



School of Critical Studies

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 and represents about 40 percent of each student's overall course load.

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

Year Level	Minimum CS Units Completed
End of First Year (BFA1–2)	10 units
End of Second Year (BFA2–2)	22 units
End of First Semester, Third Year (BFA3–1)	28 units
End of Second Semester, Third Year (BFA3–2)	34 units
End of First Semester, Fourth Year (BFA4–1)	40 units
End of Second Semester, Fourth Year (BFA4–2)	46 units

Any student failing to meet the above year-level requirements will be placed on Academic Warning. Any student failing to accumulate a minimum of 22 Critical Studies units or whose performance is judged to be consistently unsatisfactory by the end of their second year of residence may be transferred to the Certificate of Fine Arts program (see Institute Policies

and Procedures for details).

At the end of his or her 2nd year, Critical Studies' faculty monitors each student's academic performance and provides counseling for the remaining two years.

The Critical Studies Core Curriculum

In the first or second semester of the first year, all students must take Writing Arts – a course that introduces students to key concepts underpinning the relation between Art and society. Only students who come to CalArts with AP English credit or Freshman Composition units from a college or university are exempted from the Writing Arts requirement.

First-year students must also take a one-semester Foundation Course, chosen from a variety of subjects ranging from literature to contemporary politics to the biological sciences. Both Writing Arts and the Foundation Course have an intensive writing workshop component. In addition to these two required, first-year courses, students will take one course each semester from the Critical Studies curriculum array. It is strongly advised that these are chosen from our 200 level courses.

Breadth Requirement

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
- Math and Science
- Métier Studies – courses dealing with the history, theory and criticism of the student's chosen art form (maximum 14 units)
- Other Métier Studies – courses dealing with the history, theory and criticism of an art form other than the student's chosen specialty

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

Upper Division and Special Topics Classes

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

Note: Students may take a maximum of 14 units in Métier Studies. Students may take or transfer foreign language credit at accredited institutions outside CalArts during their period of residence (for elective credit only).

Critical Studies Minor

Students who have completed their Foundation, Writing Arts, and Breadth 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. Students who are interested should make arrangements with the Critical Studies office.

Independent Studies

Students who have completed their requirements have the option of working closely with a Critical Studies instructor on a well-defined academic project for elective credit. Typically these will be awarded 1 unit and only in exceptional circumstances will be awarded 2 units. Independent Studies allow for further research and development of themes and ideas students have encountered in Critical Studies courses and/or in their métiers; they are not meant to replace Critical Studies courses. Independent Studies may only be pursued under the supervision of a Critical Studies member of faculty. Independent Studies may comprise no more than 10 units of the total 46 needed to graduate.

To obtain credit for an independent study, the student must fully define his/her project in a written Independent Study proposal, which also includes a schedule of meetings and assignments jointly determined by the student and the instructor. Independent Study proposals can be obtained in the Critical Studies office, and must be returned no later than Wednesday after Class Sign-Up.

Critical Studies Policies Regarding Course Work

If a student is unable to complete the requirements for any CS course by the end of the semester, he or she may ask the instructor for an incomplete in lieu of a grade. At the instructor's discretion, a HP, P or LP grade will be awarded only if missing work, completed to a satisfactory standard, is submitted by the end of the following semester. Otherwise the student will receive a No Credit.

A student will be assigned an "NX" for any CS course after three absences without reasonable excuse.

Residency Requirement

Effective Fall 2007, students with previous bachelors degrees and students transferring in undergraduate credits are required to complete at least 12 CalArts Critical Studies units in order to obtain a BFA degree from CalArts. While all students graduating will have to meet the breadth requirement, students transferring in from outside institutions may apply transfer credits to any of the corresponding Critical Studies categories up to a maximum of 34 units. The remaining 12 units (Residency Requirement) which must be taken in Critical Studies at CalArts may fall in the following distribution:

- No more than 2 units in Metier Studies
- No more than 2 units in Other Metier Studies
- 8 units in any combination of Creative Writing, Computing and Research Skills, Humanities, Cultural Studies, Social Sciences, Math & Sciences providing the student will have met the breadth requirement by graduation.

Institute-Wide MFA Offerings

Critical Studies also offers Upper Level and Special Topics classes (400 and 500 level), which are open to all MFA students throughout the Institute, and to upper level BFAs by permission of instructor. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments.

II. MFA Writing Program

The 2-year School of Critical Studies MFA Writing Program offers three options for study: the Writing Program – the choice of most students; Interschool Writing; and Integrated Media (IM). Genre experimentation and emphasis on critical contexts characterize each of these options. The Program is deliberately small, and students are encouraged to work closely with a mentor.

The goal of the MFA Writing Program is to encourage students to find their own aesthetic, even as they become knowledgeable about prevailing aesthetic and critical traditions. MFA Writing Program students will:

- develop a writing practice that allows them to produce work to the best of their creative and analytical potential
- become fluent in a vocabulary that encourages communication and understanding of their own practice as well as 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 the breadth of their aesthetic stance
- become good citizens of the workshop/seminar and learn to function within a community of artists; understand the value of that community while following their own compass as writers
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

Moving away from established models of both "fine writing" and "academic writing," the Program does not draw hard distinctions between "creative" and "critical" modes. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both given texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary theory and reviewing, many courses cover mixed forms, such as prose poetry, micro-fiction, and hybrid writing that blurs the boundaries between memoir and fiction, fiction and criticism, criticism and poetic experimentation. Whilst not all classes are offered every year, over the 2-year program all students take a wide selection of courses, and we encourage all to experiment with new forms and themes. The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts' uniquely eclectic, experimental atmosphere. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

To be awarded a Master of Fine Arts degree in the Writing Program, students are required to:

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Complete a minimum of 37 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. All students are required to take Core MFA courses as well as attend the Thursday night Visiting Artists Series each semester. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives.
4. The Visiting Artists Series is a required class for everyone in the program, for which students receive 1 unit of credit in the Fall and 2 units in the Spring. Visiting Artists also functions as a forum for MFA-2s who wish to present their theses in the Spring. The schedule for thesis readings is composed in early Spring.
5. Textual Strategies is required in the Fall for all incoming MFA-1 students.
6. The Thesis Workshop is recommended for all 2nd year students in the fall semester, but not required. To ensure that all students receive sufficient feedback, Thesis Workshops may be limited to 8 students each.
7. The Graduate Teaching Practicum is required in the Spring semester of all 1st year students who desire a 2nd year Teaching Assistantship. Successful completion of this course is prerequisite to an Assistantship.
8. Mentoring: Mentors and mentees meet a minimum of three times per semester for advise-ment and a fourth time to conduct mid-residency and/or graduation reviews.

9. Mid–Residency and Graduation Reviews: Mentors conduct all mid–residency and graduation reviews.

MFA Interschool Writing

Interschool Writing students enroll in both Critical Studies and in an MFA program offered by another school of the Institute–Art, Dance, Film/Video, Music or Theater. Applicants must apply separately to each school. Requirements for the other métiers are set on an individual basis or according to that school’s requirements. The following list refers only to the Critical Studies component of the Interschool degree.

To receive the MFA degree in Interschool Writing, students are required to:

1. Maintain two years of residence (minimum).
The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills. It may also be extended for students whose Interschool requirements exceed a two–year residence (for example, the School of Film/Video).
2. Complete the same requirements as for the MFA Writing Program, except as noted in the chart of minimum requirements given below.

MFA Writing Program, Integrated Media

Students who choose Integrated Media (IM) are enrolled as, and must complete the same requirements as the MFA Writing Program except as noted in the following chart of minimum requirements. Additional requirements – including IM seminars and critiques, specified Critical Studies courses, and electives from throughout the Institute – are set on an individual basis in consultation with the Office of Integrated Media.

MFA Writing Program, Minimum Requirements (37 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)
- Visiting Artist Series (1)
- Textual Strategies (3)
- Core MFA or Elective (3/2)

Semester Two

- Core MFA (3)
- Visiting Artist Series (2)
- Teaching Practicum or Core MFA (3)
- Core MFA or Elective (3/2)

Year Two

Semester Three

- Core MFA (3)
- Visiting Artist Series (1)
- Thesis Workshop or Core MFA (3)
- Core MFA or Elective (3/2)

Semester Four

- Core MFA (3)
- Visiting Artist Series (2)
- Core MFA or Elective (3/2)
- Independent Study with Mentor (2/1)

Interschool & IM MFA Writing Program, Minimum Requirements

(Critical Studies coursework: 28 credits)

Year One

Semester One

- Textual Strategies (3)
- Core MFA (3)
- Visiting Artist Series (1)

Semester Two

- Visiting Artist Series (2)
- Teaching Practicum or Core MFA (3)
- Core MFA or Elective (3/2)

Year Two

Semester Three

- Thesis Workshop or Core MFA (3)
- Visiting Artist Series (1)
- Core MFA or Elective (3/2)

Semester Four

- Core MFA (3)
- Visiting Artist Series (2)
- Independent Study with Mentor (2/1)

III. MA in Aesthetics and Politics

Learning Goals for the MA Program in Politics and Aesthetics

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

The MA is a one–year, full–time year program of study. It will be of particular interest to artists seeking to deepen the theoretical and political elements of their art, and to BA/BFA/MFA graduates who may be considering combining their artistic practice with a scholarly career. Core courses in the MA in Aesthetics and Politics are taught by distinguished faculty from the School of Critical Studies; students may also take electives taught by faculty from the Schools of Art, Dance, Film/Video, Music and Theater.

MA Aesthetics and Politics Curriculum

(30 credits required for the completion of the degree).

- 12 Core Course Credits
- 12 Elective Credits
- 6 Aesthetics and Politics Lecture Series' Credits
- Thesis

Core Courses:

1. Contemporary Political Thought
2. Critical Discourse in the Arts
3. Contemporary Aesthetic Theory
4. Thesis Workshop

Aesthetics and Politics Lecture Series

Students will attend monthly lectures by prominent critics and theorists; these will take place at CalArts and at the Roy and Edna Disney/CalArts Theater (REDCAT) in downtown Los Angeles – CalArts' theater and gallery space located in the Walt Disney Concert Hall complex.

Thesis

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

The thesis is due by September 4, 2012 for students enrolling in Fall 2011. If a student does not complete the thesis by this date, he/she will have to pay a \$500.00 fee per semester to maintain status as a candidate for graduation (up to a maximum of two semesters.) Students who do not complete their theses by September 4, 2012 will no longer be eligible to graduate and will have to re-apply to the Aesthetics and Politics program.

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

Critical Studies Course Offerings

I. Foundation Courses – BFA1 only

CSCS151 Sacred & Secular Art of South Asia

3 units / Semester I

The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands of Hindu, Buddhist, Jain, Sikh, Islamic, colonial and post-colonial traditions that have made its art and architecture so rich, complex and diverse. We will focus on the unique place of images and idols in the context of religions in India, and the notion of 'darshan' in Indian visual culture and religion and its relationship to the 'gaze.' We will examine the meaning of the word 'art' in the South Asian cultural milieu, the relationship between art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development and cross cultural exchange. Lectures and readings provide a contextual framework for understanding the material. Class discussions and assignments are intended to encourage students to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material. Class will visit LACMA to view the South Asian art collection and also take field trips to the local Hindu and Buddhist temples in LA.

- Foundation credit in Cultural Studies.
- BFA 1s only.

CSCS154 Doubles, in Art and Culture

3 units / Semester II

This course will be 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). We will explore how a handful of different cultures accrue diverse meanings to the occurrence of doubling. 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 medium conceptually, as a particular methodology, or in specific productions/case studies. Readings will include works of Baudrillard, Gertrude Stein, Patricia Spacks, Dostoevsky, Freud, Sander Gilman, Maria Sabina, Ellen Basso, Barthes, and Elizabeth Stewart. Films include *The Golem*, *The Cradle Will Rock*, *Magic*, *Student of Prague*, *Cabinet of Dr. Caligari*, and *The Double Life of Veronique* (either in-class showings or possible student presentations).

- Foundation credit in Cultural Studies.
- BFA 1s only.

CSCS158 European Studies: Monsters, Madmen and the Double

3 units / Semester II

From the period of the French Revolution to the First World War, many European writers, painters, architects, 'fantaissistes,' are obsessed with the interior journey, with vanishing, divided, paranoiac, alienated models of the self. Among subjects enroute: Romanticism, Symbolism, Aestheticism, Decadence, modernity, 'psycho-geographies,' the optical codes and novelties that lead to cinema provide background for Surrealism, Expressionism.

- Foundation credit in Cultural Studies.
- BFA 1s only.

CSHM133 20th Century Art Movements and Society

3 units / Semester I

This course takes as its subject a wide variety of 20th century art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. Our focus will be two-fold: one, we will examine the various formal and conceptual innovations of each movement in the overlapping fields of visual, performing, and literary arts; two, we will explore the various relationships — be they fantasized, theorized, or actualized — between these movements and society at large. 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.

- Foundation credit in Humanities.
- BFA 1s only.

CSHM135 Contemporary Literature

3 units / Semester I

The course focuses on reading and analysis of contemporary fiction with an emphasis on authors who represent significant new approaches in current writing. We will consider how contemporary writing expresses cultural criticism as well as challenges aesthetic traditions; analyzing, for example, works that combine the historical with the fictional, redefine narrative structure, or introduce new styles such as magic realism. Readings will include works by such authors as Toni Morrison, Raymond Carver, Thomas Pynchon, and Don DeLillo.

- Foundation credit in Humanities.
- BFA 1s only.

CSHM136 Lady Murderesses: Introduction to Feminisms

3 units / Semester I

Women have long been known as the 'fairer' sex, sweeter in both looks and behavior. But when they 'cross the line' and become violent, the whole discourse on gender starts to morph, revealing vast reservoirs of latent fear about women's destructive impulses. The relations between genders, and even their definitions, are not fixed and universal, but change over time and place. This course examines contemporary gender configurations and how they impact the lives of both women who commit violence, and those who have violence done to them. The course is based around case studies— from women who have killed their husbands and children in domestic situations, to female combatants in various armed conflicts throughout history. We also look at how representations of gender in film, literature, and the news media help form and consolidate views about female violence and the treatment of women embroiled in it.

- Foundation credit in Humanities.
- BFA 1s only.

CSHM138 Generation X

3 units / Semester II

'Generation X' is a term used to refer to the generation that was born after the post-WW II baby boom, roughly between the mid 1960s and the late 1970s. The term has also been used, however, to refer to works produced by artists born in this period who share a particular outlook on life. Rather than determining this outlook in advance, this course sets out from Douglas Coupland's landmark novel *Generation X* to explore the aesthetics, ethics, and politics of a number of 'Generation X' works in literature and film. Ranging from 1991—the year when Coupland's novel was published—to the present, the course will move from 'Generation X' into the generation that came after it (sometimes referred to as 'Generation Y' or 'Generation Next'), to ask whether the September 11 terror attacks and other recent events may have marked the end of 'Generation X'. What aesthetics, ethics, and politics might have come in its place? Some of the themes to be addressed are: schizophrenia and capitalism; multiculturalism; the nuclear family; high school massacres; sex, gender, and sexuality; hurricane Katrina; Guantánamo Bay. Novels to be considered are: Chuck Palahniuk's *Fight Club*; A.M. Homes' *Music for Torching*; Jeffrey Eugenides' *Middlesex*; and Dave Eggers' *Zeitoun*. Novels will be paired with films such as: Spike Lee's *25th Hour*; Gus van Sant's *Elephant*; Sophia Coppola's *The Virgin Suicides*; and Michael Winterbottom's *The Road to Guantánamo*.

- Foundation credit in Humanities
- BFA 1s only.

CSHM139 Introduction to Television Theory: The Cinema of Television

3 units / Semester II

One way of gathering our already vast understanding of television into a set of assumptions, uses, and recommendations—into a 'theory'—is to study how another medium like the movies portrays television. Whereas cinema achieved cultural and aesthetic primacy out of a struggle that often questioned cinema's own legitimacy, its hostility toward television's challenge is curious. Even as the two mediums converge in production, reception, and technology, tensions persist, though television rarely demonizes cinema. What is television's perceived threat? What are the larger discourses of modernity and post-modernity we might be able to locate in the cinematic representation of television? How can this study give us a greater understanding of our own participation in mass culture? Through directed readings in television criticism, and through selected screenings of films about television, this course will seek an articulate understanding of a medium we all too often take for granted.

- Foundation credit in Humanities
- BFA 1s only.
- REQUIRED TEXTBOOK: (by the first week of class) *Television at the Movies: Cinematic and Critical Responses to American Broadcasting*. By Jon Wagner and Tracy Biga MacLean. Continuum Books, New York, 2008 (paper).

CSSM163 Introduction to Archaeology

3 units / Semester II

An inquiry into the methods, history and assumptions of archeology. How do we know that Troy of legend existed? How were the ancient pyramids of Egypt or the giant block walls of Sacsyuaiman built? How do we date our finds and construct a history of the past? How does evidence interact with interpretation? Are there lessons to be learned from the past?

- Foundation credit in Science & Math.
- BFA 1s only.

CSSM164 Genetics: From Mendel to Monsanto

3 units / Semester I

For a relatively simple molecule, DNA has had an extraordinary impact on society. This course examines how DNA stores, uses and passes on information to the next generation. Once we

have an elementary understanding of basic genetics, we will be able to consider current issues involving genetic technologies such as cloning, genetic engineering, and gene therapy. The second aspect of this course considers how the study of genetics has influenced how we view ourselves as humans. Are we the way we are because of our genes, or because of the environment? Can patterns written in our DNA reveal aspects of our prehistory? We will examine several case studies on the genetic basis of complex human behaviors and critically evaluate both the methods of analysis and interpretations of these studies.

- Foundation credit in Science & Math.
- BFA 1s only.

CSSS140 Contract and the Revolution

3 units / Semester I

This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices and theories we call “modern democracy” was originally theorized in the seventeenth, eighteenth, and nineteenth centuries. During these times, authors such as Hobbes, Locke, Rousseau, and Kant created the vocabulary that later inspired the foundation and self-understanding of most of the political orders (including the so-called “global order”) under which we now live. It was during this process that the ideas of the contract and the revolution became two of the central organizing concepts of modern politics. During the semester we will thus read the major works of the mentioned authors and engage in an analysis of the historical and conceptual transition from “theologico-political” to “democratico-political” orders—i.e. a process in which demos replaced theos as the basis of political legitimacy. Moreover, during the semester we will use the newly acquired vocabulary to engage in the interpretation of the current state of domestic and global politics. Are the institutions, practices, and theories developed by the founders of modern democracy in crisis? Is it possible to think of “regime change” as something that has already taken place both in the U.S. and the international order? We will also inquire, in short, on the meaning and status of politics in the contemporary world.

- Foundation credit in Social Science.
- BFA 1s only.

CSSS145 Latin American Mega-Cities

3 units / Semester II

In recent years there has been an astounding increase in urban populations in Latin America, with Mexico City and Sao Paulo numbering more than twenty million apiece. What has caused this rapid shift to urban living, and what impact has this had on the countries of the region? As manufacturing has left the center city, replaced by the advanced service sector linked to global processes, how has the life of these cities changed? Most of the cities of the South, including Latin America, have been experiencing a dualization, where the gap in income between rich and poor has continued to grow, reconfiguring the city in crucial ways. Beginning with a brief overview of the history of the city in the region, including the Aztecs and Mayans, this course will use a broad spectrum of analysts to examine the profound shifts taking place in the major cities of Latin America, with a focus on Mexico City, Buenos Aires, Sao Paulo, and Havana. Finally, how has the city been a source of creative production by the artists of the region, both historically and at this moment in time?

- Foundation credit in Social Science.
- BFA 1s only.

II. Critical Intellectual Skills

(Computing and Research Skills, Languages, and Creative Writing)

Critical Thinking and Essay Writing Skills

CSCI110 Writing Arts: 20th C. Art & Society

3 units / Semester I, II

This course introduces students to critical writing as a way to interpret, critique, and inform art making in the visual, performing, and literary arts. The goal of the course is to prepare students for their Critical Studies coursework by building strong critical thinking and writing skills—lasting skills that will serve them well beyond their time at CalArts. Though critical writing will be the focus of our course, this will also be an opportunity for students to investigate issues central to art production and reception, both in their own métiers and other art disciplines. The central themes of the course will be technology, capital (i.e., money), and identity. Class discussions and writing will explore some of the following questions: How do various artistic practices depend on technology, and what happens when technological changes force adaptation? And how, in turn, have artists sought to respond to and redefine our everyday relationship to technology? What is the relationship between a market-based economy and the arts or, more abstractly, between capital and aesthetics—can either operate without the other? How are differences of race, class, gender, sexuality, and ethnicity hidden, revealed, and/or transformed through various forms of art? Why are expressions of difference so powerful that they are subject to policing through various forms of censorship? We will approach these questions through course readings that are drawn from a wide range of sources and viewpoints, requiring each student to stake out unique positions while developing his or her own voice as an artist and critic. Over the course of the semester, students will produce a number of critical essays and reviews addressed to an interdisciplinary audience of artists, critics, and scholars. The final project for the class will be to collectively revise and publish a selection of the best essays from the course.

- Instruction takes place in large group presentations in the Bijou on Tuesday (4:00–5:00), followed on Wednesday by a two-hour discussion section/writing workshop (10:00–12:00).

Computing and Research Skills

AG111A Digital Design Lab

3 units / Semester I

See description in the School of Art section.

AR111A–D Macintosh for Artists

3 units / Semester II

See description in the School of Art section.

CS217 Digital Media and Web Development for Musicians

2 units / Semester I

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running. Permission of Instructor required.

CS268 The Reproduction of Sound

2 units / Semester I

A moderately technical introduction to the science of acoustics and audio systems technology.

Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

- Prerequisites: Solid math skills, including algebra.
- Permission of Instructor required.

CS313 Introduction to Object-Oriented Musical Programming

2 units / Semester I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. Chuck, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use Chuck for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how Chuck can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

CSCR316B Flash

3 units / Semester I, II

Flash animation and web design techniques, as well as the study of digital media online. Adapted for students of varying levels.

- Required for 3rd year Character Animation students
- Permission of Instructor required for non-Character Animation students (please email mburnett@calarts.edu)

Languages for the Institute

CS005A&B Supplemental English for Artists

1 unit / Semester I, II

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

ML101A Italian Language for performers A

3 units / Semester I

See description in the School of Music section.

ML101B Italian Language for performers B

3 units / Semester II

See description in the School of Music section.

ML102A French Language for performers A

3 units / Not planned for this academic year

See description in the School of Music section.

ML102B French Language for performers B

3 units / Not planned for this academic year

See description in the School of Music section.

ML103A German Language for performers A

3 units / Not planned for this academic year

See description in the School of Music section.

ML103B German Language for performers B

3 units / Not planned for this academic year

See description in the School of Music section.

Creative Writing

CSCW221 Slipstream – Experimental Science Fiction

2 units / Semester I

This creative writing class familiarizes students with the art of making the strange familiar or the familiar strange. Students are introduced to genre works, ranging from pre-cyberpunk SF to the present practice of 'slipstream'. Both experimental and traditional story-telling techniques are reviewed with a special emphasis on prose style and hybrid narrative forms. Projects include the short story, short scene, and the film treatment, and are peer reviewed in a workshop format. Sub-genres include space and colonization, cyborgs, future cities and women and science fiction. Materials for study range from the renowned works of Samuel Delany, Philip K. Dick, Cordwainer Smith, James Tiptree, Jr., to the current works of M. Rickert, China Miéville and Charles Stross. Readings are supplemented with film and guest lecturers.

- Open to the Institute.

CSCW222 Creative Writing Workshop: Introduction to Fiction

3 units / Semester I

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.

- Open to the Institute.

CSCW223 Creative Writing Workshop: Introduction to Nonfiction

3 units / Semester II

This class introduces students to the various methods of creating and writing nonfiction. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student's unique creative DNA. As well, the course readings, in-class exercises, assignments and discussions cover the specific genres of memoir, essay, reviewing, and experimental creative nonfiction. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing nonfiction.

- Open to the Institute.

CSCW236 Comic Book/Graphic Novel Script Writing

2 units / Semester II

This course is designed to introduce students to the basic principles of writing for Comic Books and Graphic Novels. By closely examining completed comics and the scripts they were spawned from, as well as reading some of the principle texts on comics as an art form, students will gain an understanding of how comic book/graphic novel scripts are written (and written well). This course will also provide a foundation in the basis of the three-act structure (which is as central to comic book/graphic novel writing as it is to screenwriting), dramatic

action, character arcs, the revision process, as well as the writing of comic book series and/or graphic novel proposals, the creation of thumbnails (rough page layouts) and an introduction to the business of writing comic books and graphic novels.

- Open to the Institute.

CSCW325 Graphic Texts: Looking at Text and Image Combined

2 units / Semester I

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 the narrative as the words do. We will look beyond traditional text on the page format and emphasize visual aspects of literary creations. For example, topics will include: text as image and concrete poetry, comics and graphic novels, artist books, digital literature and hypertexts, photo-texts and video poems, advertisements and commercial design, typography, rebus stories, alphabets and secret codes, illuminated manuscripts, political posters and word-based paintings, literary illustrations and sound art. While looking at modes of reading interactive image/word meaning-systems, students will do creative writing exercises; critically look at concepts and methodologies, and puzzle-over creative and theoretical works.

- Open to the Institute.

CSCW333 No Innocent Eye: Literature and Medicine

2 units / Semester I

This hybrid endeavor both a cultural studies course and a creative writing workshop will examine medicine not as a removed, scientific process but as a cultural phenomenon with complex narratives that have very real effects on our lived experience: how we understand what it means to be healthy, sick, mentally ill, sane, fragmented, whole, etc. We'll read short stories, memoirs, non-fiction and theoretical texts that grapple with issues such as cancer, madness, mortality, hermaphroditism, elective amputation, pain, doctor-patient dynamics, sexuality and desire, and medicine-as-performance. Medicine and art have a long history of overlap and entwinement from Leonardo da Vinci to early photography's documentation of hysteria to the popularity of television shows like Grey's Anatomy. While we will touch upon the relationships between medicine and visual art, the class is primarily focused on how we might rethink medicine via literary categories such as subtext, detail and point of view, and how we can also recast and explore literary techniques in light of medical perspectives. That is, we will continually ask ourselves how and why facets of medicine are relevant to writers and artists, and vice versa. Expect rigorous class discussion, in-class writing exercises, weekly short writing assignments and one longer piece fiction or creative non-fiction, your choice to be workshopped by the group. You will be required to expand and revise this piece for your final project.

- Open to the Institute.

CSCW351 Blood & Ink: Writing the Female Body

2 units / Semester II

Since man first set quill to parchment, woman has been both the subject and object of his literary fascination. Her body, intelligence and oft' vexing psychology has been both revered and reviled in texts written across all cultures, eras, religions, geographical locations, creative inclinations, academic disciplines and fields of study. But what happens when woman becomes the subject of her own interest, the author of her own embodied experience? This creative writing class investigates the evidence found in texts designated "women's writing," and inquires, Is writing by women fundamentally different from writing by men? Are there clues in how men and women apply (or ignore) the rules of grammar, syntax and structuring principles? Hints in their choice of subject matter, style, strength of voice, clarity of thought?

Are these gendered differences in writing mirrored in the literal form and function of our differently gendered bodies? Students will view these questions through the lens of the post-structuralist feminist discourse of *écriture féminine*, which is concerned with the inscription of the female body within women-authored texts. We will examine women's writing from a variety of subject positions: the Reproductive Body, the Sexual/ized Body, the Traumatized Body, the Hysterical Body, the Racial Body, the Transgressive Body, the Perfect Body, and the Posthuman Body. Course readings include creative texts (journals, diaries, novels, short stories, poetry, plays, performance texts, memoir and blogs) and several critical essays. Students will workshop their original creative texts, and experiments with form, content and style are enthusiastically encouraged.

- Open to the Institute.

CSCW407 The Liars Club: Memoir, Memory & (Mis)representation

2 units / Semester I

This is a creative writing class informed by critical theory and cultural studies texts on identity and subjectivity. The course considers memoir as both a literary genre and cultural phenomenon, and investigates the performance of constructed, fabricated or 'natural' identity, public valorization of authentic experience, and the problematics of memory. Each of the primary texts raises these issues from a distinct perspective: a white man's candid account of briefly living as a Black man in the segregated Deep South; a Swiss Christian's fictitious rendering of a childhood lived in a Holocaust concentration camp; an addict's wildly hyperbolic story of recovery and redemption; and a psychotherapist-in-training's attempts to restore, and come to terms with, her fractured memories of childhood trauma. Through the course readings, assignments, dynamic in-class discussion and weekly writing exercises, students will be invited to wrestle with questions about the ethics of identity appropriation, the limits of creative license, and the ways in which our seemingly insatiable cultural appetite for stories of extremity, excess and trauma help to create an environment that encourages authors to misrepresent their identity or experience.

- BFA 1s and 2s – Permission of Instructor required: Permission of Instructor required.

CSCW425 Science Fiction & Modern Fantastic

2 units / Semester II

This creative writing class focuses on contemporary cross-genre works with an emphasis on 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.' Short writing projects are peer reviewed in a workshop format. Sub-genres include ghosts, doubles, the modern fairy-tale, body horror/splatterpunk, and fantasy & the postmodern. Materials for study range from the renowned works of Edgar Allan Poe, H.P. Lovecraft, ETA Hoffman, Donald Barthelme, and David Cronenberg, to the current works of Clive Barker, Aimee Bender, Charles Burns, Michael Chabon, Junji Ito and Kelly Link.

- BFA 1s and 2s – Permission of Instructor required: cphillips@calarts.edu

CSCW521 Memory, Media and the City

2 units / Semester II

After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for 'unreliable narrators,' or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential.

- Open to all MFA, IM and BFA students by permission of instructor.
- Permission of Instructor required: nklein@calarts.edu

III. Humanities

CSHM231 What Is Philosophy?

2 units / Semester I

Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic), differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism.

- Open to the Institute.

CSHM232 Intro to Lit: Beyond Good and Evil

2 units / Semester I

Beauty walks with Evil, Evil with Beauty. And yet and yet what is evil? And how can literature be used as a space to work through our relations to it? This course looks at a range of approaches to evil in western literature. Topics discussed will include: Sin, redemption, morality, ethics, politics, monsters, freaks, horror, violence obscenity, madness, transgression, idiocy, disease, crime, passion, punishment, confession, truth, lies, and videotapes. The aim of the course is not to make judgments, but to confront the bad that inhabits us all in a space where it is allowed, that is the space of literature

- Open to the Institute.

CSHM238 Twentieth-Century Modernism

2 units / Semester I

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 mediums 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. Written assignments will consist of three, 4-5 pg. papers on themes and issues highlighted in the readings and analyzed in lectures and group discussions.

- Open to the Institute.

CSHM314 New Media Narratives

2 units / Semester I

This course will look at radical new forms of writing, narrative and textuality, post hypertext from new media narratives, flash narratives, immersive narratives, GPS driven locative narratives, augmented reality narratives and narratives fed and formed by live data. The course will combine critical analysis, creative processes, and works. Narratives are not only text/image or

clickable words apart from traditional text; a rich history as well as a rich present finds works edited and formed by live data, breathing, group interactions, live in cities works and beyond, genetic data and much more. The works are forming new fields as much as working with and from the rich ore of narrative, form, text, experimentation as well as the structural architecture within textuality both static and in flux.

- Open to the Institute.

CSHM319 The Geography of Disappearance: Literature, Cinema, and Theory of the City

2 units / Semester II

In his seminal study, *The Origin of Greek Thought*, the French classicist Jean Pierre Vernant writes that the origins of Greek philosophy are inextricably linked to the founding of the Greek city-states, those places/spaces that encouraged rhetoric and argument as arbiters of truth, as opposed to the absolute arguments of a king or a tyrant, those ports through which passed travelers and traders from all over the world, bringing with them the truth/fictions of other places, other times. In this course we will survey the reciprocity between the city and the fictions that unfold within it; that is, between the visible and the invisible. As Freud, that most civilized of city dwellers proposes in his notion of *The Mystic Writing Pad*, the city, like the unconscious, is written upon infinitely while preserving everything that is inscribed upon it. Many critics and historians have made a similar argument linking the history of the novel with the rise of the city. From the earliest peregrinations of *Don Quixote* (for some the first modern European novel) to the contemporary flavor-of-the-month novels/tele-novels, the city has been the necessary presence for a spectrum of experiences that define characters that suffer, rejoice, grow, mourn and sometimes disappear in the city. The modern metropolis is all of the following and more: infinitively malleable, fictionalizable, seductive, uncanny, eroticized, violent and indifferent. In all its manifestations, what is clear is that "city" is the name of a morphing space, infinitely inscribed, infinitely archived.

- Open to the Institute.

CSHM329 America the Question: Introduction to American Literary Modernism

2 units / Semester II

Wikipedia—that great suspect source of collective knowledge—defines American Modernism as 'a trend of thought that affirms the power of human beings to create, improve, and reshape their environment, with the aid of scientific knowledge, technology and practical experimentation, and is thus in its essence both progressive and optimistic.' Is this true? Was modernism, generally understood to be a political, cultural and artistic movement, truly progressive and optimistic? Or is this definition an 'Americanization' of modernism, a rewrite giving a decidedly cheery spin to the cultural impact of such key events and scientific and intellectual developments as World Wars, the Great Depression, the Harlem Renaissance, the theory of relativity, the popularization of Freudian psychoanalysis, the spread of consumer culture, Fordism, the automobile, and the birth of cinema? In this course, we will read several works of American literature from the modernist period (late 1900's to the 1950's), tracing the idea of 'America' in the texts, while also examining the ways in which these texts respond to the historical, technological, intellectual and political conditions of the time. We will see shifting views in immigration, gender, race, and literary form, as well as shifts in notions of 'America' and 'American-ness.' As visual culture plays an important role in our investigation of this period, we will also screen two films during the course of the semester, considering the relationship between film and text. We will, through our reading, viewing and discussing, see how literary history, like history itself, is a collective re-writing of events, not unlike Wikipedia. We will end the semester with a look back—at Melville's pre-modernist text, 'Bartleby the Scrivener'—as a complicating pre- and post-cursor to the modernist call to make it new. Texts include work by Anderson, Faulkner, Hurston, Stein, Hemingway, and more.

- Open to the Institute.

CSHM332 Marxisms & Anarchisms

2 units / Semester II

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.

- Open to the Institute.

CSHM334 Afterlives of 9/11

2 units / Semester I

In his 'Theses on the Philosophy of History', Walter Benjamin writes that 'to articulate the past historically means to seize hold of a memory as it flashes up at a moment of danger'. The danger, for Benjamin, is that memory risks to become a tool of the ruling classes. And so the historian-aligned here through Benjamin's use of the word 'flash' with the photographer-must try to wrest memory away from those who attempt to appropriate it. This course investigates the afterlives of the September 11 terror attacks in both the United States and abroad from a Benjaminian position, focusing on how the memory of the attacks has been used and abused to produce today's post-September 11 climate of terror. We will look at selected works of journalism, literature, philosophy, and political theory, but also at a number of films, documentaries, graphic novels, and even some architecture, and discuss the aesthetic, ethical, and political challenges that September 11 has posed to artists living and working today. Some of the primary 'texts' to be considered are: Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close*; Art Spiegelman's comic book *In the Shadow of No Towers*; Michael Moore's documentary *Fahrenheit 9/11*; and the documentary about Philippe Petit's wire walk between the Twin Towers, *Man on Wire*. Theoretical readings will include essays by Martin Amis, Sigmund Freud, Friedrich Nietzsche, and Judith Butler, amongst others.

CSHM336 Pornography & Sex Writing

2 units / Semester I

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.

CSHM345 Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish

2 units / Semester I

This course will look at works that fuse the everyday, fantastic, mythical, and nightmarish, in renderings that blur traditional distinctions between what is serious or trivial, horrible or ludicrous, tragic or comic. We will examine the basic critical and analytical concepts of the Fantastic as repression and the uncanny. From medieval manuscripts to new narrative, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.

CSHM350 "Sent Us of the Air": A Poetry Writing Class

2 units / Semester I

This poetry writing class explores the connection between feeling and artistic inspiration and complicates the classical understanding of emotion in poetry as self-expression. We will use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects, and how they are embodied and articulated. We will be asking questions like: What is a feeling? What is a mood? What is an affect? Are they different and how? Where do they come from? How do they take hold of a person? To what extent do they determine our perceptions of the world and of ourselves in it? How do they die? We will explore these questions through our reading, in our class discussions and in our poems.

CSHM437 Kafka Rules: Writing in Response to the Work of Franz Kafka

2 units / Semester II

In this course students will examine, inhabit and respond to the fictional work of Franz Kafka and some of the major 20th century ideas with which this work is in conversation. Readings will include a selection of Kafka's shorter short stories and parables, longer stories such as 'The Metamorphosis,' 'In the Penal Colony,' and 'The Judgment,' and excerpts from his novels *The Trial* and *The Castle*. Writing assignments will use these Kafka texts as inspiration, subject matter and material for students' writings as they respond to and experiment with and within these works whose singular comedy and dread, uncanny clarity and precise absurdity necessitated the coinage of their own adjective. Students will write prose poems or 'short-short fiction,' as well as forming their own texts by erasing and/or otherwise occupying texts of Kafka's. In a critical paper students will apply ideas from secondary theoretical sources from the syllabus to Kafka's work. These theoretical readings will include work of Louis Althusser, Elaine Scarry, Max Weber, Slavoj Žižek, Gilles Deleuze and Felix Guattari, Jacques Lacan, Elias Canetti, Sigmund Freud, and Walter Benjamin as well as additional short readings on the anthropology of the state and the history and anthropology of naming practices.

- BFA 1s and 2s – Permission of Instructor required: amccann@calarts.edu

CSHM439 Lessons on Being and Becoming: Perspectives in Modern Philosophy

2 units / Semester I

A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in *The Second Sex*; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.

- BFA 1s and 2s – Permission of Instructor required: aberg@calarts.edu

CSHM445 Eve Kosofsky Sedgwick: Queer Theory & Beyond

2 units / Semester I

This course will take as its foundation the expansive, groundbreaking work of queer theorist

Eve Kosofsky Sedgwick (d. 2009), paying close attention to her books *Epistemology of the Closet* (1990), *Tendencies* (1994), *A Dialogue on Love* (2000), and *Touching Feeling: Affect, Pedagogy, Performativity* (2002). We will also use Sedgwick's work as an invitation to investigate the work of several related, fascinating others. This may include: literature by writers important to Sedgwick, such as Henry James, Marcel Proust, and Jane Austen; the work of other theorists of gender and sexuality with whom Sedgwick was in conversation, such as Michel Foucault, Judith Butler, Michael Moon, Leo Bersani, Gary Fisher, and D. A. Miller; historical events of GLBT significance, such as Stonewall, the AIDS crisis, AIDS activism, the pathologization of queers by medical & psychological establishments, and challenges faced by GLBT adolescents; performative speech acts as theorized by J. L. Austin; basic psychoanalytic theory (Freud, Lacan) as well as non-Oedipal models of psychology as explored by Melanie Klein, Sándor Ferenczi, Michael Balint, and Silvan Tomkins; critical race theory; chaos and systems theory; cancer writing; and Buddhist pedagogy.

Special Topics in Humanities

CSHM537 Classical Film Theory

3 units / Semester I

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.

- BFA 1s, 2s, and 3s – Permission of Instructor required: jwagner@calarts.edu

CSHM538 Contemporary Film Theory

3 units / Semester II

This seminar builds on a previous seminar in Classical Film Theory, though a student need not have taken that course or be a student of film to enroll. The course is in fact designed to profit writers of all disciplines. Beginning with certain philosophical considerations surrounding Modernism and Existentialism, we will move on to examine the intertextuality of contemporary film theory with other contemporary bodies of 'high' theory including Structuralism, Psychoanalysis, Feminism, Post-structuralism, and then proceed to investigate the 'post-theoretical' challenges of Post-modernism, Cultural Studies, and The End of Cinema. Rigorous readings will be accompanied by weekly lectures and screenings. The inter-connected nature of the seminar demands sustained attendance, and students will be required to write focused weekly responses to the films with the context of the readings and lectures. A final written exam or proposed creative project will also be required.

- BFA 1s, 2s, and 3s – Permission of Instructor required: jwagner@calarts.edu

CSHM539 Perception and Power

2 units / Semester I

What is perception? What is it exactly to see, to hear, to touch, to taste, to smell? To what degree are these modalities separate, and to what degree are they underpinned by a basic, physical connection to the world? What happens when that connection involves a fundamental violence? How does human perception differ from animal, and how does it relate us to the animal? In what way is memory involved, or forgetting? How is perception connected to bodily habit, gesture, and action? How does it vary in history, and how is this variation related to fluctuations in production, in governance, in dominant strategies of control? Not only these questions, but the answers to these questions are political, and have a political history. The purpose of this class is to prepare to answer them at a basic level, but also to observe carefully how dominant discourses about perception have been and continue to be connected to power. To this end we will work carefully through some of the most influential approaches to perception, including Jacob von Uexküll, William James, Henri Bergson, Freud, Benjamin, Heidegger, Deleuze, and also the presently-dominant cognitivism and its predecessor behaviorism. We will also begin with and return to questions regarding altered states of consciousness, psychedelics, and shamanism. Our ultimate purpose will be to understand how

perception has been trained, how it is possible to produce a perception that does not perceive some of the most forceful and material aspects of the physical world, and what other modes of perception and power remain possible for us.

- Open to the Institute.

IV. Social Sciences

CSSS242 Imaging Culture: Representation and Visual Anthropology

2 units / Semester II

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.

CSSS332 Engagement by Design: The Social Turn in Architecture and Design

2 units / Semester I

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.

- Open to the Institute.

CSSS342 Mega Cities of Asia: Architecture, Urbanism and Identity

2 units / Semester II

The 'city' is of interest to geographers, political scientists, architects and artists alike. Heading into the 21st century, the world now holds 23 cities with populations in excess of 10 million. These 'mega-cities' will be the defining settlements that determine how we will live on this planet in the next century. Globalization has overwhelmingly been an urbanizing phenomenon and it is creating inequalities both within and between cities and their rural hinterlands. The processes of economic globalization during the 1990s have perhaps most radically affected Asian cities. Though the case of Chinese cities may be the most stunning, significant cultural and political transformations are also going on in Mumbai, in Singapore, and in Kuala Lumpur. We will examine how these cities become the sites of an intensified circulation of people and cultural artifacts, migration, and new forms of tourism and how city cultures are in the forefront of constructing the social and cultural imaginaries of the future. The focus will be on the ways in which economic interests shape and define the landscape of modern cities as opposed to the wishes of urban planners and its inhabitants. The effects of mass tourism and globalization on cities everywhere in the world—and the question whether cities will be able to maintain their distinctive character or will become reproducible and homogenized entities will be the main focus of this course. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.

- Open to the Institute.

CSSS347 An Interrogation of Modernity and Capitalism in Latin America

2 units / Semester II

How has modernity and its attendant economic form capitalism been dealt with by the various social actors in Latin America, over time as well as in the present moment? In what ways have these groups been able to negotiate, channel, deflect, and transform the forces of ideas and the market into ways that will enhance their communities or networks? How have the nations and citizens of Latin America fared in the midst of the “Neo-Liberal” Revolution? This course will use a number of social and cultural thinkers, including Nestor Garcia Canclini, Deleuze and Guattari, and Jean Franco, to engage in the debates surrounding the conditions in Latin America at this historical juncture. The course will then shift to an examination of how artists of various genres and periods, including the plastic arts, literature, film and video, have dealt with these forces.

- Open to the Institute.

CSSS420 The Art and Soul of Social Change

2 units / Semester II

In this course students will explore the arts created for positive social change. We will study the works of artists that are addressing issues of the environment, civil rights, globalization, human rights, healthcare, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. The focus will be on studying poetry, painting, music, murals, film, and fiction in and around social movements; and by 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.

- Open to the Institute.

CSSS441 Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond

2 units / Semester I

This seminar explores the theoretical underpinnings of an Ahmisa /nonviolence paradigm. Through several historical case studies we will examine 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. Many, who battle oppression and injustice today, now recognize the enormous power of global media to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how Global media may play a central and unique role in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in nations such as Burma and Zimbabwe, struggling for self-determination in places such as Tibet, and organizing nonviolent action for human rights and democracy in Cuba, Iran and other countries. Such explorations hopefully will provide a new understanding of human history from a fresh perspective of transformation and change through nonviolent means. The study of some key twentieth century individuals such as, Gandhi, Nehru, The Dalai Lama, Martin Luther King, Rosa Parks, Nelson Mandela, Charles Perkins, Cesar Chavez, Muhammad Ali, Mairead Corrigan, and Betty Williams, Madres de Plaza de Mayo, Aung San Suu Kyi, Student Activists of Tiananmen Square, Vaclav Havel, Wangari Maathai, Vandana Shiva and Mohammad Yunus and many other contemporary leaders and activists, will stimulate our

critical reflection about the relevance of nonviolence, global activism and global media in the contemporary context. Each student will identify a particular non-violent movement for social change and/or organization and provide to the class periodic reports and critical analyses on the activities of that movement or organization, applying the principles and lessons drawn from the course.

- BFA 1s and 2s – Permission of Instructor required: ckhan@calarts.edu

CSSS442 Contemporary Latin American Film/Tv/Video

3 units / Semester I

This course will address the production of images in Latin America, focusing on current trends in film, television and video. Beginning with a brief history of the film and television industries, including Mexico's 'Golden Age' of cinema, Brazil's Cine Novo, post-revolutionary Cuban film, Televisa and TV Globo, the course will analyze the contemporary styles and thematics of image production from the region. A key focus will be on how Latin American thinkers have viewed the process, using such concepts as Third Cinema, Cannibalist Aesthetics, Imperfect Cinema, and the Aesthetics of Hunger. What types of images are being created at this historical juncture, and how have they been influenced by globalization? Who controls the production and distribution process? Finally, what do the artists of Latin America have to say about the creative conditions in their particular countries?

- BFA 1s and 2s – Permission of Instructor required: jwiltgen@calarts.edu

CSSS445 Urban Situation: Art and the City

2 units / Semester II

This course will examine 'the urban situation' of artists and writers from the nineteenth century to contemporary times. While standard art and literary histories have emphasized how artists and writers have made 'imaginative capital' of the city, thus transforming the urban landscape into an icon of modernity, recent scholarship focuses on the complex 'network cultures' of modernism and postmodernism. Focusing on such issues as artistic identity, urban neighborhoods, patronage and the art market, our goal will be to understand how the modern city in Europe and America functioned as a critical network of support for living, working, exhibiting, and selling aesthetic culture. Readings will draw from urban theory and history, art history and artists' writings. For those readings not available online, there will be a Course Reader. Assignments will include one 5–8 pg. paper, due mid-semester, and a final project. Students will research and present projects at the end of term.

- BFA 1s and 2s – Permission of Instructor required: mbistis@calarts.edu

CSSS447 Arendt in America

2 units / Semester I

This course is a comprehensive study of Hannah Arendt's political and cultural theory. In particular, this semester's seminar will focus on her writings on the American Revolution, the Civil Rights movement, the Vietnam War and other political experiences of her time. We will also study the fundamental intellectual influences that shaped those works and the theoretical implications that emerged from them. The single most important influence on her views on America was Alexis de Tocqueville and his massive ethnography of American society that was his 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—and it was this masterpiece that significantly contributed to shape Arendt's understanding of both politics in general and American society in particular. The seminar will have Tocqueville in the background of our reading of Arendt's works on American politics and culture. But the central notion of Arendt's understanding of politics and culture was the space of appearances—the intersubjective in-between in which human-made artifacts and actions are performed, shown, seen, and judged. Keeping in mind the complexity and power of this concept, as well as her intellectual debt to Tocqueville, we will thus read

and discuss Arendt view on and from America.

- BFA 1s and 2s – Permission of Instructor required: mplot@calarts.edu

CSSS448 What is Biopolitics?

2 units / Semester II

Starting from a number of recent American cases that have all been associated with the power Michel Foucault calls biopolitics – the Guantánamo Bay detention camp, the Terry Schiavo case, the Abu Ghraib prison tortures –, this course sets out to investigate the “enigma of biopolitics” (Roberto Esposito). What is biopolitics so that it can be associated with these at first sight very different cases? Focusing on Foucault’s three most important lecture courses on the topic – “Society Must Be Defended”; Security, Territory, Population; and The Birth of Biopolitics – this course will explore the understandings of life’s relation to law and politics that the concept of biopolitics both enables and forecloses. In addition to Foucault’s lectures, the course will also take into account post-Foucauldian conceptualizations of biopolitics in the works of Roberto Esposito, Giorgio Agamben, Michael Hardt and Toni Negri, and Jacques Derrida. Course discussions will pay particular attention to how these theorists have conceived of art’s relation to biopolitics as an essential component of contemporary American power.

- BFA 1s and 2s – Permission of Instructor required: adeboever@calarts.edu

CSSS499 The Art of War

2 units / Semester I

Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited – in a highly speculative manner – the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through-lines in examining the perennial and persistent question ‘why war?’ From a variety of perspectives – psychoanalytic, post-structural, feminist, post-colonial, philosophical – dialogues and debates will be engendered as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on the multiple shifts in cinema, from narrative to thematics to aesthetics.

- BFA 1s and 2s – Permission of Instructor required: jwiltgen@calarts.edu

Special Topics in Social Science

CSSS543 Sufi Literature, Mysticism, Music, Dance and the Self

2 units / Semester I

In this course we will examine why Sufis place so much emphasis on music, and Dance, commonly associated with the ‘Whirling Dervishes’ and the profoundly beautiful poetry of the great mystics like, Jallal-ud-din Rumi, Rūbī‘a, Junayd, Hallāj, Ibn al-‘Arabī, al-Ghazzālī, Hafiz and Farid-ud-Din Attar. Our focus will be to understanding how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an ‘altered state of consciousness’ and that some form of altered consciousness is needed to awaken an individual to the reality of who he or she ‘really’ is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufis in Turkey, and Persia, we will also focus on the local traditions of Andalusia, Egypt, Iraq, South, and South East Asia. Themes include, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al-Arabi, poetics and pilgrimage traditions, of Rabia, and the various meditative techniques of Sama and Dhikr in the final fulfillment in Annihilation of the self or fana.

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS546 Geographies of Violence: Women in Conflict Zones

2 units / Semester II

Drawing upon scholarship from political geography of violence, ethnic –nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women—how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice-seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women’s rights, women’s empowerment in war, gender and citizenship, women’s honor and war, Each student will identify a particular ‘conflict Zone’ and provide to the class periodic reports and critical analyses on the activities of women’s movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS554 Queer Representability: The Politics of LGBT Visual Culture

2 units / Semester I

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, 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.

- BFA 2s, and 3s – Permission of Instructor required.

V. Cultural Studies

CSCS253 Music, Culture & Politics in Latin America

2 units / Semester I

Latin America has produced some of the richest and most innovative music in the world, ranging from samba and boleros to contemporary roqueros and raperos. What cultural,

economic, and social conditions have produced this wealth of music? What are the African, Spanish, Portuguese, and indigenous origins of the various styles and rhythms? Music in the region has been very involved in the political and social debates within the various countries, and this course will address the myriad ways in which musical styles and content interact with pressing national and regional questions. Finally, how has music from Latin America blended with new styles from around the world, and what are some of the current trends emerging from this mixing?

CSCS258 The Art of the Invisible: Experiments in Radio Production and Podcasting

3 units / Semester I

This class is a survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self-made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the theory and aesthetics of radio as well as develop the hands-on skill and experience required to control the medium.

- Open to the Institute.

CSCS259 The Hottentot Venus: The Hypersexualization of the Black Female Body

2 units / Semester II

Where do images of the hypersexualized black female body originate? What are the underlying assumptions behind these images? What social and cultural functions do these portrayals serve? Why is the private matter of black female sexuality a public concern? This seminar will provide an in-depth analysis of images of the hypersexualized black female in films, videos, cartoons, literature, music, and advertising. The course will consider the fetishism of the black female body and will examine the treatment of this figure as a sign of deviance and transgression. The course will draw on current scholarship in black feminist studies and discuss intersections with critical theories on 'the grotesque,' and 'the monstrous'. Central to the course are representations of black female sexuality by African American artists including dancers Josephine Baker, Catherine Dunham and the Urban Bush Women; writers Elizabeth Alexander, Octavia Butler, Zora Neale Hurston, and Toni Morrison; hip hop and neo-soul artists Missy Elliot, Lil' Kim, and Queen Latifah; film-maker Cheryl Dunye; and visual artists Chakaia Booker, Barbara Chase-Riboud, Renee Cox, Ellen Gallagher, Wangechi Mutu, Faith Ringgold, Alison Saar, Kara Walker, and Deborah Willis.

CSCS304 Getting to Third: Investigations Beyond the Binary in Art, Thought, and Life

2 units / Semester I

This is a cultural studies class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that moves beyond dualisms. We will explore a succession of apparently immutable binaries alongside art/activity/writing that expands the terms of that particular conversation. Discussions will include topics such as: self/other, edges, fluidity/multiplicity, analog/digital, specific/general, continuum/discrete, local/global, self-organizing systems/state mandates. The class will do close weekly readings of important texts on life in the "multiple" mindset including but not limited to: eve sedgwick's "shame in the cybernetic fold", roland barthes' "the neutral", william james and bertrand russell's "the vague", deleuze and guattari's "the rhizome", as well as, ann fausto-sterling, james gleick, and jacques ranciere. Three response papers at intervals and a final project will be due. arrive ready to read, think, participate in discussion.

- Open to the Institute.

CSCS310 Theater of the Oppressed: The Aesthetic Language of Augusto Boal

3 units / Semester I

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

- Open to the Institute.

CSCS325 Semiotics of Fashion: Power, Identity, and Representation through Clothing

2 units / Semester I

In this class, we'll look at fashion as a semiotic system that can communicate as clearly, as metaphorically, and as clandestinely as spoken language. Specifically, the class will be interested in questions of power and identity as they relate to fashion. We'll consider how fashion "rules" put forth by the media of the dominant culture often seek to render non-white, non-middle class, fat, and queer identities less visible. We will also study subcultures that have been born partly out of resistance to these fashion rules, including queer culture, punk culture, and Black dandyism, and consider the question: When it comes to identity politics, does fashion speak louder than words?

- Open to the Institute.

CSCS330 Walking Places: Pedestrian Activity, Spatiality and the Politics of Urbanization

2 units / Semester II

Walter Benjamin famously reflected on the architectural spaces of Paris through the figure of the flaneur, a meandering literary figure who experienced the city as an unfinished text. Drawing on the poetry of Baudelaire and influencing subsequent generations of writers and artists, Benjamin understood walking as a key component in the development of a critical and poetic relationship to the city of the past and the present. With reference to historical and theoretical texts and contemporary art, literature and film, Walking Places explores the space of the contemporary urban landscape from a pedestrian perspective. Through textual analysis and experiential practice, this class relates walking, the organization of cities, ideas about technology and aesthetic practice. Each week, students will take excursions on foot either individually or in organized class meetings and reflect on these walks in their journals. Journal entries will contextualize these walking exercises in relation to specific course readings, using various historical and theoretical texts as framing devices. A final research project is also required.

- Open to the Institute.

CSCS333 No Innocent Eye: Literature and Medicine

2 units / Semester I

This hybrid endeavor both a cultural studies course and a creative writing workshop will examine medicine not as a removed, scientific process but as a cultural phenomenon with

complex narratives that have very real effects on our lived experience: how we understand what it means to be healthy, sick, mentally ill, sane, fragmented, whole, etc. We'll read short stories, memoirs, non-fiction and theoretical texts that grapple with issues such as cancer, madness, mortality, hermaphroditism, elective amputation, pain, doctor-patient dynamics, sexuality and desire, and medicine-as-performance. Medicine and art have a long history of overlap and entwinement from Leonardo da Vinci to early photography's documentation of hysteria to the popularity of television shows like Grey's Anatomy. While we will touch upon the relationships between medicine and visual art, the class is primarily focused on how we might rethink medicine via literary categories such as subtext, detail and point of view, and how we can also recast and explore literary techniques in light of medical perspectives. That is, we will continually ask ourselves how and why facets of medicine are relevant to writers and artists, and vice versa. Expect rigorous class discussion, in-class writing exercises, weekly short writing assignments and one longer piece fiction or creative non-fiction, your choice to be workshopped by the group. You will be required to expand and revise this piece for your final project.

- Open to the Institute.

CSCS350 The End: Cross Cultural Look at Death

2 units / Semester I

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.

- Open to the Institute.

CSCS351 Buying & Selling the Fantasy of L.A.

2 units / Semester I

How did Los Angeles become the capital of boosterism and global marketing—the city of the social imaginary? A social history of power, promotion and social conflict in L.A. What is the relationship between Hollywood cinema and the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbance, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well, of the inner basin and the metropolitan suburbs; and of course, the transitions into the next century.

- Open to the Institute.

CSCS354 The History of Simulation and Interactive Media

2 units / Semester I

In this course we will focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and virtual reality gimmicks, including the literature of cyberpunk and cyberspace. Recommended for Integrated Media students.

- Open to the Institute.

CSCS356 Blood in the Water: the Middle Passage in History and Art

2 units / Semester II

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.

- Open to the Institute.

CSCS357 History of Comic Books

2 units / Semester II

This is a critical/historical survey of the unique visual/narrative medium known as the comic book. Charting the medium's development from the hieroglyph to the comic strip to the comic book to the graphic novel that thrives today, this course is primarily concerned with how comics aka graphic literature has developed and matured as a distinctly American art/narrative form which is constantly mutating, reflecting and commenting on American society. In addition to reading representative works from each era of the comic book's development, students will also be reading the admittedly few, but remarkable works of criticism and theory. In this way they will learn the basics of how comics use signs both verbally and visually to communicate narrative meanings. Further, students will learn how to decode the comic's unique visual narrative, examining its denotative and connotative codes as well as unraveling the contexts of social relations to examine the cultural representations (and often critiques) found therein.

- Open to the Institute.

CSCS358 A Collision of Voices: Fissure and Multiplicity in Latin American Literature

2 units / Semester II

This class will look at wide range of diverse works—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 works of indigenismo, gaucho literature, Mexican corrido, and Afro-Americanism.

CSCS404 Hooded and Headless: Anonymity, Surveillance and the Face in Recent Art and Life

2 units / Semester II

from the advent of the 'webcam' on the internet to the chilling photos of torture from abu ghraib, from the ethical turn of recent philosophy to the development of surveillance that relies on facial recognition technology, 'the face' (or 'faciality,' as deleuze had it) has become an intense locus for contemporary discourse around issues of identity, privacy, specificity, empathy, identification, ethical action, dehumanization, and liberty. this course will explore these issues vis a vis an exploration of faciality and effacement in recent art and life. we will begin with physiology, reading work on the human brain's response to other human faces. we will then turn our attention to philosophers such as emmanuel levinas and judith butler,

who have utilized 'the face' as a potential grounds for ethical action. We will then consider a variety of related political and artistic instances and issues, such as the function of masks as vehicles for the performance of liberty in a culture of surveillance, and the role of the 'close-up' in film vs. Brechtian distancing techniques in theater. Reading will include work by writers such as Hannah Arendt, Franco Berardi, Slavoj Žižek, Deleuze and Guattari, Jean-Jacques Rousseau, Frantz Fanon, and Subcomandante Marcos; artists considered will include Andy Warhol, Luther Price, Paul McCarthy, Wayne Hodge, Julia Scher, Manu Luksch, and Ambient TV, and others.

- Permission of Instructor required.

CSCS453 Borges and the Political

2 units / Semester I

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 Lévi-Strauss, Robert Nozick, Remi Brague, Hannah Arendt, Beatriz Sarlo, Michael Foucault, Jacques Rancière, William Eggington, Alain Badiou, and Ernesto Laclau among others.

- Permission of Instructor required: mplot@calarts.edu

CSCS454 Animation and the "Body"

2 units / Semester II

Exploration of the diverse ways in which the human form takes shape in animated films, from highly photorealistic representations to stream-of-consciousness movement. Specific examples from 2D, 3D, stop-motion and hybrid work will be examined in order to shed light on the construction and animation of the body in contemporary film.

CSCS456 Art and Postcolonial Theory

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age-old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of 'good' art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetic and ethical landscape that is not bifurcated by racial difference, a critical space

where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism

Special Topics in Cultural Studies

CSCS501 Codes of Modern Capitalism: Seduction, Technology, Debt, Terror

2 units / Semester II

Capital, then Capitalism(s)—as assemblage, dispositif, system—appears to be mutating in provocative and challenging ways. How can these permutations, from disciplinary societies to control societies, from symbolic to semiotic, from subject/object to flows, be thought? What would be the continuities? the discontinuities? the acontinuities? What might be the contours of a possible shift from the 'Washington Consensus' to the 'Beijing Consensus,' or the 'G-20 Consensus'? Have we entered a time of hypercapitalism? How can the stunning surge of wealth concentration be explained? Next, what impact has the current 'regime of truth' had on art and aesthetics? Beginning with an examination of certain contemporary analyses of neoliberalism, the course will explore a number of crucial tropes, including terror, seduction, technology, debt; in addition, aspects of religion, race, gender, subjectivity, labor, globalism, and biocapitalism/bioart will be addressed. Finally, what would be some of the ways to begin thinking the current political and economic moment otherwise, and how might change in that mode be conceptualized?

- BFA 1s and 2s and 3s – Permission of Instructor required

CSCS552 Parallel Worlds: Fiction & Imaginary Futures, 1850–Present

2 units / Semester I

A workshop and discussion class on how to use tools broadly related to science fiction: parallel worlds, myopias, grotesquerie, steam punk, the boy as machine, engineering of memory and identity, electricity and the x-ray, etc. A journey through the 'misremembering of the future,' not only in science fiction, but also in 'utopian' literature, urban planning, caricature, animation, cinema, industrial design, entertainment; in architecture, in social movements, in painting, theater; digital media. From 1850 onward, the impulse to grasp an imaginary twentieth century was particularly fierce and complex. This contrasts oddly with our century. The culture of 'imaginary futures' has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization

- Recommended for Integrated Media students.

- BFA 2s and 3s – Permission of Instructor required: nklein@calarts.edu

CSCS553 Remixing Jemima: Poetry and Contemporary Mythology

2 units / Semester I

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.

- BFA 2s and 3s – Permission of Instructor required: dkearney@calarts.edu

T 819 Objects High & Low: History Puppet (Offered Alternate Years)

2 units / Semester I

This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick

marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.

- Enrollment limited to 16 students.
- Open to the Institute. BFA-2 and above.
- Approved for Critical Studies credit in the Cultural Studies area.

VI. Math and Science

CSSM263 Science of Art and Life Safety

2 units / Semester II

The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.

- Open to the Institute.

CSSM355 Sex and Death: Biology From Beginning to End

2 units / Semester II

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.

- Open to the Institute.

CS361A&B The Anatomy of Movement

2 units / Semester I, II

CS361A (Fall semester)

An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The first semester will cover the lower body and abdomen. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that results in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to

investigate the causes for postural imbalances, common injuries, and more.

Critical Studies credit allowed for Dance Students.

- It is strongly recommended that this course be followed by CS361B which covers upper body.

CS361B (Spring semester)

An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The spring semester will cover the arms, back, and upper torso. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that result in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.

- Critical Studies credit allowed for Dance Students.
- Permission of Instructor required:

CSSM365 Green Science

2 units / Semester I

When we say some thing or practice or process is 'Green,' what do we mean? Can we believe Green labels? For example, what about LEED ratings for buildings? 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? Is there truth to the notion that Native Americans have always lived lightly upon the land? Why was Easter Island abandoned? 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? Was Malthus right? 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 an idea of sustainability based on sound science and ethical behavior.

- Open to the Institute.

CSSM464 The World Behind Glass

2 units / Semester I

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. An associated field trip to Paris to visit the National Museum of Natural History, and the associated Museums of Comparative Anatomy and Paleontology, as well as the Palais de la Decouvert, is planned for Christmas vacation at the end of the semester. (Optional for students in this class and open to the Institute.)

CSSM561 Introduction to Holography

2 units / Semester I, II

Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting holograms viewable in white light. The course will begin with an introduction to a range of stereoscopic imaging techniques and their relation to human perception, the theory of the photographic process, to geometrical, wave and quantum optics, to the history of holography, and will examine a large range of images. There will be an end of semester exhibition of student work selected by the instructor. The lab space is very limited.

- Lab fee of \$100.
- BFA 1s, and 2s – Permission of Instructor required: alschulr@calarts.edu

TP406 Lighting Technology

2 units / Semester I

See description in School of Theater section.

TP212 Statical Engineering for the Theater (Offered Alternate Years)

3 units / Semester I

See description in School of Theater section.

- Permission of Instructor required.

VII. Metier Studies

CS171A&B Historical Survey of Graphic Design

2 units / Semester I, II

Two semester sequence. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

- Permission of Instructor required.

CS172 History of Photography

2 units / Semester II

The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

CS174A&B Dance and World Cultures

2 units / Semester I, II

This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance. Dance and World Cultures is a year-long course, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.

- Permission of Instructor required.

CS175A Film History I – 1895–1950

3 units / Semester I

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from LumiÈre, MÈliÈs and Porter to Renoir, Ozu and Welles. Requirements include regular attendance,

weekly readings, weekly short papers and a final research paper.

- Purchase of a course reader is mandatory.
- Permission of Instructor required.
- May be repeated for credit.
- Contract required.

CS175B Film History II – 1950–Present

3 units / Semester II

A survey of the cinema from the end of the Second World War to the present. The course traces the impact of the Italian neo-realists upon the development of post-war aesthetics, following the movements that came in their wake, the filmmakers who carried on their legacy and those who rejected it. The story is framed through the study of works by major filmmakers, from Rossellini and DeSica to Godard and Varda, Ford and Hitchcock to Cassavetes and Burnett. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper.

- Purchase of a course reader is mandatory.
- CS175A is not a prerequisite.
- Required of all PFV MFA–1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
- Required of Experimental Animation BFA–2 students (year-long, A&B).
- Required of FDP MFA–1 students (year-long, A&B)
- May be repeated for credit.

CS272 Prostitution in Film

3 units / Not planned for this academic year

The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times—we will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with question of the representation of sexuality, and exploitation in a more global sense.

CS273A&B Modern Dance History

2 units / Semester I, II

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present.

- Permission of Instructor required.

CS275 History of Experimental Film

3 units / Semester I

A survey of experimental a.k.a. avant garde film from the 1920's to the 1970's. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920's, Trance films and Psychodramas of the 1940's and 50's, the Mythopoetic cinema of the 1960's, and the Structuralists of the 1970's. Eroticism, narrativity, urban portrait, collage, and the impulse toward subjectivity and diary are additional themes forms and genres we will investigate

- Permission of Instructor required.
- May be repeated for credit.

CS276A&B History of Animation BFA1

3 units / Semester I, II

A yearlong international historical survey of animated films, from early motion devices through the development of studio shorts and features, the styles of experimental artists in various media, and current day applications of animated imagery. Lectures and readings stress the historical contexts of the topics covered, as well as the role of the researcher in historical documentation.

- This course replaces CS276 Animation Then and Now and FE333 The History of Experimental Animation as a BFA1 and BFA transfer requirement.
- Required of Experimental Animation BFA1 and BFA transfer students.
- Approved for Critical Studies.

CS378A Survey of World Theater – Text

3 units / Semester I

Survey of World Theater – Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

CS379A Survey of World Theater – Performance Tactics

3 units / Semester I

This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.

- One of four courses available to meet the Theater School metier studies requirement.

CS379B Survey of World Theater—Cultural—Arts Activism

3 units / Semester I

This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day-long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog.

- One of four courses available to meet the Theater School metier studies requirement.

CS379C Art and Community Engagement

3 units / Semester II

Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community-based arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the students will have the opportunity to explore a myriad of community

engagement projects and strategies that utilize the visual and performing arts.

- Offered for Critical Studies credit.

CS570D History of Video Art

2 units / Semester II

Video has a history quite different from that of film; with roots in gallery practice, performance, documentary activism and alternative TV, its radical roots continue to influence today's productions. In addition to screenings and discussion, we will examine key texts theorizing video practice. Students are expected to write 3 papers and will have an option to submit creative works as final projects.

- Open to both undergraduate and graduate students.
- Permission of Instructor required.
- Open to the Institute.

CS570I Questions of Third Cinema – Cinema of the Global South

3 units / Semester II

The concept of 'Third Cinema,' coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, the dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France.

- Assignment: one paper a week.
- Permission of Instructor required.

CS570N Cinema Against the Grain

2 units / TBA

Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. "Cinema Against the Grain" presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

AG461A&B Design Theory I: Design Issues Then and Now

3 units / Semester I

See description in the School of Art section.

AH010 What Makes It Art?

2 units / Semester I

See description in the School of Art section.

AH020A&B Modern Art History in Review

3 units / Semester I, II

See description in the School of Art section.

F 314A&B Film Today

3 units / Semester I, II

See description in the School of Film/Video section.

F 370 History of Documentary Film

3 units / Semester I

See description in the School of Film/Video section.

F 373A&B Los Angeles: a City on Film

2 units / TBA

See description in the School of Film/Video section.

F 432 The Art of Film Composing

2 units / Not planned for this academic year

See description in the School of Film/Video section.

FC273A&B Beginning Screenwriting for Animators

2 units / Semester I, II

See description in the School of Film/Video section.

FC275B Animation: Art Appreciation

2 units / Semester II

See description in the School of Film/Video section.

FC373A&B Screenwriting for Animators: the Picture in Words

2 units / Semester I, II

See description in the School of Film/Video section.

FD517A Special Topics: Realist Style

3 units / Not planned for this academic year

See description in the School of Film/Video section.

FE333 History of Experimental Animation

3 units / Semester I

See description in the School of Film/Video section.

MH100 World Music Survey

2 units / Semester II

See description in the School of Music section.

MH115 Survey of 20th– and 21st–Century Music

2 units / Semester I

See description in the School of Music section.

MH205A Survey of Western Music History & Literature A

2 units / Semester I

See description in the School of Music section.

MH205B Survey of Western Music History & Literature B

2 units / Semester II

See description in the School of Music section.

MH220 African Song

1 unit / Semester I, II

See description in the School of Music section.

MH240 Jazz History

2 units / Semester I

See description in the School of Music section.

MH300–01 Music Cultures: Music of Sub–Saharan Africa

2 units / Not planned for this academic year

See description in the School of Music section.

MH300–02 Music Cultures: Music of the Middle East

2 units / Not planned for this academic year

See description in the School of Music section.

MH300–03 Music Cultures: Music of Native North America

2 units / Semester I

See description in the School of Music section.

MH300–04 Music Cultures: Music of Latin America

2 units / Semester II

See description in the School of Music section.

MH300–05 Music Cultures: Music of China

2 units / Not planned for this academic year

See description in the School of Music section.

MH300–06 Music Cultures: Music of Japan and Korea

2 units / Not planned for this academic year

See description in the School of Music section.

MH310 History & Practice of Electro–Acoustic Music

2 units / Semester II

See description in the School of Music section.

MH314 Introduction to the Music of Flamenco

1 unit / Semester I

See description in the School of Music section.

MH317 Johann Sebastian Bach

2 units / Semester II

See description in the School of Music section.

MH345 Solo Vocal Literature

2 units / Not planned for this academic year

See description in the School of Music section.

MH390 The Blues Before 1960

1 unit / Not planned for this academic year

See description in the School of Music section.

MH400–02 African & African–American Music and Literature

2 units / Semester II

See description in the School of Music section.

MH400–03 Contemporary Composer: Words, Music and Ideas

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–04 The Music of Luigi Nono

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–05 The Music of James Tenney

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–08 The Music of Gyorgy Kurtag and Sofia Gubaidulina

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–10 Analysis: What Is Experimental Music?

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–11 HyperOpera: Song Without Borders

2 units / Semester I, II

See description in the School of Music section.

MH400–11 HyperOpera: Song Without Borders

2 units / Semester I, II

See description in the School of Music section.

MH400–12 Musical Reflections of Surrealism

2 units / Semester I

See description in the School of Music section.

MH400–14 The Music of Edgard Varese

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–15 Form in Contemporary Music

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–16 Contemporaneouy in Music

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–17 The String Quartet since 1900

3 units / Not planned for this academic year

See description in the School of Music section.

MH400–18 Contemplative Practices, Musical Arts, Compassionate Mind

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–19 Music of Eastern Europe in the Late 20th Century

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–20 The Music of Gerard Grisey and French Spectralism

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–21 The Piano since 1900

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–23 The Music of Iannis Xenakis

2 units / Not planned for this academic year

See description in the School of Music section.

MH400–24 The Music of Gyorgy Ligeti

2 units / Semester I

See description in the School of Music section.

MH405–01 Focus Rock: Metal – Black, Death & Doom

2 units / Semester II

See description in the School of Music section.

MH420 Music Improvisation Out of this World

2 units / Not planned for this academic year

See description in the School of Music section.

MH425Survey of Sound Art

2 units / Semester II

See description in the School of Music section.

MH430 Her Music

2 units / Not planned for this academic year

See description in the School of Music section.

MH501 Explorations Into the Ontology & Aesthetics of Free Improvisation

2 units / Not planned for this academic year

See description in the School of Music section.

MH502 Twentieth–Century Intersections and Interactions

2 units / Semester I

See description in the School of Music section.

MP303 Radical Music Pedagogy

2 units / Semester I

See description in the School of Music section.

MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field

2 units / Semester I, II

See description in the School of Music section.

T 005A&B Conversations in Contemporary Theater

2 units / Semester I, II

See description in the School of Theater section.

T 880 Writing for Performance I

3 units / Semester I

See description in the School of Theater section.

T 881 Writing for Performance II

3 units / Semester II

See description in the School of Theater section.

TP213A&B History of Theatrical Design & Technology

2 units / Semester II

See description in the School of Theater section.

TP214A&B Architectural Styles

2 units / Semester I, II

See description in the School of Theater section.

TP607 History of Fashion

2 units / Semester I

See description in the School of Theater section.

Interdisciplinary Studies**ID370 The Peoples Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

- Permission of Instructor required.

ID517 Special Topics in Art & Politics: Women’s Culture — against marginalization

2 units / Semester II

From the re-reading and celebration of melodrama, “the woman’s film”, to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women’s Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Not Planned for This Academic Year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

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

- Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

ID555 Special Topics in Arts Pedagogy

2 units / Semester I, II

This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in-depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following, and chosen by consensus—all according to the students’ interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include:

Cultural Proficiency: Teaching Diverse Student Populations

Art as Activism, Teaching Towards Social Justice

Topics in Education

Thinkers in Education

Behavioral Issues in the Classroom

Instructional Planning and Alignment to California State Standards

- Offered for Critical Studies credit.
- Cross disciplinary class.
- Open to all MFA students and BFA students who are CAP student instructors.

MFA Writing Program Core Classes

CS610 MFA Writing Program Graduate Teaching Practicum

2 units / Semester II

CS620 MFA Visiting Artist Series

3 units / Semester I, II (1 unit Semester I, 2 units Semester II)

Selected artists and MFA Thesis presentations.

- Required of all MFA Writing, Interschool & IM students.

CS621 Black Clock Intern

3 units / Semester I, II

Workshop in editing and producing a literary magazine.

- Enrollment limited by special arrangement with the instructor.
- Permission of Instructor required.

CS623 Love and Theft: A Workshop in Adaptation and Appropriation

3 units / Semester II

In this workshop, we'll focus on the ways in which artists and writers use existing works as ground for their own, and discuss the pros and cons of lineage, influence, borrowing and exchange, in relation to how we shape our creative processes and professional identities. We'll pay close attention to novels that talk to each other (e.g., Wright's *Invisible Man* to Reed's *Freelance Pallbearers* to Whitehead's *The Intuitionist*), and to how the entire landscape of an existing story can be radically altered by a "simple" change of point of view or perspective, as with Sherwood Anderson, Gayl Jones, Paul Auster and Lydia Davis. We'll explore authors like Ray Bradbury, who published revisions of his own published works, adaptations and re-visions from Kathy Acker, Angela Carter, Maryse Conde, Percival Everett, Todd Haynes, Akira Kurosawa, Yasumara Morimura, Vik Muniz, and others. We'll also work through imitation and appropriation in various ways: cut-ups, collage, pastiche, sampling, symbol/trope echo, movie telling (neo-benshi), tableaux vivant, among various techniques and processes. Our goal: To investigate and articulate conceptions of originality, inspiration, ethics, authorship and ownership, in a manner inclusive of all *métiers*. Workshop participants will spend the first part of the semester engaged with critical and creative works, and the second part in workshop. Each week will be occasioned by ample opportunity, *vis-à-vis* assignments, exercises and prompts, to experiment, exchange, recycle and (re)vision works.

CS628 Textual Strategies: the Class That Must Be Obeyed

3 units / Semester I

This class functions as an introduction to both the writing program, and to a wide set of contemporary writing practices. Overseen by the Writing Program Chair, Christine Wertheim, the class features sessions lead by each of the MFA Writing Faculty. Topic covered include the history and theory of modern and contemporary literature: questions about what it means to be a writer, who is served by writing, and what it means to speak for someone else when aiming to be a responsible citizen in an expanded community: awareness of various non-Western approaches to language, narrative, poetics and innovation and the ability to acknowledge and problematize one's own privilege as writer and thinker regardless of race, ethnicity, class and gender: theories and practices of performativity, including storytelling, stand-up, auctioneering, sermonizing, confession, prayer, spells and gossip: ideas about how bodies and words intersect in texts: questions of accountability when dealing with non-fiction data: theories of translation in their broadest aspect—not just literal translation, but the 'anxiety of influence,' cultural transmission, and translation as analogy for the entire nexus of writing itself: the relations between sound, meaning and figures of speech, including the functions of rhythm, rhyme, assonance, consonance and alliteration, at the levels of letter, syllable, word,

phrase, line, and sentence; aspects of narrative and narratology—the theory of narrative—plotting, temporality, character, voice, and style: the aesthetics, mechanics and philosophy of realism, etc. The class is required of ALL MFA Writing Students in the Fall of their first year of residence, including Interschool and IM students.

- Required of all MFA Writing, Interschool, and IM students.

CS633 Contact & Assemblage

3 units / Semester II

This is a workshop for anyone doing (or interested in doing) research of real live events or places and negotiating the "documentary data" within mixed-genre pieces. First, we will investigate different modes and problematics of CONTACT with the subject(s) of our investigations including Heisenberg and the Uncertainty Principle, Keat's "negative capability," the way of the bricoleur, framing devices, and participation/ observation. Readings include Clifford ("Ethnographic Authority" and "Ethnographic Surrealism"), Gomez-Pena ("Border Culture"), and Solnit (*Wanderlust: A History of Walking*). Second, we will investigate modes of ASSEMBLAGE such as montage, puzzles, dialectical notebooks, scoring, and braiding. We'll look at assemblages of Susan Griffin (*Chorus of Stones*), Eve Sedgwick (*Dialogue on Love*), Maya Deren, and Anna Deveare Smith (among others). Some questions we will ponder: What ethical, aesthetic, and political issues are involved in researching "live data?" What constitutes "data" anyway? How does the presence of writer/investigator on site affect the very circumstances we are attempting to document? How might the process of research 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 at least 2 times during the semester; MFA 2s are encouraged to workshop their thesis projects if they so desire.

CS634A MFA Workshop in the Novel

3 units / Semester I

Novel-in-progress workshop 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.

CS634B MFA Workshop in the Novel

3 units / Semester II

Novel-in-progress workshop 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.

CS637A MFA Thesis Workshop

3 units / Semester I

Required of all 2nd year students in both semesters of 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.

CS637B MFA Thesis Workshop

3 units / Semester I

Required of all 2nd year students in both semesters of 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.

CS637C MFA Thesis Workshop

3 units / Semester I

Required of all 2nd year students in both semesters of 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.

CS646A Short Story Workshop

3 units / Semester I

The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshoping the student's work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

CS646B Short Story Workshop

3 units / Semester II

The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshoping the student's work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

CS652 Literary Citizenship: Tiny Press Practices

3 units / Semester II

This course is a hands-on exploration of contemporary autonomous small- and micropress 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 likely be selected from a broad range of active small and tiny presses, possibly including the following: Achiote Press, Atelos and Tuumba, Antennae, belladonna, Burning Deck, Corollary Press, Dusie Press, How 2, Jacket, The Journal of Aesthetics and Protest, Kenning Editions, Leroy Books and Leon Works, Mirage #4 (Period)ical Meritage Press, Octopus Books, The Pines, Portable Press at Yo-Yo Labs, Small Fires Press, Taxt Press, Tinfish, Try, and Ugly Duckling Press. 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. The reading list for this class will be significantly different from the Spring 2010 version, so please feel free to be a repeat offender!

CS656 Warped: Experimental Science Fiction and Fantastic Writing

3 units / Semester II

A seminar for MFA writing students interested in reading and writing works of science fiction and fantastic literature that work to bend familiar tropes into something strange and

new. This course immerses students in the avant-garde practices of science fiction's New Wave writers, "the intellectual fantasists", cyberpunk, and the post cyberpunk practices of slipstream, the new weird and black metal theory. Readings include long and short fiction, and critical essays by Italo Calvino, Philip K. Dick, Octavia Butler, Fredrick Jameson, Reza Negarestani, Istvan Csicsery-Ronay, Jr., and Joanna Russ.

CS657 Experiments in Scholarship

3 units / Semester I

In this course we will divide our time between writing workshops and the discussion of several recent experiments in scholarship. These works will serve as inspiration for our own experiments in the field. Our own writing will explore the possible uses of research, analysis, memory, observation, political commitment, and formal experiment in nonfiction writing, with the goal of developing deftness in the construction of short and long-form criticism, polemics, meditations, or other investigations. Along the way, we will host guests, undertake in-class writing experiments, consider the distinctions (and cross-overs) between "vernacular scholarship," popular criticism, academic writing, lyric essay, and creative nonfiction, as well as discuss broader questions of accessibility, audience, genre, motivation, and style.

CS658 Seminar in Parafiction

3 units / Semester II

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-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or genre orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, essay, criticism, even poetry, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure—the exhibitionism and/or alienation authorship carries with it: The attempt at imposed meaning, of narrative order and authorial authority, empties 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. We are prosopopeiac parasites—tragic or absurd impersonators and allegorists. 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 David Shield's Reality Hunger: A Manifesto; Marcus Boon's In Praise of Copying; Trich Nhat Hanh's The Heart of Understanding; Commentaries on the Prajnaparamita Heart Sutra, John D'Agata's The Next American Essay, as well as parafictions from authors that may include Thomas Bernhard, W.G. Sebald, Leonid Tsypkin, Jorge Luis Borges, Italo Calvino, Marcel Benabou, David Markson, Richard Kalich, James Galvin, David Markson, Elizabeth Hardwick, and Anna Banti.

CS659 Conjurations: A Lab for New Writing

3 units / Semester II

According to the Oxford Dictionary, an experiment is defined as "an action of trying anything." To try to reproduce the mind's questions, the meaning of being in the world, alive and feeling, may demand that we break rules, trespass borders, re-imagine the embodied voice, its language of signs and symbols. What does one do when such attempts at creating and reproducing experience are not easily contained within a single genre, form or register? The Conjure Lab is the place for these and other questions, for generating new works, and growing pieces and projects too nascent or embryonic for intense critique sessions. Instead of focusing on reader-centered "fixes," the lab work is driven by your curiosities, experiments, and inquiries. We will create skeletons, skins, landscapes and structures, multiple visions and

new tongues, fuse forms, split genres, graft disciplines, using the classroom and the Institute as imaginatively as possible. Our resources include a wide variety of texts and approaches, from Bhanu Kapil's *Incubation: A Space for Monsters*, ekphrasis, Bernadette Mayer's writing exercises, syncretic writing, Yoko Ono's *Instruction Paintings*, movie telling (neobenshi), Harry Mathews' *20 Lines a Day*, Stephen Jonas' *Exercises for Ear*, to our own procedures and constraints, invented by and for each other. In the process, stale writing habits get reinvigorated, default settings get changed, and both our writing repertoires, and our conception of the workshop itself, expand. Of course, we may fail beautifully, which is part of the point.

CS661 The Poetics of Indigeneity

3 units / Semester I

Indigenous writers of the Americas and the globe have always engaged a practice of poetics that includes a sense of interconnectedness. Landscape, culture, community, spiritual practices, linguistic preservation, history, and politics have always had a rightful place at the center indigenous poetics. There is a belief that one must bring their whole self to the text and that the act of writing or art-making, is part of a larger historical trajectory that connects the artist with their past, present, and future communities. In this course, we will explore the concept of indigeneity, what it means to be from and of a place, and how a strong connection to land, ancestry, history, and culture shapes aesthetic and craft choices for writers. As a class we will begin to investigate how these traditions shape the poetics of indigenous writers and how they can inform our own practices as writers. We will also pay close attention to expectations that indigenous writers "perform" their indigeneity, through language, content, folklore, and other means, and look at the ways in which writers use, thwart, subvert, engage those expectations and complicate concepts of authenticity while insisting on visibility and audibility. The course will include student workshops as well as critical readings from contemporary indigenous writers throughout the Americas who work in various styles, forms, aesthetics, and perspectives as well as "traditional" and "experimental" practices. We will also look at personal and scholarly essays that help shed light on the works of some of these writers and give us a greater understanding of the ways we can engage our own processes as writers.

CS665 Poetry Workshop: Investigations in Ekphrasis

3 units / Semester II

Ekphrastic poems engage artwork – visual, cinematic, dance, musical, etc. – sometimes describing, inhabiting, critiquing, or using them as frames for other arguments and observations. In this poetry workshop, we will explore these more traditional modes of ekphrasis; additionally, we will work at ekphrasis' edges, writing "recordings" of your experiences as an audience for other artforms and syntheses (poems seeking to reproduce non-literary aesthetic effects).

CS668 Stranger in a Strange Land

3 units / Semester I

This course focuses on translation theories and practices, and is designed for all writing students—both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation in relation to their writing practice in English (i.e. non-translator writers). In this class, we will read texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of "Americanization" vs. "foreignization," "faithfulness" vs. "betrayal," the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of "otherness," "untranslatable" texts,

translation as activist literary practice, and writing as translation. We will read poetry with links to translation techniques, poetry in translation, and theories of translation by writers such as Ammiel Alcalay, Hannah Arendt, Oana Avasilichioaei, Ellen Baxt, Walter Benjamin, Norma Cole, Edmond Jabes, Pierre Joris, Devin King, Andrea Lawlor, Suzanne Jill Levine, Erin Moure, Michael Palmer, Richard Pevear, Gregory Rabassa, Jerome Weinberger and excerpts from essay collections about translation and literary magazines dedicated to writing in translation.

Note: you may take this class whether or not you define yourself as a translator and whether or not you speak or write a language other than English. Artists who work primarily in non-literary forms are welcome.

CS673 Omission

3 units / Semester II

Some texts move us primarily because of what they don't include. Under what literary circumstances is it more expressive to say nothing than to say something? This is a workshop course in very short forms, primarily what is best called prose poetry. It will also include the analysis and discussion of outside reading. We'll study texts that omit formal, narrative, referential, descriptive, or subjective content; consider the techniques and effects of those omissions; practice these techniques; and seek new things to leave out of our own writing.

CS676 I, I, Me, Me, You, You: Technologies of Self

3 units / Semester II

This course examines changing conceptions of subjectivity and how these have manifested in different literary technologies. The focus is on literary texts which express different aspect or types of selfhood and subjectivity, rather than theories about these phenomena, though we will look at these also. Topics covered include; the origins of modern subjectivity in the critical self-questioning of Romantic writings (philosophy, poetry, prose); development of the technology of the unified subject in classical novels; the subject's increasing fragmentation, doubling, and unraveling in fantastic literature, symbolist-inflected poetry, and stream-of-consciousness prose; manifestations of the death of the author in process-generated texts; questions of authenticity raised by fictional authors and their outpourings; the relations between subject, language and body in texts that take language as a Tongue; subjectivity in relation to national, linguistic and ethnic backgrounds, and the issues raised by subjects who inhabit multiple cultural territories; relations between notions of subjectivity and ideas about the unconscious, modernity and critique; relations between ideas about subjectivity and practices of gender organization, (post)-colonialism, capitalism, globalization, and technology. We will also explore individual vs collective ideas of subjectivity in dystopic and mythic literature, and stream-of-consciousness prose, as well as ideas of post-subjective and/or multi-subjective states in some contemporary writing.

MA Aesthetics and Politics Program Core Classes

CS720 Aesthetics & Politics Lecture Series

3 units / Semester I, II

This will not be a conventional course but a semester-long lecture series consisting of three autonomous blocks of readings organized around a CalArts or REDCAT lecture delivered by a visiting speaker. In the Fall 2010 semester, the lecture series will host the following speakers: Eduardo Cadava (English and Comparative Literature, Princeton University), at CalArts in October; Catherine Malabou (Philosophy and Comparative Literature, Paris X-Nanterre/SUNY Buffalo), at REDCAT in November; and Bonnie Honig (Political Science, Northwestern University), at CalArts in December. Please consult the MA in Aesthetics and Politics website, the Lecture Series brochure, as well as the REDCAT calendar, for locations, dates, and times. As in previous years, the Lecture Series emphasizes three different fields of study: aesthetic

and political theory, social and political critique, and political art. Students are required to attend both the lectures and the additional course meetings as well as a mini-conference titled 'Biopolitics, Biotechnics, and the Arts' organized on the occasion of Catherine Malabou's visit. The final requirement for the course is a 20-page paper about a topic related to the course readings.

- Required of MA Aesthetics & Politics Students
- One year course.

CS721 Contemporary Aesthetic Theory

3 units / Semester I

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments—involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of Instructor required.

CS722 Contemporary Political Thought

3 units / Semester I

In his book *Political Theology*, Carl Schmitt famously stated that all modern political concepts are secularized theological concepts—due to both their historical development and their systematic structure. In disagreement with this notion, this course springs from the opposite intuition: that all modern democratic, political concepts are secular, aesthetic concepts—due to their shared historical development and their plural and intersubjective character. The seminar will thus outline the way in which contemporary political thought has intertwined with aesthetic and cultural theories, showing their potentially shared historical and/or ontological roots and foundations. The semester will be structured around the four twentieth and twenty-first century approaches that have most explicitly outlined this position—those of Hannah Arendt, Maurice Merleau-Ponty, Ernesto Laclau, and Jacques Rancière. In the first section of the course, we will engage the tensions between decisionist, deliberative, and phenomenological theories of action, and their implicit and explicit understanding of intersubjective co-perception, political speech, and aesthetic judgment—in short, Arendt's 'space of appearances.' The second section of the seminar will discuss the potential isomorphism of art and democratic politics, typical of Merleau-Ponty's common understanding of aesthetic expression, political action, speaking language, and his final, unfinished theorizing of the notion of 'flesh.' The third section will trace back to Laclau and Chantal Mouffe's early work a democratic and rhetorical turn to Marxist thought that has Laclau's most recent work at its center and continues to be contested by thinkers such as Žižek and Badiou. Finally, we will focus on Rancière's 'aesthetico-political' theory—in-the-making, a form of theorizing that is becoming terribly influential in the fields of aesthetics and politics.

- Required of MA Aesthetics & Politics Students

CS723 Critical Discourse in the Arts and Media

3 units / Semester II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the post-structuralist critique of representation created new theoretical approaches, and in what ways

can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques Rancière's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. The second element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

CS724 Thesis Workshop

3 units / Semester II

This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the seminar, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre-writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program's thesis style guidelines. As the final assignment for the course, all course participants will be required to hand in a polished version of one of the chapters of the thesis. This version will be commented on by both the seminar instructor as well as the thesis' first reader and should launch students into the writing of the remaining chapters of the thesis. The seminar will include a visit by Critical Studies research librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree.

- Required of MA Aesthetics & Politics Students

CS727 Bodies Watching Bodies: Participation, Spectatorship, and the Ethics of Witnessing

3 units / Semester II

How can theatre – in its broadest terms – serve as practice and as metaphor for relationships with the Other? In theatrical spaces, sometimes we watch, and sometimes we choose to look away. Sometimes we are asked to engage physically, others to make mental leaps that require extreme dexterity. The language of performance has been useful for developing critical and philosophical models of such relations, at the same time as those models have also been tested, applied, and altered through theatre, installation, and performance. Our goal in this class is to gain familiarity with performance scholarship on spectatorship, with a view toward the ways in which these texts help us to theorize a moment of exchange that reaches beyond the building that contains lights, curtains, sets, etc. We begin from dialogues that seem discrete: on the one hand texts by practitioners, such as Brecht, Artaud, and Etchells, who proposed art forms that changed the experience of spectatorship in order to alter its political efficacy, and, on the other, texts by Rancière, Bourriaud, and Manning among others, that have drawn on models of live artistic encounters to develop theories of social interaction. We then work towards increasing theoretical convergence in recent texts by performance scholars including Ridout, Read, Dolan, and Schneider, which use the language of performance to develop critical and philosophical understandings of encounter. Special focus is given to the place of feeling in this mix, both the body-to-body exchange of kinesthesia, and the ways in which critical thought can be developed through extreme affective responses or through boredom. In the process, we will also explore recent developments in performance practice, such as the one-to-one performance, and test our theoretical readings against the seemingly democratic modes of participation that they propose.

MA Aesthetics and Politics Program Elective Classes

CSCW521 Memory, Media and the City

2 units / Semester II

After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for 'unreliable narrators,' or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential.

- Open to all MFA, IM and BFA students by permission of instructor.
- Permission of Instructor required: nklein@calarts.edu

CSHM439 Lessons on Being and Becoming: Perspectives in Modern Philosophy

2 units / Semester I

A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in *The Second Sex*; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.

- BFA 1s and 2s – Permission of Instructor required: aberg@calarts.edu

CSHM445 Eve Kosofsky Sedgwick: Queer Theory & Beyond

2 units / Semester I

This course will take as its foundation the expansive, groundbreaking work of queer theorist Eve Kosofsky Sedgwick (d. 2009), paying close attention to her books *Epistemology of the Closet* (1990), *Tendencies* (1994), *A Dialogue on Love* (2000), and *Touching Feeling: Affect, Pedagogy, Performativity* (2002). We will also use Sedgwick's work as an invitation to investigate the work of several related, fascinating others. This may include: literature by writers important to Sedgwick, such as Henry James, Marcel Proust, and Jane Austen; the work of other theorists of gender and sexuality with whom Sedgwick was in conversation, such as Michel Foucault, Judith Butler, Michael Moon, Leo Bersani, Gary Fisher, and D. A. Miller; historical events of GLBT significance, such as Stonewall, the AIDS crisis, AIDS activism, the pathologization of queers by medical & psychological establishments, and challenges faced by GLBT adolescents; performative speech acts as theorized by J. L. Austin; basic psychoanalytic theory (Freud, Lacan) as well as non-Oedipal models of psychology as explored by Melanie Klein, Sandor Ferenczi, Michael Balint, and Silvan Tomkins; critical race theory; chaos and systems theory; cancer writing; and Buddhist pedagogy.

CSHM539 Perception and Power

2 units / Semester I

What is perception? What is it exactly to see, to hear, to touch, to taste, to smell? To what degree are these modalities separate, and to what degree are they underpinned by a basic, physical connection to the world? What happens when that connection involves a fundamental violence? How does human perception differ from animal, and how does it relate us to the animal? In what way is memory involved, or forgetting? How is perception connected to bodily habit, gesture, and action? How does it vary in history, and how is this variation related to fluctuations in production, in governance, in dominant strategies of control? Not only these questions, but the answers to these questions are political, and have a political history. The purpose of this class is to prepare to answer them at a basic level, but also to observe carefully how dominant discourses about perception have been and continue to be connected to power. To this end we will work carefully through some of the most influential approaches to perception, including Jacob von Uexküll, William James, Henri Bergson, Freud, Benjamin, Heidegger, Deleuze, and also the presently-dominant cognitivism and its predecessor behaviorism. We will also begin with and return to questions regarding altered states of consciousness, psychedelics, and shamanism. Our ultimate purpose will be to understand how perception has been trained, how it is possible to produce a perception that does not perceive some of the most forceful and material aspects of the physical world, and what other modes of perception and power remain possible for us.

CSSS420 The Art and Soul of Social Change

2 units / Semester II

In this course students will explore the arts created for positive social change. We will study the works of artists that are addressing issues of the environment, civil rights, globalization, human rights, healthcare, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. The focus will be on studying poetry, painting, music, murals, film, and fiction in and around social movements; and by 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.

- Open to the Institute.

CSSS441 Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond

2 units / Semester I

This seminar explores the theoretical underpinnings of an Ahimsa /nonviolence paradigm. Through several historical case studies we will examine 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. Many, who battle oppression and injustice today, now recognize the enormous power of global media to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how global media may play a central and unique role in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in nations such as Burma and Zimbabwe, struggling for self-determination in places such as Tibet, and organizing nonviolent action for human rights and democracy in Cuba,

Iran and other countries. Such explorations hopefully will provide a new understanding of human history from a fresh perspective of transformation and change through nonviolent means. The study of some key twentieth century individuals such as, Gandhi, Nehru, The Dalai Lama, Martin Luther King, Rosa Parks, Nelson Mandela, Charles Perkins, Cesar Chavez, Muhammad Ali, Mairead O'Riordan, and Betty Williams, Madres de Plaza de Mayo, Aung San Suu Kyi, Student Activists of Tiananmen Square, Vaclav Havel, Wangari Maathai, Vandana Shiva and Mohammad Yunus and many other contemporary leaders and activists, will stimulate our critical reflection about the relevance of nonviolence, global activism and global media in the contemporary context. Each student will identify a particular non-violent movement for social change and/or organization and provide to the class periodic reports and critical analyses on the activities of that movement or organization, applying the principles and lessons drawn from the course.

- BFA 1s and 2s – Permission of Instructor required: ckhan@calarts.edu

CSSS442 Contemporary Latin American Film/Tv/Video

3 units / Semester I

This course will address the production of images in Latin America, focusing on current trends in film, television and video. Beginning with a brief history of the film and television industries, including Mexico's 'Golden Age' of cinema, Brazil's Cine Novo, post-revolutionary Cuban film, Televisa and TV Globo, the course will analyze the contemporary styles and thematics of image production from the region. A key focus will be on how Latin American thinkers have viewed the process, using such concepts as Third Cinema, Cannibalist Aesthetics, Imperfect Cinema, and the Aesthetics of Hunger. What types of images are being created at this historical juncture, and how have they been influenced by globalization? Who controls the production and distribution process? Finally, what do the artists of Latin America have to say about the creative conditions in their particular countries?

- BFA 1s and 2s – Permission of Instructor required: jwiltgen@calarts.edu

CSSS445 Urban Situation: Art and the City

2 units / Semester II

This course will examine 'the urban situation' of artists and writers from the nineteenth century to contemporary times. While standard art and literary histories have emphasized how artists and writers have made 'imaginative capital' of the city, thus transforming the urban landscape into an icon of modernity, recent scholarship focuses on the complex 'network cultures' of modernism and postmodernism. Focusing on such issues as artistic identity, urban neighborhoods, patronage and the art market, our goal will be to understand how the modern city in Europe and America functioned as a critical network of support for living, working, exhibiting, and selling aesthetic culture. Readings will draw from urban theory and history, art history and artists' writings. For those readings not available online, there will be a Course Reader. Assignments will include one 5–8 pg. paper, due mid-semester, and a final project. Students will research and present projects at the end of term.

- BFA 1s and 2s – Permission of Instructor required: mbistis@calarts.edu

CSSS447 Arendt in America

2 units / Semester I

This course is a comprehensive study of Hannah Arendt's political and cultural theory. In particular, this semester's seminar will focus on her writings on the American Revolution, the Civil Rights movement, the Vietnam War and other political experiences of her time. We will also study the fundamental intellectual influences that shaped those works and the theoretical implications that emerged from them. The single most important influence on her views on America was Alexis de Tocqueville and his massive ethnography of American society that was his *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 – and it was this masterpiece that significantly contributed to shape Arendt's understanding of both politics in general and American society in particular. The seminar will have Tocqueville in the background of our reading of Arendt's works on American politics and culture. But the central notion of Arendt's understanding of politics and culture was the space of appearances – the intersubjective in-between in which human-made artifacts and actions are performed, shown, seen, and judged. Keeping in mind the complexity and power of this concept, as well as her intellectual debt to Tocqueville, we will thus read and discuss Arendt's view on and from America.

- BFA 1s and 2s – Permission of Instructor required: mplot@calarts.edu

CSSS448 What is Biopolitics?

2 units / Semester II

Starting from a number of recent American cases that have all been associated with the power Michel Foucault calls biopolitics – the Guantánamo Bay detention camp, the Terry Schiavo case, the Abu Ghraib prison tortures –, this course sets out to investigate the "enigma of biopolitics" (Roberto Esposito). What is biopolitics so that it can be associated with these at first sight very different cases? Focusing on Foucault's three most important lecture courses on the topic – "Society Must Be Defended"; Security, Territory, Population; and The Birth of Biopolitics – this course will explore the understandings of life's relation to law and politics that the concept of biopolitics both enables and forecloses. In addition to Foucault's lectures, the course will also take into account post-Foucauldian conceptualizations of biopolitics in the works of Roberto Esposito, Giorgio Agamben, Michael Hardt and Toni Negri, and Jacques Derrida. Course discussions will pay particular attention to how these theorists have conceived of art's relation to biopolitics as an essential component of contemporary American power.

- BFA 1s and 2s – Permission of Instructor required: adeboever@calarts.edu

CSSS499 The Art of War

2 units / Semester I

Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited—in a highly speculative manner—the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through-lines in examining the perennial and persistent question 'why war?' From a variety of perspectives—psychoanalytic, post-structural, feminist, post-colonial, philosophical—dialogues and debates will be engendered as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on the multiple shifts in cinema, from narrative to thematics to aesthetics.

- BFA 1s and 2s – Permission of Instructor required: jwiltgen@calarts.edu

CSSS543 Sufi Literature, Mysticism, Music, Dance and the Self

2 units / Semester I

In this course we will examine why Sufis place so much emphasis on music, and Dance, commonly associated with the 'Whirling Dervishes' and the profoundly beautiful poetry of the great mystics like, Jallāl-ud-dīn Rūmī, Rūbī'a, Junayd, Hallāj, Ibn al-'Arabī, al-Ghazzālī, Hafiz and Farīd-ud-Dīn Attar. Our focus will be to understanding how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an 'altered state of consciousness' and that some form of altered consciousness is needed to awaken an individual to the reality of who he or she 'really' is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufis in Turkey, and Persia, we

will also focus on the local traditions of Andulasia, Egypt, Iraq, South, and South East Asia. Themes include, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al-Arabi, poetics and pilgrimage traditions, of Rabia, and the various meditative techniques of Sama and Dhikr in the final fulfillment in Annihilation of the self or fana.

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS546 Geographies of Violence: Women in Conflict Zones

2 units / Semester II

Drawing upon scholarship from political geography of violence, ethnic –nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women—how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice–seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women’s rights, women’s empowerment in war, gender and citizenship, women’s honor and war, Each student will identify a particular ‘conflict Zone’ and provide to the class periodic reports and critical analyses on the activities of women’s movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS554 Queer Representability: The Politics of LGBT Visual Culture

2 units / Semester I

This course provides a space for students to explore the politics and possibilities of 20th through 21st century queer visual culture. The course will consider the following questions: What makes an image a queer image—the content, producer, mode of production, a certain sensibility, or the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that shape our ability to represent queer experience? Does the recent explosion of gay and lesbian (mostly wealthy and white) characters on television mean we have finally broken out of the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the de facto goals of all queer representation? What potential may linger in the obscene, the abject, and the unintelligible? Is queerness, in its most radical possibilities, even representable at all? The term representability hails 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—a process that echoes the broad interest of queer theory in understanding how endless possible of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Expanding this notion of representability out, we will engage with Marxist, post–structuralist, and post colonial queer theories to address the extent to which queer spectacles in the public sphere can register dissent or subversion, the reception and appropriation of popular culture by queer communities, and liberal capitalism’s coopting of the cause gay equality. Readings include works by Butler, Bersani, Edelman, de Lauretis, Munoz, Duggan, Delany, Eng, Gopinath, Doty, Halberstam, Berlant, Warner and more. Our critical inquiries will be grounded in the examination of a range of cultural texts and flashpoints in queer cultural studies—such as, pre– and post– Hayes code Hollywood cinema, the early representation of HIV, AIDS activism and the cultural wars, diva

worship, slash fan communities, and the recent inclusion of lesbian and gay characters on popular television shows like Modern Family and Grey’s Anatomy.

- BFA 2s, and 3s – Permission of Instructor required: afontenot@calarts.edu

CSCS404 Hooded and Headless: Anonymity, Surveillance and the Face in Recent Art and Life

2 units / Semester II

from the advent of the ‘webcam’ on the internet to the chilling photos of torture from abu ghraib, from the ethical turn of recent philosophy to the development of surveillance that relies on facial recognition technology, ‘the face’ (or ‘faciality,’ as deleuze had it) has become an intense locus for contemporary discourse around issues of identity, privacy, specificity, empathy, identification, ethical action, dehumanization, and liberty. this course will explore these issues vis a vis an exploration of faciality and effacement in recent art and life. we will begin with physiology, reading work on the human brain’s response to other human faces. we will then turn our attention to philosophers such as Emmanuel Levinas and Judith Butler, who have utilized ‘the face’ as a potential ground for ethical action. we will then consider a variety of related political and artistic instances and issues, such as the function of masks as vehicles for the performance of liberty in a culture of surveillance, and the role of the ‘close-up’ in film vs. Brechtian distancing techniques in theater. reading will include work by writers such as Hannah Arendt, Franco Berardi, Slavoj Žižek, Deleuze and Guattari, Jean-Jacques Rousseau, Frantz Fanon, and Subcomandante Marcos; artists considered will include Andy Warhol, Luther Price, Paul McCarthy, Wayne Hodge, Julia Scher, Manu Luksch, and others.

- Permission of Instructor required.

CSCS453 Borges and the Political

2 units / Semester I

The course will focus on the political reading of Argentine writer Jorge Luis Borges. This project is a complex and multilayered one. Borges (1899–1986) was a terribly sophisticated fiction writer and thinker who had a long and ambivalent relationship to Argentinean and Latin American democratic politics. Although he was not, strictly speaking, a ‘political’ writer, his texts nonetheless constantly engaged in the indirect understanding of our shared, political worlds. The course will thus proceed to study Borges’ work by paying attention to his references to ‘the political’ as such, as a dimension of human existence, and to his ‘polities’, the actual human communities to which he belonged. Borges was also a citizen of the world, of course. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of world affairs in general. In particular, we will explore Borges’ early essays and ‘detour of fiction’ on the questions of totalitarianism and democracy. The course will then continue by engaging his different stories, essays, and poems from the perspective of a number of contemporary thinkers. The latter will include Claude Lefort, Robert Nozick, Remi Brague, Hannah Arendt, Beatriz Sarlo, Michael Foucault, Jacques Rancière, William Egginton, Alain Badiou, and Ernesto Laclau among others.

- Permission of Instructor required: mplot@calarts.edu

CSCS456 Art and Postcolonial Theory

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of

artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of 'good' art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism

CSCS501 Codes of Modern Capitalism: Seduction, Technology, Debt, Terror

2 units / Semester II

Capital, then Capitalism(s)—as assemblage, dispositif, system—appears to be mutating in provocative and challenging ways. How can these permutations, from disciplinary societies to control societies, from symbolic to semiotic, from subject/object to flows, be thought? What would be the continuities? the discontinuities? the acontinuities? What might be the contours of a possible shift from the 'Washington Consensus' to the 'Beijing Consensus,' or the 'G-20 Consensus?' Have we entered a time of hypercapitalism? How can the stunning surge of wealth concentration be explained? Next, what impact has the current 'regime of truth' had on art and aesthetics? Beginning with an examination of certain contemporary analyses of neoliberalism, the course will explore a number of crucial tropes, including terror, seduction, technology, debt; in addition, aspects of religion, race, gender, subjectivity, labor, globalism, and biocapitalism/bioart will be addressed. Finally, what would be some of the ways to begin thinking the current political and economic moment otherwise, and how might change in that mode be conceptualized?

- BFA 1s and 2s and 3s – Permission of Instructor required

CSCS552 Parallel Worlds: Fiction & Imaginary Futures, 1850–Present

2 units / Semester I

A workshop and discussion class on how to use tools broadly related to science fiction: parallel worlds, myopias, grotesquerie, steam punk, the boy as machine, engineering of memory and identity, electricity and the x-ray, etc. A journey through the 'misremembering of the future,' not only in science fiction, but also in 'utopian' literature, urban planning, caricature, animation, cinema, industrial design, entertainment; in architecture, in social movements, in painting, theater; digital media. From 1850 onward, the impulse to grasp an imaginary twentieth century was particularly fierce and complex. This contrasts oddly with our century. The culture of 'imaginary futures' has taken a very unusual turn since the collapse of post-modernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Recommended for Integrated Media students. Recommended for Integrated Media students.

- BFA 2s and 3s – Permission of Instructor required: nklein@calarts.edu

CSCS553 Remixing Jemima: Poetry and Contemporary Mythology

2 units / Semester I

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.

- BFA 2s and 3s – Permission of Instructor Required: dkearney@calarts.edu

CS576 The Tracking Shot in Kapo – Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Sexual Violence

3 units / Semester I

Look however in Kapo, the shot where [Emmanuelle] Riva commits suicide by throwing herself on electric barbed wire: the man who decides at this moment to make a forward tracking shot to reframe the dead body – carefully positioning the raised hand in the corner of the final framing – this man is worthy of the most profound contempt. – Jacques Rivette, Cahiers du cinéma, June 1961.

This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content (leading later to some major developments, such as the political analyses of Cahiers du cinéma in the 1970s; the incisive writings of Serge Daney; Jacques Rancière's texts on history and cinema, etc...). The shot is at the center of any critical discourse on cinema – even though both film practitioners (such as Robert Bresson) and analysts (such as Jean-Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after – each new shot "denying" or "eradicating" the shot that preceded it and, in some way, enacting the death of the spectator himself/herself.

By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off-screen space and the camera movements, we will investigate what it is at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean-Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post-war Europe). A crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

- Elective for Critical Studies Masters in Aesthetics and Politics
- Permission of instructor required.
- Open to the Institute.

MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field

2 units / Semester I, II

See description in the School of Music section.