dynamics have been understood in the modern era, and how, especially, these dynamics impact the arenas of artistic practice today.

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, 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.

Genres of the Human CHMN-566 Genres of the Human Stories we tell about our Selves and our Others Outline: What is a human subject? What its relations to others? And what are the contexts and assumptions through which these subjects and their others are described? That is, what are the stories and images through which we represent to ourselves who and what we are? This course examines a range of contemporary and historical theories about the nature of human subjectivity, and the ways these are manifest in artworks, including films, visual art, novels, poems and performances. The first half of the course explores the ideas of subjectivity developed by philosophy and psychoanalysis. While the second section looks at contemporary critiques of these. We begin by exploring the origins of the modern western idea of the subject outlined in the work of Immanuel Kant, and figured in Romantic poetry and painting. Next we look at how the notion was transformed by the discipline of psychoanalysis, and how this new idea of subjectivity has manifested across a range of films, novels and other artworks. Lastly, we examine critiques of both these theories through the lenses of 1)- critical black studies, 2)- feminisms, 3)- post-Lacanian psychoanalysis, and 4)- queer studies. Within each perspective, we explore the relations between subject and self, subject and others, and the subject and its context. In each case we examine the political, aesthetic, social, symbolic, and affective dimensions of the theory; and look at a range of related creative works, including films, visual art, novels, poems and performances. Key authors include: Sylvia Wynter, Immanuel Kant, Sigmund Freud, Jacques Lacan, Alexander Weheliye, Achille Mbembe, Jose Esteban Munoz, Luce Irigaray, Julia Kristeva, Willy Apollon, Judith Butler, Eve Sedgwick and Paul B. Preciado, etc. Key terms include: subject, subjectivity, ego, Other, otherness, White, Black, knowledge regime, colonialism, the postcolonial, disidentification, Habeas Viscus, pornotrooping, gender, the unconscious jouissance, signification, social link, the symbolic, femininity, masculinity, transgender, savoir vs. connaissance, etc.

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.

Outsider Theory CHMN-572 Outsider Theory: Patricratic 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.

The Speed of Thought CHMN-573 The Speed of Thought: Boundaries and Chances in Space-Time According to Einstein's theory of Relativity, the speed of light is the maximum speed at which all conventional matter and hence all known forms of information in the universe can travel. It is the universal constant with respect to which we measure any other velocity. If it is true that matter and thought behave according to this law, then how might we get to grips with understanding how ideas unfold over time and in time? This course will focus on these questions: What is the speed of thought and does it have quantifiable limits? What is the temporality of the genesis of ideas? What is the difference between the speed
of information, the speed of calculation, the speed of evolutionary processes and the speed of the genesis of concepts? We will start from general issues concerning space and time and we will examine a range of philosophical issues through scientific theories and historical traditions. This introduction will lead us to deal with the great revolution introduced by Einstein's theories of Special and General Relativity. They outline how we are part of a heterogeneous space-time whose topology and temporality depends on the distribution of mass. From this standpoint we will try to address this question of thought and time, by exploring some traditionally opposing theories. These include deterministic theories that argue that all actions are caused, and theories of indeterminism, freedom and free will; emergence and chance, and necessity and contingency. Through seminar based group discussion and lecture classes we will aim to define the role of thought and the possibility of expanding and enlarging our knowledge and the experience of that which seems inaccessible to it.

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<th>Course Title</th>
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<tbody>
<tr>
<td>Art and Ecology in the Anthropocene</td>
<td>CHMN-576</td>
<td>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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Faces of Reason</td>
<td>CHMN-581</td>
<td>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 Stos 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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Queer Books</td>
<td>CHMN-585</td>
<td>Queer Books. What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians about gays and lesbians? Is there such a things as &quot;gay style&quot;? This course looks at contemporary gay/lesbian and &quot;other&quot; 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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Classical Film Theory</td>
<td>CHMN-587</td>
<td>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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Contemporary Film Theory</td>
<td>CHMN-588</td>
<td>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.</td>
<td>Graduate</td>
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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.

**Critical Studies Internship**

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.

**Black Clock Internship**

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.

**Publishing Internship**

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.

**Philosophy & Politics**

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 thought" 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 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 Welsch), sociology (Richard Sennett) as well as various works of literature, art and film.

**Visiting Faculty Seminar in A&P**

This is a yearly graduate seminar taught by Visiting Faculty in the MA Aesthetics and Politics program. The seminar covers special topics in the field of Aesthetics and Politics. This course will be taught in sections by different visiting faculty. Each faculty will teach a 1-credit section of this triptych course, and students can register for all 3 sections or for any number of the 3 sections. Each section will have its separate syllabus prepared by the section faculty. Students will be required to independently work on required and recommended readings/viewings in advance of the seminar, and will be asked to complete a short paper project in relation to the seminar. In Spring 2019, the seminar will be taught by artist Dany Naierman and academics Jennifer Doyle and Karen Barad. The section with Dany Naierman will revolve around a performance project Dany is preparing at the Los Angeles harbor and will meet on approximately 3 occasions in Spring to work around specific texts related to the project. A final performance will be part of the project. The sections with Jennifer Doyle and Karen Barad will focus on current research by professors Doyle and Barad. They will meet in Spring for a 3-hour public lecture at the West Hollywood public library on a Friday evening, and a 6-hour block seminar at the public library on the Saturday following the public lecture.

**Contemporary Aesthetic Theory**

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, neuropolitics, 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.

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<tr>
<td>Contemporary Political Thought</td>
<td>CMAP-622</td>
<td>Contemporary Political Thought. Required for all MA Aesthetics &amp; 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 &quot;what is political art?&quot; 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.</td>
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<tr>
<td>Critical Discourse in Arts</td>
<td>CMAP-623</td>
<td>Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics &amp; Politics students. Other graduate students by permission of instructor only, space permitting. The 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.</td>
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<td>Critical Discourse in Arts</td>
<td>CMAP-624</td>
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<tr>
<td>A&amp;P Thesis Seminar</td>
<td>CMAP-625</td>
<td>Aesthetics and Politics Thesis Seminar. This course is required for all MA Aesthetics &amp; Politics students. Open to the MA A&amp;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</td>
<td>Graduate</td>
<td>Institute</td>
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## 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 aesthetic-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.

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<tr>
<th>Theorist in Residence</th>
<th>CMAP-626</th>
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<tr>
<td><strong>Art, Politics, Autonomy</strong></td>
<td><strong>CMAP-630</strong></td>
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<tr>
<td>Required for all MA Aesthetics &amp; Politics students.</td>
<td>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 &quot;new social movements&quot; of the sixties and the more recent &quot;Movement of the Squares.&quot; The very possibility of autonomy advanced by prefigurative politics will be investigated, as well as the argument that art must remain distant 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 &quot;autonomy project.&quot; 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.</td>
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<td><strong>Hyperstition</strong></td>
<td><strong>CMAP-632</strong></td>
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<td>Hyperstition MA Aesthetics and Politics Visiting Faculty Course) Taking its cue from the philosophical film &quot;Hyperstition&quot;, 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.</td>
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<tr>
<td><strong>Critical Discourse in Arts - Online</strong></td>
<td><strong>CMAP-635O</strong></td>
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<td>This course is required for all second-year MA Aesthetics &amp; Politics students taking the &quot;virtual&quot; option. The course is a year-long lecture and event series that ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. Students follow public lectures and events through a virtual classroom and complete additional class meetings and assignments.</td>
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<tr>
<td><strong>Summer Thesis Seminar</strong></td>
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<tr>
<td>Summer Thesis Seminar. Required for all MA Aesthetics &amp; Politics students.</td>
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<tr>
<td><strong>Thesis Extension Fall Seminar</strong></td>
<td><strong>CMAP-641</strong></td>
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<tr>
<td>Thesis Extension Fall Seminar. Required for all MA Aesthetics &amp; Politics students.</td>
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<tr>
<td><strong>Thesis Extension Spring Seminar</strong></td>
<td><strong>CMAP-642</strong></td>
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<tr>
<td><strong>Aesthetics &amp; Politics of Usership</strong></td>
<td><strong>CMAP-648A</strong></td>
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<td>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...</td>
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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.

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<tr>
<td>Aesthetics &amp; Politics of Usership</td>
<td>CMAP-648B</td>
<td>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 utological 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.</td>
<td>Graduate</td>
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<tr>
<td>Borges and the Political</td>
<td>CMAP-653</td>
<td>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, Jacques RancFRE, 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.</td>
<td>Graduate</td>
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<tr>
<td>Liquid Bodies</td>
<td>CMAP-657</td>
<td>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 &quot;pixel dust&quot;. 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.</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Research Seminar on the Aesthetics of Politics</td>
<td>CMAP-670W</td>
<td>Research Seminar on the Aesthetics of Politics. In this course, we will read and analyze the key conceptual contributions of French philosopher Maurice Merleau-Ponty, German and Jewish/American political thinker Hannah Arendt, and American philosophers Richard Rorty and Judith Butler to the field of aesthetics and politics. In particular, the seminar will seek to develop an aesthetic understanding of the political. The first two, classic twentieth-century aesthetic and political thinkers, will help us introduce a foundational vocabulary and conceptual framework based on their notions of the visible and the invisible, the flesh of the social, the space of appearances, the performative action of, and an aesthetic understanding of political judgment. During the second week, we will integrate such vocabulary to the contemporary neo-pragmatist and post-phenomenological theorizing of Rorty</td>
<td>Graduate</td>
<td>Open to the Institute; Winter Session</td>
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The course is a directed study of the student's thesis project with their mentor. This course will deliver methodology and critical training to prepare students for the development of their independent thesis work. Students should select an independent research topic and develop a sophisticated body of research.

Writing Now I

Writing Now: First Year Seminar. Required for first year MFA Writing Program Students. This seminar will introduce first year MFA Creative Writing students to both each other and our program via workshops, discussion, and the hosting of several visiting writers over the course of the term (one of whom will be the Katie Jacobsen Writer-in-Residence). We will pay specific attention to nuts-and-bolts issues such as narrative voice, sentence structure, the use of figurative language, and structuring strategies/approaches to revision, by means of our own experiments and close reading of the work of our visitors, which we will discuss in advance of their visits. Consideration of formal issues will expand out to include larger questions of genre, inspiration, textual methodology, and possible roles of the political, social, and personal in our creative writing and critical response. This course meets once a week during the fall semester, and is team-taught by 2 members of the MFA faculty. In the spring, only the Visiting Writer element continues, which will consist of four visiting writers, one in relation to each of the four concentrations offered by the program (Documentary Strategies, Image and Text, Writing and Its Publics, and Writing and Performance). MFA faculty teams representing each these concentrations will curate and host the four spring events.

Writing Now II

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.

Visiting Writers

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.

Cake Or Death: Making Performance

Cake or Death: Making Performance in Post Post Post Modern Times. Open 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.

The Magazine Class

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.

Teaching Practicum

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
### Creative course work will include one workshop along the way, as well as one relationship between text, time and space to be useful to their practice. Students may find the concepts, strategies, and questions this course poses about the lyrical essay, short stories, and/or hybrids of the above. Writers of all stripes 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 blister poem, the erasure poem, the cut-up poem, the bricolage poem, the collage poem, the multi-voice poem, the voice poem, the line-and-verse poem, the dense poem, the open poem, the dense with open poem, the open with dense poem, the poem with a thousand other poems, etc), we will focus on the poetry, the prose, the performance, the presentation or performance. Students will be able to decide what kind of conversation/critique, to student-let writing exercises, to other forms of traditional workshopping, where students present work for in-class progress with classmates in which formats best suit their work, from traditional workshopping, where students present work for in-class conversation/critique, to student-led writing exercises, to other forms of presentation or performance. Students will be able to decide what kind of format best suits the needs of the work they are making in the course. Some of the poets and writers whose work we may engage with along the way include John Ashbery, Bernadette Mayer, CAConrad, Maureen Owen, Larry Eigner, M. NourbeSe Philip, Catherine Wagner, Noelle Kocot, Fred Moten, Charles Olson, John Cage, Hoa Nguyen, Layli Long Soldier, Anselm Berrigan, Douglas Kearney, Alice Notley, Cedar Sigo, and others.

### What are the dimensions of a self? What constitutes autobiography? How has it been executed by some of its best contemporary practitioners? In this seminar/workshop, we will read a variety of autobiographical prose works that approach their subjects from various angles of obliqueness. We will examine the essential paradox of inviting readers into the experience, performance, and representation of an individual subjectivity. We will also investigate how vigorous self-excaution might occur during the examination of subjects other than the insulated I. Students will produce original work based on their concerns and addresses. What are the dimensions of a self? What constitutes autobiography? How has it been executed by some of its best contemporary practitioners? In this seminar/workshop, we will read a variety of autobiographical prose works that approach their subjects from various angles of obliqueness. We will examine the essential paradox of inviting readers into the experience, performance, and representation of an individual subjectivity. We will also investigate how vigorous self-excaution might occur during the examination of subjects other than the insulated I. Students will produce original work based on their concerns and addresses.

### Autobiographical Approaches

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<td>CMWP-615</td>
<td>Autobiographical Approaches</td>
<td>What are the dimensions of a self? What constitutes autobiography? How has it been executed by some of its best contemporary practitioners? In this seminar/workshop, we will read a variety of autobiographical prose works that approach their subjects from various angles of obliqueness. We will examine the essential paradox of inviting readers into the experience, performance, and representation of an individual subjectivity. We will also investigate how vigorous self-excaution might occur during the examination of subjects other than the insulated I. Students will produce original work based on their concerns and addresses.</td>
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### The Long Poem & Sequence Poetry Workshop

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<td>CMWP-616</td>
<td>The Long Poem &amp; The Sequence Poetry Workshop</td>
<td>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 - &quot;poem&quot; defined here very broadly - including the lyric 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</td>
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<td>CMWP-617</td>
<td>Poetics and Practice</td>
<td>This course will explore the interplay between the context and the poem, between place and craft, poem as intervention. Craft not as a pound of product but as process or flux, form that can fold into mutation. Close reading of poems with a view to what still lives for you. With &quot;galleries&quot; of Futurists, Dadaists, Surrealists, etc. in Jerome Rothenberg's Poems for the Millenium as a guide, we'll survey poems and poetics in context for discussions in some depth of interrelations between language and aesthetics, between manifestos and politics. Students will explore poetics in specificity and select relevant examples to share in presentation and selections from personal projects to workshop as poems.</td>
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<tr>
<td>CMWP-618</td>
<td>Work at Play: Writing &amp; Revising Poems</td>
<td>This course is meant to be about play and words are our tools of play. In this course, we will spend just as much time revising our poems as making our poems. The first half of the course will be devoted to making poems and the second half of the class will be devoted to revising those same poems with the idea that revising is just as important, if not more important than making. In the first half of the course, we will learn about conventions of craft and the tools to make poetry (so that we know the rules before we decide to break them) with some writing exercises. In the second half, we will challenge those tools/craft through the process of revision (with additional writing exercises geared towards revision). Readings in this course will comprise a range of styles and will be assigned organically in relation to student work. In this way, the course will be a living laboratory. We will also workshop our poems as we go along as a group, with the idea that a poem is a living thing.</td>
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<tr>
<td>CMWP-624</td>
<td>Narrative Ethics</td>
<td>What does it mean to be a &quot;good&quot; writer? What is your authority as an author and critic? What is your responsibility to the themes, settings, iconography, and especially the characters you deploy in the articulation of events? In what ways may your moral or ideological point of view come into conflict or become complicit with the ethical demands of your narrative? What is the difference between morality, ideology, and ethics? In its inescapable entertainment of the &quot;face&quot; of the Other, narrative threatens to subvert even the most orthodox design. Narrative simultaneously de-signs, and in portraying the scene invokes the ob-scene. These are ethical dilemmas, often in the face of moral codes, and ones often obscured by the narrator's own authority. This seminar is not a conventional workshop. Instead it aims to buttress a student's critical arsenal in pursuit of a personal creative practice. The course encourages and requires oral presentation of key readings in narratology and ethics, both literary and cinematic, in directed conversation with text, instructor, and classmates. Though readings and screenings may change with each iteration of this course, sources from Aristotle to Bersani, Levinas to Kermode, Blanchot to Bergman to Lynch remain touchstones.</td>
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<tr>
<td>CMWP-630</td>
<td>Performance Theory</td>
<td>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 &quot;as-if&quot; element of culture), display, improvisation, dramaturgy, spectacle, masquerade, and carnival; 2) orality 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.</td>
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<tr>
<td>CMWP-633</td>
<td>Contact and Assemblage</td>
<td>Contact and Assemblage. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This is a workshop for anyone interested in research and writing real live events or places and negotiating the &quot;documentary data&quot; 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 &quot;negative capability,&quot; 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 &quot;live data?&quot; What constitutes &quot;data&quot; 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.</td>
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The Novel  
CMWP-634  
Workshop in the Novel. Open to MFA Creative Writing Program students only. Novel-in-progress workshopping 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

Juicy Memoir  
CMWP-639  
Juicy Memoir: Personal Narratives of Culture, Body & Soul In this class, we will read, discuss, and write juicy memoirs--personal narratives that reveal, reflect, and trace the self in relation to family, society, history, culture, memory, body, and soul. What makes a memoir juicy? As accounts of addiction, tragedy, and abuse crowd the field, some might say lurid and sensational content. While the memoirs here all tell compelling stories, their juiciness relates to candor, surprise, insight, urgency, and originality in their literary style. From best-selling blockbusters to small press experiments, these memoirs arrive from around the world, grounded in specific social, political, and embodied locations. Bursting with flavor and energy, these written reckonings will inspire our own. Students should expect to spend approx $150-$180 on books.

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

Translated Bodies  
CMWP-641  
Translated Bodies: Reading & Writing Literary & Cultural Translations In this class, we will consider translated bodies-bodies that shift/ have been shifted from one state to another. We will read and discuss non-fiction, fiction, poetry, and performance writing. In these texts, we will regard bodies in states of emergency, desire, trauma, power, and literary magic. Following disability scholar Tobin Siebers, bodies here will also be understood as physical, cultural, historical, literary, and artistic forms. We will also notice how bodies are raced, gendered, classed, colonized/ decolonized, sexually oriented, socially constructed, and memorialized. Traditional notions of literary value will tangle with cultural appropriation, heritage, and exchange. Sparked by the possibilities, we will try our hands at literary translation and experience the translation of our own work. Engaging migration, family, love, loyalty, and resistance, we will record the translated bodies in our own lives and languages. Re/marking these translations, we will build new bodies of work (in our work). We will transform our own writing and be transformed. Students should expect to spend $150-$180 on books for this course.

Graduate  Open to the Institute

Body Fictions  
CMWP-643  
Body Fictions: 3-D Writing and Other Protuberances What is protuberant or corporeal writing? How do our feelings around "bodies" write us? What about when the bodies we're writing (with/about) aren't supported by our current cultural lexicons or narratives? This is an outside reading-heavy workshop that

Graduate  Open to the Institute
makes a bridge with seminar-style discussion/engagement. Emphasis is on experiments in embodiment, especially when embodiment resists predetermined forms. Together we will try to understand intersections between our shared human condition of "having" bodies, and creating bodies of text, keeping in mind the organizing question: "how do we make more room?" Strategies may include automatic writing, writing from the gut, autofiction, odd shapes, co-writing, authorless work, writing that disrupts, writing against comfort. Texts will engage authors/makers like Francois Rabelais, Alfred Jarry, Simone White, Hilda Hist, John Keene, Jean Genet, Eileen Myles, Carmen Maria Machado, Miguel Gutierrez (Death Emo Electric Protest Aerobics). Each class will start with writing prompts and discussion, then move into workshop mode. We will meet weekly and work in and out of the classroom, with possibility of occasional nighttime gathering/events in Los Angeles.

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 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.

Short Fiction Workshop  CMWP-646  Short Fiction Workshop: Currents in Contemporary American Short Fiction. 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.

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.

Documentary Strategies  CMWP-651  Documentary Strategies: Notebook Practices. In this class we will read a number of famous and not-so-famous notebooks from recent times, and times long past, while developing and keeping our own notebooks. We will be thinking of notebooks and journals both as final forms in themselves (as modeled by works like those of Basho, Sei Shonagon, Kamau Brathwaite, John Weiners, Bernadette Mayer, and others) as well as stages in the process of developing new works and writing practices. Each student will keep and share from at least 3 different notebook projects over the course of the semester. There will be workshop style sharing of projects, reading discussions, and numerous writing exercises, including, hopefully, a field trip or two.

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
Exit Strategies

**Conjurations**

**Parafiction**

**The Collection**

Exit Strategies: Professional Development for Writers

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,

In a quagmire. Anxious? Fear not! In support of (developing) your exit strategies, the goals of this course are to

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<td>CMWP-658</td>
<td>Parafiction: A Lab for New Writing</td>
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<tr>
<td>CMWP-659</td>
<td>Conjurations: A Lab for New Writing</td>
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<tr>
<td>CMWP-660</td>
<td>Exit Strategies: Professional Development for Writers</td>
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Other graduate students by permission of instructor only, space permitting. This course will support students in developing hands-on homemade book-making skills. Note: you may take this class whether or not you define yourself as a poet and whether or not what you write would traditionally be considered "poetry." Translators and artists who work primarily in non-literary forms are welcome.

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<td>CMWP-655</td>
<td>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 &quot;collection,&quot; 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 &quot;a collection&quot; 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); huiling volumes of collected poems (such as those of Robert Creeley); famous essay collections (such as Joan Didion's The White Album); experiments in the scrapbook (such as Anne Carson's Nox); multi-genre collections (such as Carson's Men in the Off Hours or Jean Toomer's Cane); and linked short story collections (such as Denis Johnson's Jesus' Son). 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 &quot;collection&quot; project.</td>
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How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "beside-ness" lies the focus of this course. We can, of course, speak of many para-"sites": para-phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phenalism, para-noia, para-dise, para-ill, para-flax. These para-digms carry with them, para-doctorally, 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, but therein lies the rub. This multiply-voiced effort at imposed meaning, at narrative order and authorial authority, empties and exposes itself as it becomes ethically, aesthetically, and ontologically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully be or restore ourselves to the Reality we hunger for. We become prosopopeiac parasites-impersonators and allegorists of our own attempts at legitimacy. This crisis in writing as the crisis of writing, with all of its perverse pleasures and anxieties, performs parafiction. This critical seminar, which will also workshop student writing, will consider a variety of theoretical and filmic texts as well as "parafictions" from prose writers and poets across historical and national boundaries.

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<td>Parafiction: 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, &quot;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.&quot; 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 &quot;the changing same,&quot; deepening writing practice and choice-making through repetition and accretion, re-visititation 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.</td>
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<tr>
<td>CMWP-659</td>
<td>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, &quot;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.&quot; 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 &quot;the changing same,&quot; deepening writing practice and choice-making through repetition and accretion, re-visititation 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.</td>
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<tr>
<td>CMWP-660</td>
<td>Exit Strategies: Professional Development for Writers</td>
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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 homemade 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.
this means excavating and understanding past and 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, readings series, online/print publications, collectives, or one novella, or part of a novel. Students should expect to spend workshopping, rest assured we will generate far more first drafts over the workshop excerpts from student writing. Students will be responsible for at least one workshop of their own work and approximately three presentations of readings. 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, readings series, online/print publications, collectives, or one novella, or part of a novel. Students should expect to spend workshopping, rest assured we will generate far more first drafts over the

| 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 phenomena, 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 |
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<tr>
<th>Course Name</th>
<th>Code</th>
<th>Instructor(s)</th>
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<tr>
<td>Creative Writing Program</td>
<td>CMWP-674</td>
<td>Open to the 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.</td>
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<tr>
<td>Ingenious Tangles: Creatively Critical Writings</td>
<td>CMWP-672</td>
<td>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 &quot;outsider writers,&quot; logoholics, 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-wiwa, 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. Solanis, M. L. Ukeles, R. Morris, F. Bruly, A. Wolfli, A. Artaud, V. Export, R. Negrastani, G. Bruno, U. Carion, H. Yepez, and others.</td>
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<tr>
<td>Cinema and the Social Body: From the Material to the Symbolic</td>
<td>CMWP-673</td>
<td>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.</td>
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<tr>
<td>Introduction to Screenwriting</td>
<td>CMWP-674</td>
<td>Introduction to Screenwriting. Open to MFA Creative Writing Program students only. This course is an introduction to film screenwriting. Each student will complete a feature-length script by the end of the semester. Class work will include readings (screenplay, fiction, non-fiction) and screenings (scripted and documentary), but the majority of time will be spent workshopping scripts-in-progress. Students are expected to come to the first class with three ideas for full length screenplays. Each idea should be described in a few paragraphs.</td>
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<tr>
<td>Work At Play: Writing a Sequence of Poem</td>
<td>CMWP-679</td>
<td>Work at Play: Writing a Sequence of Poems This course is meant to be about play and words as our tools of play. In this course, we will read full collections of poems or sequences, and write our own sequence of poems as we read and think about larger collections of poems in book form or groups of poems. Each week, we will read a new book or a series of poems and discuss as a group as well as workshop our own poems. Students will each be responsible for leading the discussion on an assigned book of their choice. Students should expect to spend approx $75 on books and course supplies</td>
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<td>Writing the Television Pilot</td>
<td>CMWP-680</td>
<td>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, screenplays, and writing exercises, but the majority of the time will be spent workshopping 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.</td>
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<tr>
<td>Tiny Fictions</td>
<td>CMWP-684</td>
<td>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 workshopping your short pieces and a final project.</td>
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Autofiction/Strata and the Form Lab/Music-Poetic

Unknowing: Experiments in Writing Into ?:

Biography
CMWP-685

Biography: Writing a Life & 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 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 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.

Writing Into ?: Experiments in Unknowing
CMWP-686

Writing Into ?: Experiments in Unknowing
What if we scrap the tired imperative: “write what you know”? Or the idea that we need to “know” what we’re going to write about at all? In her book Writing, Marguerite Duras says: “I believe that a person who writes does not have any ideas for a book, that her hands are empty, that her head is empty…” In this course we will employ “unknowing” as an active writing strategy-refusing to resolve blocks, gaps, murkiness, or vertigos with shortcuts that privilege completion, knowledge hierarchies, or mastery. What other circuits or language pools can we hook up to? What other narrative forms might emerge? As we endeavor to create work that is intuition-forward and porous to other kinds of experience, we will read outside texts, respond to daily prompts, and develop fiction pieces-workshopping them together with a methodology we co-develop around unknowing. Writers we may enlist include: Kazuo Ishiguro, Roberto Bolano, Clarice Lispector, Brian Blanchfield, Laszlo Krasnahorkai, Laurie Weeks, John Keene, Karl Ove Knausgaard, Dorthe Nors, Dylan Mira. This course is un-professional--instead rooting for the semi-conscious molten selves we carry inside. We will meet weekly and work in and out of the classroom, with possibility of occasional nighttime gathering/events in Los Angeles.

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.

Strata and the Nonfictional Body
CMWP-693

This seminar/workshop will explore the potential of creative nonfiction as a vehicle for experimentation, meaning, and change at various strata of the social fabric. Using the metaphor of the body when it comes into contact with these strata-be it personal relationship, relationship to structures, streets, cities and natural settings, states, territory, and ultimately, the earth as a whole—we will investigate how creative nonfiction “works,” vis-a-vis the genre/body’s response. A variety of forms will be brought to bear on our investigations, including select blogs, chapbooks, journals, storytelling in legal scholarship, and more, as well as writing forays both in and out of the classroom. In the process, students will present, discuss, and revise their own writing with an eye toward expanding the possibilities of the creative nonfiction genre.

Art, Life & Autofiction
CMWP-695

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.

Directed Study - Thesis CMWP-696 Directed Study - Thesis is a directed study of the student's thesis project with their mentor. This is required of all MFA Creative Writing student in their 2nd year. Graduate

Unspoken & Unapologetic Personal Narr. CMWP-698 Unspoken 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 CSMC-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

Introduction to Archaeology CSMC-163 Did Indiana Jones act like an Archeologist or a pot-hunter? How do we know the legendary Trojan War existed? How were the ancient pyramids of Egypt or the giant block walls of Sacsuyuiman and Machu Pichu constructed under the Inca Empire? How do we date our finds and construct a history of the past? How does evidence interact with interpretation? Can we learn lessons from the past? This course is an inquiry into the methods, history and assumptions of Archeology, the study of the human past since we began to live in organized societies. Students will be introduced to techniques of Archeology including environmental assessment, digging methods and dating. We will read both primary ancient texts and recent interpretations. We will study and criticize archeological exhibits on line and in museums. Students will learn to transfer data to maps, and use logic and analogy to our times to interpret evidence. Work will include reading, essays, and a mapping exercise, and a site visit. We will be in class for 2 hours and in sections with TAs for 1 hour each week. The work in section will be largely aimed at improving writing skills. Undergraduate

Intro to Science As Method CSMC-196 Intro to Science As Method 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 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. Undergraduate

Independent Study CSMC-199 An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Undergraduate

Introduction to Human Anatomy CSMC-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

Biology of Human Disease CSMC-225 This course is a non-major, general biology course that focuses on the history of major human diseases. This course covers the cause of the infection, how it was spread and its impact on the world. The course encompasses diseases of the past including Hemophilia, Smallpox, the Bubonic Plague, etc. and as well as diseases of the present Malaria, Influenza and the AIDS epidemic. This Undergraduate
### All That Glitters

**Course:** 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-234

### Env Sci: Intro to Problems & Solutions

**Course:** 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-241

### Earth, Moons and Planetary Geology

**Course:** 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-246

### World Behind Glass

**Course:** 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-252

### What Is Mathematical Thinking

**Course:** 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-256

### Environments for Intelligence

**Course:** Environments for Intelligence. The physics of the evolution of the cosmos. Is there life on other planets? Around other stars? Have any aliens visited Earth? What are UFOs? Will we ever meet intelligent aliens? This course will examine these questions systematically, and discuss the development of life on Earth, ‘alien’ intelligent species on Earth, whether there are signs of intelligent life on Earth, the scale of the Milky Way, whether and how we could visit other stars, the methods and strategies of the modern search for planets around other stars and extraterrestrial intelligence, how students can participate in the search, the images of aliens in science fiction and what effect First Contact will have on human society. Along the way we will study the life cycles of stars and galaxies, the origin of the chemical elements and the possible origins of life in the universe. Occasional nighttime sky observing.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-260

### Science of Art Safety

**Course:** 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 projects 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.

**Credit:** Undergraduate

**Department:** Science & Math; Critical Studies

**Course Code:** CSCM-262
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.
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 the applications it may have in the future.

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?

Emergent Life in Synthetic Environments
CSCM-336

Emergent Life in Synthetic Environments Emergence is a phenomenon whereby larger entities arise through interactions among smaller or simpler agents. In this class, we will create simple agents, program them with social behaviors, then set them loose in a game environment. We aim to produce emergence through deep simulations that produce organic analogs in silico.

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.

Practical Economics
CSCM-328

The course is aimed to introduce concepts and tools of basic economic analysis at both micro and macro levels. This course provides a non-technical introduction to the basic concepts in economics, with a focus on the United States. It will provide instruction in the nature and function of product markets (supply and demand), economic decision making, types of economic systems, economic growth, recession and inflation, income distribution and wages, and fiscal and monetary policies. Using these fundamental economic concepts, this course provides a foundation for informed decision making regarding current economic debates. In areas in which there is considerable disagreement about economic analysis or about the nature of the real world, the course explores the issues underlying the disagreement. There will be a strong emphasis on how economics is related to current events.

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.

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.

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.

Emergent Life in Synthetic Environments
CSCM-336

Emergent Life in Synthetic Environments Emergence is a phenomenon whereby larger entities arise through interactions among smaller or simpler agents. In this class, we will create simple agents, program them with social behaviors, then set them loose in a game environment. We aim to produce emergence through deep simulations that produce organic analogs in silico.

Finding Signals From the Noise
CSCM-347

Finding Signals From the Noise. In this course, we will examine how to ask and answer questions through the analysis of data. Through a set of lectures, you will become familiar with the basic principles and methodologies of statistics. This will allow you to make comparisons, test hypotheses, discover relationships and make predictions. We will see how to reveal hidden patterns 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 in the current era of "Big Data", politicians, businesses, non-profits and artists harness and contribute to these methods. In addition to the lectures, students will work in groups to construct their own data-based projects. The ways to present these projects are almost limitless as they may be in the form of infographics, models, sonifications, or performances, just to name a few.

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.
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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.

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.

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.

Independent Study CSCM-399

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Micrographia CSCM-405

How did we come to discover the universe of things, living and dead, too small to see with the naked eye? Starting with Robert Hookes' 1665 book Micrographia, we will explore the history of microscopic imaging technology, the principles of optics that allow them to function, and what limits their performance. We will look at the 1890s work of Santiago Ramon y Cajal, the Nobel prize-winning microphysiologist. We will look at examples of post-optical microscopy and the surprises they reveal. We will examine the evidence of much smaller things—molecules and atoms. We will collect microscopic specimens, living or dead, and study techniques for enhancing their visibility. Students will use their microscopes to compile images and study one microscopic subject area extensively. This class will be oriented to hunting in the field, imaging and analyzing the collected specimens. Students are required to possess a working smart phone with an internal camera. There is a Lab Fee of $25.

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
Biomimicry

Selfish Genes, Altruistic Groups. Open to BFA-3 and BFA-4 students only. The theory of evolution is a dynamic and continuously developing field of inquiry. Aspects of this theory are frequently used to help understand animal behavior, including the behavior of humans. While descent with modification and natural selection as a mechanism of evolutionary change form the theory’s foundation, questions remain. How often is natural selection the driving force behind evolution? What does selection act upon? Does selection act at the level of the gene, the individual or the group? The answers to these questions become very important if you are trying to explain the evolution of behaviors that seem counter to the notion that unrelenting selfishness will always be selected in favor of any form of cooperation or sociality. This course examines the conceptual frameworks that have and are being developed to explain how behaviors that appear to be selfless could have evolved by natural selection. However, each new framework presents its own set of challenges and may limit how researchers see the “big picture”. This course begins with a set of lectures on evolution by natural selection, basic genetics and game theory. After this introduction, the course will shift to close readings and discussions on the levels of selection from the “Selfish Gene” to “Group Selection”. Connections to human social behavior, politics and even religion will be critically evaluated through presentations, projects and research papers.

Independent Study

CSCM-499 An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Micrographia

CSCM-505 How did we come to discover the universe of things, living and dead, too small to see with the naked eye? Starting with Robert Hooke’s 1665 book Micrographia, we will explore the history of microscopic imaging technology, the principles of optics that allow them to function, and what limits their performance. We will look at the 1890s work of Santiago Ramon y Cajal, the Nobel prize-winning microphysiologist. We will look at examples of post-optical microscopy and the surprises they reveal. We will examine the evidence of much smaller things—molecules and atoms. We will collect microscopic specimens, living or dead, and study techniques for enhancing their visibility. Students will use their microscopes to compile images and study one microscopic subject area extensively. This class will be oriented to hunting in the field, imaging and analyzing the collected specimens. Students are required to possess a working smart phone with an internal camera. There is a Lab Fee of $25.

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.

Human Body Food to Function

CSCM-562 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.

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credit</th>
<th>Semester</th>
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<tbody>
<tr>
<td>Being Vulnerable: An Introduction</td>
<td>Special Topics course for BFA-1 students only by permission of instructor. In response to the political and economic crises that have defined the first decade of the 21st century—from the September 11 attacks to the 2008 financial market collapse as well as climate change, police aggression (in particular against black bodies), mass murder, neoliberalism, violence on the political right and left, and drone warfare—this course develops a critical approach to vulnerability: a situation or state that marks our peculiar ability to be wounded and die. The goal of the course is to think through formations of political collectivity that would be defined through vulnerability rather than against it. In short, the course asks: how can we effectively be vulnerable together? As part of this project, we will think through the phantasy of invulnerability and immortality in religion and popular culture (superhero films or video games, for example), and discuss associated ideas of masculinity/femininity, ability/sickness, eternal youth/old age and the connection between art and injury. * This course fulfills Foundation and Social Science credit.</td>
<td>Undergraduate</td>
<td>Level 100; Social Science; Critical Studies Credit</td>
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<tr>
<td>Ritual</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Level 100; Social Science; Critical Studies Credit</td>
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<td>Independent Study</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
<td>Undergraduate</td>
<td>DNS on WebAdvisor; Critical Studies Credit</td>
</tr>
<tr>
<td>Freedom From Everything</td>
<td>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 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.</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
</tr>
<tr>
<td>Liberation Psychology</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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<tr>
<td>Introduction to Psychology</td>
<td>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</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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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.

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.

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.

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 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 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. 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.

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 form 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.

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<th>Course Title</th>
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<th>Degree Level</th>
<th>Department</th>
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<tbody>
<tr>
<td>Introduction to Anthropology</td>
<td>CSOC-263</td>
<td>Introduces students to Cultural Anthropology, the study of cultures from various parts of the world including the United States. Through debates, close readings of cultural case studies, and problem-solving students will evaluate Anthropologists' approaches to topics such as gender, ecology, race/ethnicity, power, ritual, art and religion. Questions addressed in this class includes: How to explain gender inequalities? Are universal morals and cultural relativism at odds? Is human behavior learned or inherited? Using Anthropology research methods students will participate in individual and/or group project.</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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<tr>
<td>Food for Thought</td>
<td>CSOC-265</td>
<td>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.</td>
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<td>Psychoanalysis &amp; Visual Culture</td>
<td>CSOC-270</td>
<td>Psychoanalysis &amp; 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 their 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.</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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<tr>
<td>Immigrant, Exile, Refugee</td>
<td>CSOC-275</td>
<td>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 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?</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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<tr>
<td>Human Sexuality</td>
<td>CSOC-277</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Social Science; Critical Studies Credit</td>
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<tr>
<td>Abnormal Psychology</td>
<td>CSOC-283</td>
<td>Abnormal Psychology is a branch of psychology that deals with psychopathology and abnormal thoughts and behaviors, often in a clinical context. The term covers a broad range of disorders, from mood and anxiety disorders to personality disorders to psychosis. This course offers a thoughtful manner.</td>
<td>Undergraduate</td>
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Well Being

Happiness and Economics of Queer Theory

Feminist and Activism

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.

Independent Study

CSOC-299

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

Activating / Art-Making / Activism

CSOC-305

How can we activate art-making for the current moment? How can we engage activism in new creative ways? In this critical/creative laboratory, we will read, write, discuss, create, and harness experimental art strategies for social change. We will reckon with activism in creative non-fiction, fiction, poetry, performance, music, film, visual art, social media, and more. We will connect with activists and artists; do deep work related to a social movement or social justice issue; experiment with our own activist art-making in the classroom, on campus, and in the world; and, culminate the process in a convening, with activist art readings, original actions, research reports, teach-ins and/or campus/community conversation. Get ready. It's on. Students should expect to spend $100-$150 on books and coursepak for this course.

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 problems/ics 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.

Economics of Happiness and Well Being

CSOC-316

Economics OF Happiness and Well Being "All citizens are entitled to "life, liberty, and the pursuit of happiness." Declaration of Independence of the United States of America, 1776 Humanity has been thinking about happiness for a long time and even in the US Declaration of Independence, the Founders called the "pursuit of happiness" an "unalienable right," yet economists have poignantly noted that we do not well understand the determinants of the attainment of happiness. In this course, we will examine the neoclassical economic model of, "maximum utility and profit" and contrast it to other modes of understanding especially since the 1980's when the study of happiness moved to the center of vociferous debates among economists and the argument that "Economic activity"-the production of goods and services-is certainly not an end in itself but only has value in so far as it contributes to human happiness. We will examine the debates on the relationship between happiness and income. Beginning with Amartya Sen's findings that GDP was a largely insufficient metric for gauging national well-being, we will focus on "Gross National Happiness" (GNH), and his new approach of "Capability Theory," emphasizing, that human wellbeing is more than just income and consumption. We will then draw upon the Schumacher's study of "Economics as if People Mattered," to move towards a more holistic approach to economics of happiness and wellbeing. We will analyze Brown and Piketty's critique of the longstanding "market-myopia" of American policy makers, as well as the "crises of capitalism" and further examine the work of economists Richard Easterlin, Frey, Bruno, and Stutzer, and Deaton to consider if the modern economy has reached a point at which the average American's Salary to Happiness Ratio is nearing its ceiling. We will seek to answer questions such as: What is economic happiness? Does money buy happiness? Can we measure this happiness, and if so, how? What is the relationship between economics, creative work, art and happiness? We will assess the interplay between individual and social happiness by considering the nature and meaning of happiness in the contemporary United States as well as in other countries. How does happiness differ among cultures and nations? What is (and should be) the role of governments in formulating public policies for happiness? The course will also include a lab in which students will examine their own assumptions about happiness and consumption decisions about the attainment of happiness, in order to address the paradox at the heart of our lives, that as societies become richer, they do not necessarily become happier. If we really want to be happy, what would we do differently?

How Maps Lie

CSOC-322

Undergraduate Credit

Social Science; Critical Studies Credit

Critical Studies

Social Science; Critical Studies Credit

Credit

Open to the Institute

Critical Studies

Credit

Social Science; Critical Studies Credit

Undergraduate

Social Science; Critical Studies Credit

Open to the Institute

DNS on WebAdvisor; Critical Studies Credit

Open to the Institute

Social Science; Critical Studies Credit

Undergraduate Credit

Critical Studies Credit

Credit

Social Science; Critical Studies Credit

Open to the Institute

Critical Studies

Social Science; Critical Studies Credit

Credit

Open to the Institute

Social Science; Critical Studies Credit

Undergraduate Credit

Social Science; Critical Studies Credit
Engagement by Design

Credit: Critical Studies

Undergraduate Social Science; Critical Studies Credit

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.

Ethnography of the Particular

Credit: Critical Studies

Undergraduate Social Science; Critical Studies Credit

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 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 Cities

Credit: Critical Studies

Undergraduate Social Science; Critical Studies Credit

Emerging Global Cities; Urbanism and Identity, students will study cities explicitly through the lens of "globalization." Using the latest theories of emerging global cities we will use architecture, urban design, film, text, images and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on emerging Asian and Middle Eastern cities currently heavily under construction and rapidly globalizing. Dubai, Doha, and Istanbul has been at the forefront of developing into postmodern global cities, and others, even secondary cities like Abu Dhabi and cities in China like Shanghai, Chongqing, Kunming along with the reconstruction of Beijing, as the Olympic city, and the Sinification of Hong Kong and Taipei present themselves as attractive locations and global hubs. Most importantly, we will understand how global connections are forged, creating benefits for some and disadvantages for others; a process of 'uneven development.' How humans build and inhabit their environments, and how these built environments in turn shape human beings and their collective futures. Will cities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? Students will choose their own city upon which to conduct primary research and deepen their understanding of globalization as a process located in specific histories and spatial relations, to make arguments about how global processes are re-shaping their selected urban locale. By the end of the course, students will have the theoretical knowledge along with empirical case studies to critically respond to the question: What does the globalization of the city look like?

On Words and Deeds

Credit: Critical Studies

Undergraduate Social Science; Critical Studies Credit

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-ethic. 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.

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 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 schemes 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 approximation 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.

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.

Independent Study

CSOC-399

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

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
In Section One, we will begin with some historical accounts and an examination of the post-world war II context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens’ human rights? In the Section Two, we'll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, 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 aesthetics 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.

Human Rights and Wrongs

CSOC-416

Human Rights and Wrongs: Social Justice and Media in Global Perspective. This course explores one of the most important issues of our time - human rights. We will study the theory and practice of human rights and wrongs by examining key debates that have animated the field. In today’s digital and networked world it is hard to escape the political power of the moving images which often bring many of these human rights issues to life on our screens, in our homes. The course reflects the globalized context in which any debate regarding human rights must take place, and thus is organized thematically. In Section One, we will begin with some historical accounts and an examination of the post-world war II context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens’ human rights? In the Section Two, we’ll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, and Economic structures of inequality? How does the discourse of human rights create victims and saviors? In the Section three, we will deal with post 9/11, war on terror and torture and its world wide impact on human rights and wrongs. In Section Four we consider the lived experiences of people facing genocide, ethnic cleansing and human rights violations. How do people heal the personal and political wounds of wars and how do they make their stories known? In this section, we also take up the search for justice. What is
the relation between justice, human rights and truth? We examine the work of
criminal tribunals, the International Criminal Court and truth and reconciliation
commissions. When should the international community intervene in sovereign
nations’ treatment of their own citizens? In the concluding section, we
examine the: take home questions: What are the potentials and the limitations
of human rights as an international regime? Besides using academic writings,
the course will also explore human rights through the works of various groups
that try to intervene in the crisis: journalists, photographers, filmmakers,
human rights activists, scholars, artists, and others who try to bring
international attention to the situation and help mitigate the violence. The
course will culminate in a collective project that brings together scholarship,
art and activism.

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.

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 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, 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.

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 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, Televiisa 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 influences 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 In this course, Sufism: Islamic Mysticism; Music Dance and Identity, our focus will be on understanding how the arts serve as a vehicle for religious expression, reflecting not only on the individual's experience with the sacred but society's view of what art constitutes and how religion is depicted. Through close readings of sufi texts and the metaphysical formulations of Ibn al Arabi and Al –Ghazali, the traditions of love mysticism embodied by Rabia, Junayd, Al Hallaj, Farid ud Din Attar and Jalaluddin Rumi along with the various meditative techniques of Sema and Dhikr, we will explore why Sufi masters place so much emphasis on music, and dance commonly associated with the 'Whirling Dervishes' and how Sufi poetry, dance and music are used to create an aesthetic experience, an 'altered state of consciousness' to awaken the realities of one's own identity. We will study the development and spread of, "Islamic mysticism" through the Middle East, Asia, Africa, and ultimately Europe and the United States. Moving beyond a focus on doctrines
and canons, we will focus on Sufism in its social, cultural and historical contexts, explore the nature and diversity of Sufism/Islamic mysticism by studying the origins, historical formations, practices, and aesthetic achievements and how Sufism has greatly enriched the artistic, literary and musical life of Muslim cultures. We will also explore the relations of Sufism to spirituality as well as other aspects of cultural and intellectual life, and an appraisal of controversies surrounding Sufism's place in modernity and globalization of Islam.

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<th>Course Title</th>
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<th>Description</th>
<th>Open To</th>
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<tr>
<td>Who Comes After the Human?</td>
<td>CSOC-451</td>
<td>This course proposes &quot;posthumanism&quot; as a lens to investigate issues in contemporary art and aesthetics. Starting with the Enlightenment, it moves through animal studies, biopolitics, neuropolitics, 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 the study of the sensible. Readings include: Immanuel Kant, G.W.F. Hegel, Susan Buck-Morss, Emmanuel Levinas, Judith Butler, Jacques Derrida, Steve Baker, Cary Wolfe, Gilles Deleuze, Michel Foucault, Alexander Weheliye, Vandana Shiva, Catherine Malabou, Bruce Wexler, Jean Baudrillard, Jeffrey Deitch, Peter Sloterdijk, Andy Clark, Donna Haraway, Timothy Morton, Ian Bogost, Rosi Braidotti, Zhang Ga, Jeffrey Nealon, and Michael Marder. Selected works of literary, visual, and performing art are considered with the readings. The goal of the course is to practice a critique of the human within the tradition in which it was developed. Course assignments include intensive weekly reading and a final project that affirmatively goes beyond the limits of the course's critique.</td>
<td>Undergraduate</td>
<td>Social Science; Open to the Institute; Critical Studies Credit</td>
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<tr>
<td>Geographies of Violence</td>
<td>CSOC-457</td>
<td>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 also to 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.</td>
<td>Undergraduate</td>
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<td>Aesthetics &amp; Politics in China</td>
<td>CSOC-461</td>
<td>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 &quot;literati Art&quot; 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 overture 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.</td>
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<td>Queer Representability</td>
<td>CSOC-466</td>
<td>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...</td>
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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 more broadly 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.

| Democracy in America Today | CSOC-472 | 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. |

| Globalization Identity Network | CSOC-478 | 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. |

| The World in the Model | CSOC-481 | The World in the Model : The Model in the World  For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist's mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to visualize the future and there by give it shape. In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in? The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approach from this angle |
artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models. As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges. In this class, we will begin to liberate economics from the economists.

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<td>Independent Study</td>
<td>CSOC-499</td>
<td>An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.</td>
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<td>Critical Studies</td>
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<td>Native American Messianism</td>
<td>CSOC-503</td>
<td>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.</td>
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<tr>
<td>The Art of War</td>
<td>CSOC-505</td>
<td>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 configuragions 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.</td>
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<td>Interrogating the Image</td>
<td>CSOC-511</td>
<td>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 aesthetics 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</td>
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assessed, from the simulacra to the interplay of visibility/textuality to digital intensities. Following that analysis, how will 'seeing-algorithms,' 'operationalized' images, and the rampant forces of quantification affect issues such as temporality, framing, and art theory/practice? Finally, the work of a variety of art critics and artists will be engaged, including Arthur C. Danto, Rosalind E. Krauss, Peter Osborne, Liz Deschenes, Jeff Wall, Tacita Dean, Trevor Paglen, Tracey Moffatt, Bela Tarr, Steve McQueen and Lucrecia Martel.

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<th>Course Title</th>
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<tr>
<td>Human Rights and Wrongs</td>
<td>CSOC-516</td>
<td>Human Rights and Wrongs: Social Justice and Media in Global Perspective This course explores one of the most important issues of our time - human rights. We will study the theory and practice of human rights and wrongs by examining key debates that have animated the field. In today's digital and networked world it is hard to escape the political power of the moving images which often bring many of these human rights issues to life on our screens, in our homes. The course reflects the globalized context in which any debate regarding human rights must take place, and thus is organized thematically. In Section One, we will begin with some historical accounts and an examination of the post- world war II, context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens’ human rights? In the Section Two, we'll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, and Economic structures of inequality? How does the discourse of human rights create victims and saviors? In the Section three, we will deal with post 9/11, war on terror and torture and its world wide impact on human rights and wrongs. In Section Four we consider the lived experiences of people facing genocide, ethnic cleansing and human rights violations. How do people heal the personal and political wounds of wars and how do they make their stories known? In this section, we also take up the search for justice. What is the relation between justice, human rights and truth? We examine the work of criminal tribunals, the International Criminal Court and truth and reconciliation commissions. When should the international community intervene in sovereign nations' treatment of their own citizens? In the concluding section, we examine the take home questions: What are the potentials and the limitations of human rights as an international regime? Besides using academic writings, the course will also explore human rights through the works of various groups that try to intervene in the crisis: journalists, photographers, filmmakers, human rights activists, scholars, artists, and others who try to bring international attention to the situation and help mitigate the violence. The course will culminate in a collective project that brings together scholarship, art and activism.</td>
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<td>Religion &amp; Global Politics Revisited</td>
<td>CSOC-533</td>
<td>Religion &amp; 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 &quot;religion,&quot; &quot;secularism,&quot; and &quot;politics&quot; 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.</td>
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<td>Ahimsa A Culture of Peace</td>
<td>CSOC-541</td>
<td>Ahimsa A culture of Peace: Non Violent Social Movements</td>
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<td>Film, Video &amp; TV In Latin America</td>
<td>CSOC-542</td>
<td>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 influences 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?</td>
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<td>Sufism: Islamic Mysticism</td>
<td>CSOC-543</td>
<td>In this course, Sufism: Islamic Mysticism; Music Dance and Identity, our focus will be on understanding how the arts serve as a vehicle for religious expression, reflecting not only on the individual’s experience with the sacred but society’s view of what art constitutes and how religion is depicted. Through close readings of sufi texts and the metaphysical formulations of Ibn al Arabi and Al-Ghazali, the traditions of love mysticism embodied by Rabia, Junayd, Al Hallaj, Farid ud Din Attar and Jalaluddin Rumi along with the various meditative techniques of Sema and Dhikir, we will explore why Sufi masters place so much emphasis on music, and dance commonly associated with the ‘Whirling Dervishes’ and how Sufi poetry, dance and music are used</td>
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to create an aesthetic experience, an 'altered state of consciousness' to awaken the realities of one's own self/identity. We will study the development and spread of, "Islamic mysticism" through the Middle East, Asia, Africa, and ultimately Europe and the United States. Moving beyond a focus on doctrines and canons, we will focus on Sufism in its social, cultural and historical contexts, explore the nature and diversity of Sufism/Islamic mysticism by studying the origins, historical formations, practices, and aesthetic achievements and how Sufism has greatly enriched the artistic, literary and musical life of Muslim cultures. We will also explore the relations of Sufism to spirituality as well as other aspects of cultural and intellectual life, and an appraisal of controversies surrounding Sufism's place in modernity and globalization of Islam.

### Who Comes After the Human

**CSOC-551**

This course proposes "posthumanism" as a lens to investigate issues in contemporary art and aesthetics. Starting with the Enlightenment, it moves through animal studies, biopolitics, technopolitics, 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 the study of the sensible. Readings include: Immanuel Kant, G.W.F. Hegel, Susan Buck-Morss, Emmanuel Levinas, Judith Butler, Jacques Derrida, Steve Baker, Cary Wolfe, Gilles Deleuze, Michel Foucault, Alexander Weheliye, Vandana Shiva, Catherine Malabou, Bruce Wexler, Jann Baudrillard, Jeffrey Deitch, Peter Sloterdijk, Andy Clark, Donna Haraway, Timothy Morton, Ian Bogost, Rosi Braidotti, Zhang Ga, Jeffrey Nealon, and Michael Marder. Selected works of literary, visual, and performing art are considered with the readings. The goal of the course is to practice a critique of the human within the tradition in which it was developed. Course assignments include intensive weekly reading and a final project that affirmatively goes beyond the limits of the course's critique.

### 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 strands 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.

### 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 nationalism, 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, the 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 body, 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.

| 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 more broadly 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, Copinath, 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 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. | Graduate | Open to the Institute |

| 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 led 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 |

| The World in the Model | CSOC-581 | The World in the Model : The Model in the World  For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist’s mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to | Graduate | Open to the Institute |
visualize the future and there by give it shape. In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in? The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models. As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges. In this class, we will begin to liberate economics from the economists.