

School of Critical Studies Academic Requirements

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I. BFA Program

General Critical Studies Requirements

CalArts is committed to providing a course of study, which advances both the practice of the arts, and a broad program of general education designed to enable students to consider aesthetic questions within larger socio-cultural, ethical and political contexts. The emphasis on the close relationship between critical studies and studio practice at CalArts reflects the visionary commitment to inter and cross-disciplinary study on which the Institute was founded.

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

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

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

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

- The capacity to incorporate critical thinking skills into one’s academic work and creative process.

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2–3 courses per semester 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:

- 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.
- 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.
- 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.
- 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.

- [Textual Strategies](#) is required in the Fall for all incoming MFA-1 students.
- 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.
- 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.
- Mentoring: Mentors and mentees meet a minimum of three times per semester for advisement and a fourth time to conduct mid-residency and/or graduation reviews.
- 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:

- 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).
- 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.

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)

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

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)

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)
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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

For the completion of the degree, 30 course credits are required. Course credits are divided as follows:

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

Core Courses

- [Contemporary Political Thought](#)
- [Critical Discourse in the Arts and Media](#)
- [Contemporary Aesthetic Theory](#)
- [Thesis Workshop](#)

Elective Courses

The pool of elective courses emphasizes three areas of concentration. Students specialize in an area of concentration by taking a number of elective course credits in this area. The area of concentration is specified when the MA degree is awarded.

- **Critical Theory:** Bringing together the humanities and the social sciences, courses in this area of concentration propose an interdisciplinary analysis of society that focuses on the intersection of aesthetic theory and political thought. Informed by a plurality of global approaches that is represented in part by yearly line-ups of visiting speakers, students develop a historical and contextual understanding of contemporary art practices and political events. Topics range from questions about democracy, political theology, aesthetic judgment, and political action, to debates on posthumanism, relational aesthetics, biopolitics, and queer theory.
- **Global Studies:** Drawing from fields as diverse as geography, literature, music, environmental science, history, and religious studies, this area of concentration pursues a broader investigation of aesthetics and politics that focuses on questions about migration and refugees, human rights, peace and conflict resolution, racism, labor and trade, and spirituality. Thinking through questions of identity and collectivity, telecommunication and society, social security, post- and neo-colonialism, translation, as well as sustainable development in the age of neo-liberalism, courses in this area aim to deepen students’ local and international understanding of art-making, teaching, activism, and citizenship.
- **Media Studies and Urban Studies:** This area of concentration deals not only with cinema, video, and digital culture but also with the city as medium and with the curatorial and archival strategies to generate, register, and interpret urban space. Through collaborations with the MFA in Art and Technology program at CalArts, students use Los Angeles as a laboratory to investigate the aesthetic and political consequences of media culture on psychic and collective life. Topics include: memory in the city; feminist and queer theories of media and urban space;

megalopolises in Latin America and Asia; amusement parks and themed environments; simulation and scripted spaces; and media and democracy.

Aesthetics and Politics Lecture Series

Students will be required to take a class with the MA in Aesthetics and Politics Visiting Faculty, either in the Fall or in the Spring semester. During the other semester, students will attend up to four lectures by prominent critics and theorists. These will generally take place at CalArts, or at REDCAT theatre, CalArts' theater and gallery space located in the Walt Disney Concert Hall complex. Alternatively, the lectures may be scheduled at the Museum of Contemporary Art (MOCA) or at other locations in Los Angeles.

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 (sponsor), students may be allowed to experiment with this form, but in this case the thesis will need to develop a rationale for such experimentation.

Students can choose the first reader of their thesis. The first reader must be an MA faculty member with expertise in the thesis topic. In principle, the second (independent) reader of the thesis is determined by the MA faculty. This is to guarantee objectivity in the evaluation process. If students would like a CalArts faculty member who is not an MA faculty member to be part of their committee, they need to discuss this with the program director.

The thesis is due by the first week of September directly following the year of enrollment. 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 his/her status as a candidate for graduation. Status can be maintained for up to two semesters. The program director, in conjunction with the students, will set a new due date for the thesis submission. Students who do not complete their thesis by the first week of May following their year of enrollment will no longer be eligible to graduate. They will have to reapply to the program in order to complete coursework and a thesis as arranged with the program director.

If a student does not complete the required coursework within the academic year of his/her enrollment, he/she will need to enroll during the following academic year to complete the remaining courses. The program director, in conjunction with the student, will set a due date for the theses of those students who do not complete their coursework within one academic year. Once the student has completed his/her coursework, the student will have to pay \$500.00 per semester (and up to two semesters, as stated above) to maintain their status as a candidate for graduation.

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School of Critical Studies

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- [Computing and Research Skills \(CSCR\)](#)
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- [Social Science \(CSSS\)](#)
- [Cultural Studies \(CSCS\)](#)
- [Math and Science \(CSSM\)](#)
- [Metier/Other Metier Studies \(CS100-599\)](#)
- [MFA Writing Program \(CS600-699\)](#)
- [MA Program in Aesthetics and Politics \(CS700-799\)](#)

The [School of Critical Studies](#) offers a Master of Fine Arts (MFA) in Writing and a Master of Arts (MA) in Aesthetics and Politics as well as a robust liberal arts education for every Bachelor of Fine Arts (BFA) candidate at the CalArts Schools of Art, Dance, Film/Video, Music and Theater.

Course Code	Course Name	Semesters Offered
AG111A	Digital Design Lab	I
AG461A	Design Theory I: Design Issues Then and Now	I
AG461B	Design Theory II (Writing and Curating for Designers)	Not planned for this academic year
AH020A	Modern Art History in Review 1	I
AH020B	Modern Art History in Review 2	II
AP110	Visual Semiotics	Not planned for this academic year
AP328	Pedagogies of the Ear: Sound Art and Listening Praxis	II
AR200G	Art Lab: Digital Media	II
AR382	Modes and Forms of Criticism	II
AR463	Routine Pleasures	I
CS005A01	Supplementary English for Artists BFAs	I, II

CS171A	Historical Survey of Graphic Design	I, II
CS172	History of Photography	Not planned for this academic year
CS174A	Dance and World Cultures	I, II
CS175A	Film History I - 1895-1950	I
CS175B	Film History II - 1950-Present	II
CS217	Digital Media and Web Development for Digital Artists	I
CS268	Introduction to Sound Production	I, II
CS272	Prostitution in Film	Not planned for this academic year
CS273A	Modern Dance History	I, II
CS275	History of Experimental Film	Not planned for this academic year
CS276A	History of Animation BFA	I, II
CS313A	Introduction to Programming for Digital Artists A	I
CS313B	Introduction to Programming for Digital Artists B	II
CS361A\$	The Anatomy of Movement	I, II
CS378A	Survey of World Theater - Text	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379B	Survey of World Theater - Cultural - Arts Activism	I
CS379C	Art and Community Engagement	II
CS570D	History of Video Art	II
CS570I	Questions of Third Cinema: Films of the Global South	II
CS570N	Cinema Against the Grain	II
CS576	The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence	Not planned for this academic year
CS611	Graduate Teaching Practicum	II
CS620	MFA Visiting Artist Series	I

CS621	Black Clock Intern	I
CS622	Narrative Construction and Deconstruction	I
CS628	Textual Strategies: the Class That Must Be Obeyed	I
CS630	Performance Theory for the Page	II
CS634A	MFA Workshop in the Novel	I
CS636	Experiments in Creative Non-Fiction	I
CS637A	MFAThesis Workshop	I
CS637B	MFA Thesis Workshop	I
CS646A	Short Story Workshop	I
CS646B	MFA Workshop in Short Story	II
CS649	Creativity and Content in Popular Criticism	II
CS650	The Art of the Book Length Poem	II
CS651	Real World, Real Poems: Documentary Strategies	I
CS652	Literary Citizenship: Tiny Press Practices	II
CS654	Outposts: Experimental Writers of Color & The Status Quo	II
CS659	Conjurations: A Lab for New Writing	I
CS662	Feeling in Theory	II
CS664	/I'm Age-/n'wOrd-text	II
CS665	Poetry Laboratory: Mutations in Ekphrasis	I
CS720	Aesthetics & Politics Lecture Series	II
CS720	Aesthetics & Politics Lecture Series	I
CS721	Contemporary Aesthetic Theory	I
CS722	Contemporary Political Thought	I
CS723	Critical Discourse in the Arts and Media	II
CS724	Thesis Workshop	II
CSCI110	Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life	I, II

CSCR214	Research Studio	II
CSCR316	Flash	I
CSCR319	Surfing the Web: Theorizing Art and Animation on the Internet	II
CSCR568	Research Studio II: Graduate Level	I
CSCS151	Sacred & Secular Art of South Asia	I
CSCS154	Doubles, in Art and Culture	I
CSCS158	European Studies: Monsters, Madmen and the Double	II
CSCS252	Everyday Life in 20th Century Europe	II
CSCS253	Music, Culture & Politics in Latin America	I
CSCS258	The Art of the Invisible: Experiments in Radio Production and Podcasting	I
CSCS259	The Hottentot Venus: The Hypersexualization of the Black Female Body	II
CSCS260	Intro to U.S. Chicano & Latino History	II
CSCS304	Getting to Third: Investigations beyond the binary in art, thought, and life	I
CSCS310	Theater of the Oppressed: The Aesthetic Language of Augusto Boal	II
CSCS316	re-thinking the whole hole: debt, silence, caves, vacuums, voids and other (non)negatives in recent art and life	I
CSCS330	Walking Places: Pedestrian Activity, Spatiality and the Politics of Urbanization	II
CSCS336	The Architecture of Work: Narratives of Production from Fordism to Post-Fordism	I
CSCS345	Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary Through the Lens of '90s House Music Culture (and Hip Hop)	II
CSCS350	The End: Cross Cultural Look at Death	II
CSCS351	Buying & Selling the Fantasy of L.A.	I
CSCS354	The History of Simulation and Interactive Media	I
CSCS356	Blood in the Water: the Middle Passage in History and Art	I
CSCS358	A Collision of Voices: Fissure and Multiplicity in Latin American Literature	I
CSCS420	The Art and Soul of Social Change	II
CSCS444	Archaeology of the Present	II
CSCS451	American Film in Time	II

CSCS453	Borges and the Political	I
CSCS454	Animation and 'the Body'	I
CSCS456	Art and Postcolonial Theory	I
CSCS458	Back to the Lab: Applied Hip Hop Studies	II
CSCS527	Testimony, Magical Realism, and the Carnavalesque	II
CSCS543	Sufi Literature, Mysticism, Music, Dance and the Self	I
CSCS552	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present	I
CSCS567	Artists as Participants	II
CSCW212	Introduction to Creative Writing	II
CSCW222	Creative Writing Workshop: Introduction to Fiction	I
CSCW342	The Step Beyond - Deeper into the Creative Writing Process	II
CSCW410	I Wrote This for You: A Poetry Writing Class	II
CSCW418	Interface Culture: Experimental Narrative in a Multimedia Age	I
CSCW425	Science Fiction & Modern Fantastic	II
CSCW521	Memory, Media and the City	II
CSCW527	Testimony, Magical Realism, and the Carnavalesque	II
CSHM131	Wet, Black Ink: Contemporary Black Poetry	II
CSHM133	20th C. Art Movements and Society	I
CSHM135	Contemporary Literature	I
CSHM136	Lady Murderesses: Introduction to Feminisms	I
CSHM138	Generation X	II
CSHM139	Introduction to Television Theory: The Cinema of Television	II
CSHM206	Intro to Modern Middle East History	I
CSHM231	What Is Philosophy?	I
CSHM237	Say It Loud: Rhetoric of American Social Movements	I
CSHM238	Twentieth-Century Modernism	I

CSHM249	Rubbish! On the History, Politics and Philosophy of Dirt, Trash + Shit	I
CSHM329	America the Question: Introduction to American Literary Modernism	II
CSHM332	Marxisms & Anarchisms	I
CSHM333	Pataphysics: The Art and Science of Imaginary Solutions	II
CSHM335	Queer Books	II
CSHM336	Pornography & Sex Writing	I
CSHM418	Interface Culture: Experimental Narrative in a Multimedia Age	I
CSHM439	Lessons on Being and Becoming: Perspectives in Modern Philosophy	I
CSHM444	Capitalist Theology and the Magic of the State	I
CSHM449	Giorgio Agamben and the Politics of Art	II
CSHM530	Nonsense: From the Sublime to the Ridiculous	I
CSHM537	Classical Film Theory	I
CSHM538	Contemporary Film Theory	II
CSHM539	Perception and Power	II
CSSM162	Heredity, Race, Intelligence & Evolution	II
CSSM222	Introduction to Human Anatomy	I
CSSM231	Cracking Life's Code: Information Theory in the Life Sciences	II
CSSM260	Environments for Intelligence	I
CSSM262	Science of Art and Life Safety	II
CSSM265	Number, Numeral, Shape, Structure	I
CSSM277	Matter and Molecules: From the Eve of Atoms	II
CSSM355	Sex and Death: Biology From Beginning to End	II
CSSM365	Green Science	I
CSSM462	Human Body From Food to Function	II
CSSM523	Selfish Genes, Altruistic Groups	I
CSSM561	Introduction to Holography	I, II

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CSSS140	<u>Contract and the Revolution</u>	I
CSSS145	<u>Latin American Mega-Cities</u>	II
CSSS206	<u>Intro to Modern Middle East History</u>	I
CSSS220	<u>Introduction to Psychology</u>	I
CSSS248	<u>Democracy in America Today</u>	II
CSSS260	<u>Intro to U.S. Chicano & Latino History</u>	II
CSSS332	<u>Engagement by Design: The Social Turn in Architecture and Design</u>	I
CSSS342	<u>Mega Cities of Asia: Architecture, Urbanism and Identity</u>	II
CSSS345	<u>Food for Thought: The Anthropology of Eating</u>	I
CSSS425	<u>Psychological Aspects of Human Sexuality</u>	I
CSSS441	<u>Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond</u>	I
CSSS442	<u>Contemp Latin American Film/TV/Video</u>	I
CSSS499	<u>The Art of War: Blood, Sex, Celluloid & Death</u>	I
CSSS544	<u>The Visible and the Invisible</u>	II
CSSS546	<u>Geographies of Violence: Women in Conflict Zones</u>	II
CSSS554	<u>Queer Representability: The Politics of LGBT Visual Culture</u>	I
F 314A	<u>Film Today</u>	I, II
F 318	<u>Sexuality, Gender and Destruction in Cinema</u>	Not planned for this academic year
F 346	<u>Documentary Inquiryies- Performance, Witnessing, and Restless Archives</u>	I
F 370	<u>History of Documentary Film</u>	I
F 427	<u>Cinema of Exile</u>	Not planned for this academic year
F 522E	<u>Graduate Seminar: Film and Politics</u>	Not planned for this academic year
FC275B	<u>Art Appreciation: Site Visits: Museums, Galleries, Events</u>	II
FC317	<u>Comics as Graphic Art: A Historical Review</u>	Not planned for this academic year
FC373A	<u>Screenwriting for Animators: the Picture in Words</u>	I, II

FC377A	History of Character Animation	I
FD517A	Special Topics: Realist Style	Not planned for this academic year
FD517D	Special Topics: The Western	Not planned for this academic year
FD517R	Special Topics: Rock & Roll and Movies	I
FE333	History of Experimental Animation	I
ID370	The People's Theory	I
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
ID550	Arts Pedagogy: Artists Preparing to Teach in the Community	I, II
ID555	Special Topics in Arts Pedagogy	I, II
MH100	World Music Survey	II
MH115	Survey of 20th- and 21st-Century Music	I
MH205A	Survey of Western Music History & Literature A	I
MH205B	Survey of Western Music History & Literature B	II
MH240	Jazz History	I
MH314	Introduction to the Music of Flamenco	I
MH317	Introduction to Bach	I, II
MH345	The [R]Evolution of Solo Vocal Literature	I
MH390	The Blues Before 1960	II
MH400-02	African & African-American Music and Literature	II
MH400-03	Contemporary Composer: Words, Music and Ideas	Not planned for this academic year
MH400-06	Music as Literature	I
MH400-07	Sounding Images - A Survey of Visual Music	Not planned for this academic year
MH400-08	The Music of Gyorgy Kurtag and Sofia Gubaidulina	Not planned for this academic year
MH400-12	Musical Reflections of Surrealism	Not planned for this academic year
MH400-18	Contemplative Practices, Musical Arts, Compassionate Mind	II
MH400-19	Music of Eastern Europe in the Late 20th Century	Not planned for this

MH400-19	Music of Eastern Europe in the Late 20th Century	academic year
MH400-21	The Piano since 1900	Not planned for this academic year
MH400-22	The Art of Film Composing	Not planned for this academic year
MH400-23	The Music of Iannis Xenakis	Not planned for this academic year
MH400-24	The Music of Gyorgy Ligeti	Not planned for this academic year
MH400-25	The Music of Helmut Lachenmann	Not planned for this academic year
MH425	Survey of Sound Art	II
MH501	Explorations Into the Ontology & Aesthetics of Free Improvisation	II
MH502	Twentieth-Century Intersections and Interactions	I
MI220	Advanced Musical Programming Techniques	Not planned for this academic year
MI315	Introduction to Digital Fabrication	II
MI613A	Introduction to Programming for Digital Artists A	I
MI613B	Introduction to Programming for Digital Artists B	II
ML101	Intensive Italian Language and Grammar for Singers	Not planned for this academic year
ML102	Intensive French Language and Grammar for Singers	Not planned for this academic year
ML103	Intensive German Language and Grammar for Singers	I
MP303	Radical Music Pedagogy	Not planned for this academic year
MP403	Physiology of the Voice	Not planned for this academic year
MT302	Acoustics: Applied Physics for Musicians	I
MT612	Critical Reading: Location and Geosound	I, II
T 005A	Conversations in Contemporary Theater	I, II
T 819	Objects High & Low: The History of the Puppet in American Culture	I
T 880	Writing for Performance I	I
T 881	Writing for Performance II	II
TP212	Statical Engineering for the Theater	I
TP212	Statical Engineering for the Theater	I

TP213A	History of Theatrical Design & Technology	II
TP214A	Architectural Styles	I, II
TP406	Lighting Technology	I
TP607A	History of Fashion	I

AG111A: Digital Design Lab

3 units / Semester: I

Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.

- * AG111A required of first year Graphic Design students.
- * Approved for Critical Studies Credit
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AG461A: Design Theory I: Design Issues Then and Now

3 units / Semester: I

The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and 'doing' design theory - moving from past design issues and theory to the present and back again to considers what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

- * Required of MFA-1 Graphic Design students.
- * Approved for Critical Studies credit.
- 'Open to all MA/MFA students across the Institute and to BFA Graphic Design Program students who can demonstrate engagement in theoretical practice. By permission of instructor ONLY.'
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AG461B: Design Theory II (Writing and Curating for Designers)

3 units / Semester: Not planned for this academic year

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.

- * Approved for Critical Studies credit.
- * Prerequisite CS171A
- * Must have taken Design Theory I AG461a

- * Upper level Graphic Design BFAs and MFAs only.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AH020A: Modern Art History in Review 1

3 units / Semester: I

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.

- * Approved for Critical Studies credit.
- * Required of Art Program students.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AH020B: Modern Art History in Review 2

3 units / Semester: II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

- * Required of Art Program students.
- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AP110: Visual Semiotics

2 units / Semester: Not planned for this academic year

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of 'the visual'. After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

- * Required course.

* Critical Studies credit.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AP328: Pedagogies of the Ear: Sound Art and Listening Praxis

3 units / Semester: II

This course combines a survey of sound art theories with direct application in studio experimentation. In his 1957-1959 experimental composition course at The New School, avant-garde composer and artist John Cage presented an approach to sound art that would go on to influence a generation of New York-based artists. For Cage, sound was less an artistic discipline or medium than a series of propositions related to practice. With the advent of the 1960s, artists would test Cage's ideas in the tendencies of Fluxus, minimalism, conceptualism, and intermedia art. Today, as the social field itself becomes codified by art discourses, sound art once again offers a dynamic inventory of propositions. Those propositions become legible when we displace sound as an end in itself and investigate the practices of listening. This class begins with an in-depth analysis of two central figures in Euro-American Modernist listening from the 1950s; John Cage and Pierre Schaeffer. Additionally, we investigate selective listening practices from the 1960s and '70s that build upon and/or counter the Cagean and Schaefferean paradigms. Those practices may include the Association for the Advancement of Creative Musicians, Cornelius Cardew, Michel Chion, Luc Ferrari, Pauline Oliveros, R. Murray Schafer, La Monte Young, and Hildegard Westerkamp. Simultaneous with our inquiry will be a series of critical reflections on listening in the fields of pedagogy (Paulo Freire), phenomenology (Don Ihde), politics (Susan Bickford), and psychoanalysis (Theodor Reik). Since the analysis of what we hear is at the same time an analysis of how we hear, direct experimentation plays a crucial role in our research for the course. Students will experiment with field recordings and digital audio software, receiving a basic introduction to site-recording technique and to Logic Pro software. Practicing with the hardware and software, students gain direct experience with recording, editing, and organizing sound as part of their research. Students need have no prior experience with sound, audio software, or recording. Collaborative and site-specific research will be strongly encouraged. No previous experience with sound or music is required.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR200G: Art Lab: Digital Media

3 units / Semester: II

Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide-format color posters with political, social, or cultural content and a multi-page, bound artist's book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

* Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.

Approved for Critical Studies Credit

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR382: Modes and Forms of Criticism

3 units / Semester: II

What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment? Writing about art can assume many modes and forms of criticism, many of which are neglected in the discussion of a genre frequently assumed to be in crisis. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of ambitious critical writing by Hilton Als, David Antin, Bruce Hainley, Rosalind Krauss, and Susan Sontag. We will examine formal limits and economic contingencies of criticism, the context provided by art

magazines and websites, and the overlapping discourses of art history and theory. This is a reading-intensive class, and students will be asked to write several texts over the course of the semester.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR463: Routine Pleasures

3 units / Semester: I

'For the rustle,' asserts Roland Barthes, 'implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud).' This course will consider 'the individual' and 'the collective' as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay *Routine Pleasures*, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's 'White Elephant Art vs. Termite Art,' Andy Warhol's Factory production, Edouard LevT's *Autoportrait*, the Art Workers' Coalition (AWC), *Womanhouse*, *Group Material*, *Asco*, Henry David Thoreau's *Walden*, *Land Art*, and the Center for Land Use Interpretation. This class will function as a reading and discussion group; students will work on assigned projects individually and collectively.

* Offered for Critical Studies Metier Studies credit.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CS005A01: Supplementary English for Artists BFAs

2 units / 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.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CS171A: 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.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CS172: History of Photography

2 units / Semester: Not planned for this academic year

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.

- * Required course.
- * Priority given to BFA-3 and BFA-4 Photography & Media students.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CS174A: 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.

- * Required of all BFA I students.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [The Sharon Disney Lund School of Dance at CalArts](#), [School of Critical Studies](#)

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 the Lumières, Méliès 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.

- * 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)
- * Permission of instructor required.
- * May be repeated for credit.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

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 highly recommended but 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)
- * This class meets during the practicum/interim: ALL students are required to attend the first week of class with no exceptions.
- * May be repeated for credit.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS217: Digital Media and Web Development for Digital Artists

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. jhochenbaum@calarts.edu
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

CS268: Introduction to Sound Production

2 units / Semester: I, II

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. jhochenbaum@calarts.edu
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

CS272: Prostitution in Film

3 units / Semester: 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.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS273A: 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.

* Required of all BFA II students.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [The Sharon Disney Lund School of Dance at CalArts](#), [School of Critical Studies](#)

CS275: History of Experimental Film

3 units / Semester: Not planned for this academic year

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.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS276A: History of Animation BFA

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.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS313A: Introduction to Programming for Digital Artists A

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. ChuckK, 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 ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

CS313B: Introduction to Programming for Digital Artists B

2 units / Semester: II

See the description of CS313A, of which this course is a continuation.

* Prerequisite: CS313A

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

CS361A\$: 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.

* Permission of instructor required. dkrasnow@calarts.edu

* Open to the Institute.

Discipline(s): [The Sharon Disney Lund School of Dance at CalArts](#), [School of 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.

- * One of four courses available to meet the Theater School metier studies requirement.
- * For BFA-2 & BFA-3 students.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

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 mTier studies requirement.
- * For BFA-2 and BFA-3 students.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

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 mTier studies requirement.
- * For BFA-2 and BFA-3 students.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

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.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

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.

- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

CS570D: History of Video Art

3 units / Semester: II

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned.

- * Open to both undergraduate and graduate students.
- * Permission of instructor required.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS570I: Questions of Third Cinema: Films 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.
- * May be repeated for credit.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS570N: Cinema Against the Grain

2 units / Semester: II

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 Michaeux, 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.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS576:

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

3 units / Semester: Not planned for this academic year

Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: 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. 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. The shot is at the center of any critical discourse on cinema. 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). It becomes clear that 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.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CS611: Graduate Teaching Practicum

2 units / Semester: II

This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.

* Reserved for Foundation Class TAs.

Discipline(s): [School of Critical Studies](#)

CS620: MFA Visiting Artist Series

1 unit / Semester: I

Selected artists and MFA Thesis presentations.

Required of all MFA Writing, Interschool & IM students.

Discipline(s): [School of Critical Studies](#)

CS621: Black Clock Intern

3 units / Semester: I

Workshop in editing and producing a literary magazine.

Enrollment limited by special arrangement with the instructor.

* Permission of instructor required.

Discipline(s): [School of Critical Studies](#)

CS622: Narrative Construction and Deconstruction

3 units / Semester: I

A seminar/workshop devoted to narrative across genre and medium. We will explore deep structures of narrative, narrative ways of knowing and telling, the social role(s) of narrative, how to put narratives together and pull them apart. Critical readings will focus on narratology and more recent narrative theory; 'case studies' will be drawn largely from fiction, but also from poetry, creative nonfiction, hypertext and film. Students are expected to workshop material that responds to and builds on the course readings and discussions, some exercises will be provided to jumpstart narrative experimentation. Whether you work consistently in one form or have a hybrid practice, take this class if you wish to deepen your narrative sensibility—as both a writer and a reader—in a cross-genre, interdisciplinary context.

Discipline(s): [School of Critical Studies](#)

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.

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

Discipline(s): [School of Critical Studies](#)

CS630: Performance Theory for the Page

3 units / Semester: II

This seminar will introduce students to the wide range of issues and practices that constitute the developing field of performance studies, particularly as they relate to writing. Through embodied exercises, conceptual scores, and applied theory, students will produce "performative texts" for the page. Those interested in writing texts to be performed are of course welcome, though this is not a playwriting class. We will investigate "performativity" as an analytic (as a way of reading culture), play (the "as-if" element of culture) and display, the relation between order and unpredictability,

improvisational techniques and theory, movement notation, theories of spectacle and spectatorship, techniques of humor, and various tropes of performance (e.g. masquerade, ventriloquism, exhibition, historical re-enactment). The course is intended to blur performance and analysis -- that is, to employ immediacy, mutation, interactivity, kinaesthetics, and reflexivity in our critical investigations, modes of research, and literary productions.

* Permission of instructor required. mschutzm@calarts.edu

Discipline(s): [School of Critical Studies](#)

CS634A: MFA Workshop in the Novel

3 units / Semester: I

Novel-in-progress workshopping with a focus on clarity - maximizing the reader's understanding of what the work is attempting to express. Special attention paid to the rhythm of language as experienced through reading work aloud; the use of personal experience and history to inform the creation of fiction; exposure to writers working in similar voices and themes. Participants must be prepared to read their work aloud, to participate in group discussions around each others' work, and to keep critiques useful and kind. Though there will be dialogue regarding the use of personal experience in fiction, this is not a memoir class.

* Permission of instructor required.

Discipline(s): [School of Critical Studies](#)

CS636: Experiments in Creative Non-Fiction

3 units / Semester: I

In this course we will read eight distinct, recent, book-length nonfiction meditations, which we will use throughout as inspirations for our own writing. The reading will be divided into four overlapping categories: the slippery scholarly (Anne Carson's poetic account of ancient love, *Eros the Bittersweet*, and Avital Ronnell's critical tour de force, *Crack Wars*), the obliquely autobiographical (Roland Barthes' reflection on photography and his mother, *Camera Lucida*, and Catherine Millet's unusual erotic memoir, *The Sexual Life of Catherine M.*), the perambulatory, research-laden meditation (Susan Sontag's final rumination on ethics, *Regarding the Pain of Others*, and Annie Dillard's theological inquiry, *For the Time Being*), and the journalistic (Janet Malcolm's classic roast, *The Journalist and the Murderer*, and Robert Sullivan's personal/historical account of rodent life, *Rats*). Our own writing experiments will explore the uses of memory, observation, and research in nonfiction writing, with the goal of exciting interest and developing deftness in the construction of long-form polemics, memoirs, meditations, or investigations.

Discipline(s): [School of Critical Studies](#)

CS637A: MFA Thesis Workshop

3 units / Semester: I

Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.

Discipline(s): [School of Critical Studies](#)

CS637B: MFA Thesis Workshop

3 units / Semester: I

Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing

the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.

Discipline(s): [School of Critical Studies](#)

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 workshopping 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.

Discipline(s): [School of Critical Studies](#)

CS646B: MFA Workshop in Short Story

3 units / Semester: II

This course focuses on the writing of short stories across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations, from 'epiphanic' stories to 'episodic' ones, from minimalism to postmodernism, as well as the renaissance of the short story via digital media.

Discipline(s): [School of Critical Studies](#)

CS649: Creativity and Content in Popular Criticism

3 units / Semester: II

The students will come to see that the best popular criticism combines both style and substance. It does not mean a simple retelling of a movie or film's plot. The writer will find a strong voice and write in clear, concise prose. The reader should both be entertained and enlightened. The students will understand that criticism should be written and read as carefully as one writes or reads a novel.

Discipline(s): [School of Critical Studies](#)

CS650: The Art of the Book Length Poem

3 units / Semester: II

This class will begin by taking a look at a few of the more famous 20th century long poems before turning its attention to several recent poetry collections that either attempt to convey a narrative or dilate on a particular theme, set of characters, or 'concept.' Questions we will likely consider: how and why so many contemporary poets are making use of the long poem or linked poems; problems of form, content, and research in a sustained project; the process of narrative elaboration in poetry as opposed to prose; the differences between poetry written in sequence, a book-length collection of related poems, and a 'long poem' proper. We will spend roughly half our time discussing the reading, and half workshopping student work.

* Permission of instructor required. mnelson@calarts.edu

Discipline(s): [School of Critical Studies](#)

CS651: Real World, Real Poems: Documentary Strategies

3 units / Semester: I

Writing and art-making are lenses through which we can instigate ourselves to perceive the world differently, and to configure a different world. What is possible when we engage concrete and often urgent real-world concerns as the central substance of our artistic practice? In this class, we will read texts by politically-activated writers who incorporate research and documentary materials into their work. We will consider a range of ethical, political and practical questions raised by research methods, reportage, quoting, citation and appropriation, in works that address complex and difficult narratives, from war and interpersonal violence to histories of place and language acquisition.

This class principally centers on developing, through writing, an understanding of our world and contexts. You will have the opportunity to continue working on writing projects you may have already begun; you will also be encouraged to write beyond the borders of how you're accustomed to thinking of your practice. We will use all the tools at our disposal—reading, writing, and conversation—to explore what we believe, and how we will enact, the possibilities for writing and poetics in our time. Readings will likely be selected from the following list: Ammiel Alcalay, Heimrad Baecker, Kamau Brathwaite, Julie Carr, Brenda Coultas, C.S. Giscombe, Judith Goldman, Mark Nowak, Craig Santos Perez, M. NourbeSe Philips, Claudia Rankine, Evelyn Reilly, Charles Reznikoff, Padcha Tuntha-Obas, Spring Ulmer, Anne Waldman, Shangxing Wang, Tyrone Williams, Rita Wong, and C.D. Wright.

* Permission of instructor required.

Discipline(s): [School of Critical Studies](#)

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!

Discipline(s): [School of Critical Studies](#)

CS654: Outposts: Experimental Writers of Color & The Status Quo

3 units / Semester: II

In 'Poetry on the Brink,' critic Marjorie Perloff states, 'To dislodge the dominant paradigm is never easy, but in recent years we have witnessed a lively reaction from a growing group of poets who are rejecting the status quo.' This statement was as pertinent in 1919 as now, yet is seldom made regarding experimental writing by people of color. OutPosts appropriates Perloff's assertion and yokes it to its course objectives: to develop a working POC-centric understanding of the term 'experimental;' identify the driving forces behind such writing across forms and genres, and interrogate the impact of the 'post-' (black, race, feminism, identity, human) condition on experimental POC practices. We'll start by laying contextual ground: colonization and slavery, lingua-textual difference, subversion and translation, and key socio-political and aesthetic movements. We'll travel 'out' with Erna Brodber, Sherwin Bitsui, Latasha Nevada Diggs, Hannah Crafts, Paolo Javier, Miyung Mi Kim, PamelaLu, Dambudzo Marechera, Richard Bruce Nugent, Fran Ross, giovanni singleton, Melvin Tolson, Cecilia Vicuña, John Yau, Ra-I Zurita, critical works from John Akomfrah, Brent Hayes

Edwards, Madhu Dubey, Charles Gaines, Senga Nengudi, Colleen Lye, Trinh T. Minh-ha, Harryette Mullen, Guillermo Gomez-Peña and Isaac Allen Punzalan, among others, as well as with avant-garde anthologies from around the world. Using writing exercises and workshop sessions, we will employ and discuss the techniques and intentions modeled here, explore what drives our own experimentation, and, ultimately, generate new writing and ideas beyond anyone's expectations.

Discipline(s): [School of Critical Studies](#)

CS659: Conjurations: A Lab for New Writing

3 units / Semester: I

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.

Discipline(s): [School of Critical Studies](#)

CS662: Feeling in Theory

3 units / Semester: II

This course addresses the crisis in feeling-in emotion and affect-in the wake of the so-called 'death of theory' and 'end of the subject.' What remains for writers of a critical perspective on the emotions they deploy, portray, and animate in their work? Does feeling vanish with the disappearance of the subject? Has the subject in fact disappeared? Beginning with the 'birth' of the modern or modernist subject in psychoanalysis, we will examine through a wide variety of readings the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical perspectives and, in this light, workshop excerpts from student writing. Students will be responsible for at least one workshoping of their own work and approximately three presentations of readings.

* Permission of instructor required. jwagner@calarts.edu

Discipline(s): [School of Critical Studies](#)

CS664: /'m Age-/n'wOrd-text

3 units / Semester: II

Today, processes of 'writation' happen in many different ways, crossing not just genres, but disciplines. This course examines a variety of practices where text meets image and vice versa. Three themes structure the course: language, from the invention of new scripts to verbo-coco-visual experiments that attempt to capture some of the more material aspects of language, including its sounds; the treatment of the page as a theater, a space in which to stage linguistic performances; what happens when we think of language as a tongue, and how this might relate to questions of post-colonialism and multi-culturalism. Under this theme we also discuss the notion of conceptual-art-execution. Under the heading of narrative, we look at different ways writers and artists have fused text and image to tell stories and/or to articulate aspects of life that might not be presentable with one medium alone. Here we look at different uses of

documents, bureaucratic forms, photographs, graphs and other forms of indexical sign; at works in which writing and drawing appear as two ends of a single continuum; at asemic texts; and at (visual) artworks in which text plays a key role. Both these themes intersect with each other, and also with a broader theme that links art and writing to questions of politics and ethics.

Discipline(s): [School of Critical Studies](#)

CS665: Poetry Laboratory: Mutations in Ekphrasis

3 units / Semester: I

Ekphrastic poems engage artwork visual, cinematic, dance, musical, etc. sometimes describing, inhabiting, critiquing, or using them as vehicles for other arguments and observations. In this poetry laboratory, we will vivisection and then mutate these more traditional modes of ekphrasis through a number of in-class experiments, moving maniacally toward ekphrasis' edges: composing 'recordings' of shows at CalArts, attempting to synthesize the dynamics of Butoh or Data-moshing into poetic techniques, textually performing covers of other poems, writing *The Wild Beast* and more. Though *Mutations in Ekphrasis* is not primarily a workshop, we will reserve some time for in-depth discussion of our 'results,' including works produced outside the classroom.

Discipline(s): [School of Critical Studies](#)

CS720: Aesthetics & Politics Lecture Series

3 units / Semester: 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.

Discipline(s): [School of Critical Studies](#)

CS720: Aesthetics & Politics Lecture Series

3 units / Semester: I

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.

Discipline(s): [School of Critical Studies](#)

CS721: Contemporary Aesthetic Theory

3 units / Semester: I

In his essay 'What is Enlightenment?', Michel Foucault suggests that 'the relations between the growth of capabilities and the growth of autonomy are not as simple as the eighteenth century may have believed.' Indeed, the increased presence of emancipative (media-)technologies in our societies has led to an intensification of power-relations, and to new practices of disciplinary and biopolitical power. This problem is an aesthetic problem not only because it involves the question of technology and the media, but also because these new power-practices risk to hegemonize what Foucault in the last volume of his History of Sexuality theorizes as an 'aesthetics of existence.' We will start, then, from this premise: today, aesthetic theory must rearticulate the age-old questions of the beautiful and the sublime (central to Immanuel Kant's Critique of the Power of Judgment) in view of the new problem of the aesthetic proletarianization of the subject. Disciplinary and biopolitical power are exhausting our capacities to shape ourselves outside of--or at least at some internal, plastic difference from--contemporary power-practices. What suggestions does contemporary aesthetic theory provide to recommence the project of the aesthetics of the self? On the far side of the hyper-consumerism that generally passes for the care of the self in America, we will reinvent the work of Walter Benjamin, Martin Heidegger, and Giorgio Agamben; of Jean Baudrillard, Peter Sloterdijk, and W.J.T. Mitchell; of Franco 'Bifo' Berardi, Bernard Stiegler, and Catherine Malabou; of Félix Guattari, Timothy Morton, and Tiziana Terranova; and of Nicolas Bourriaud, Claire Bishop, and Jacques Rancière, so as to explore the crossover of aesthetic and political theory--as well as practice--today.

Required of MA Aesthetics & Politics Students

Discipline(s): [School of Critical Studies](#)

CS722: Contemporary Political Thought

3 units / Semester: I

Five authors will dominate this course: Carl Schmitt, Claude Lefort, Maurice Merleau-Ponty, Hannah Arendt, and Jacques Rancière. The first two will play the role of introductory cases: of thinkers who, for opposite reasons, could be said to delineate the contours of what we will describe as an aesthetico-political understanding of democracy. Schmitt, on the one hand, will be criticized as the most significant representative of a contrasting view of democratic sovereignty and political action that subsumes under the monopolizing instance of the decision and the friend-enemy distinction the entirety of political life. Lefort, on the other hand, will be identified as the most obviously established representative of an aesthetico-political understanding of forms of society, who has successfully shown how to interpret the most intricate 'complications' of contemporary politics. The first section of the course will fundamentally engage in a dialogue with these two authors. The three main sections will be devoted to presenting Merleau-Ponty, Arendt, and Rancière as consecutive and-relatively-intertwined instances in the contemporary development of the aforementioned aesthetico-political understanding of democracy. Although the course will be structured as a sequential discussion of these three authors, it will not offer, in fact, isolated snapshots of each of them. On the one hand, Merleau-Ponty will open the sequence, establishing a general 'ontological' framework for the entire semester. His work will constantly reemerge from the background in order to illuminate general, un-clarified assumptions characteristic of both Arendt and Rancière's political theorizing. On the other hand, the original contributions of these last two thinkers, made possible in part due to those un-clarified assumptions, will make their appearance in all of the course's sections, illustrating dimensions obscured, ignored, or denied by the other authors' analyses.

Required of MA Aesthetics & Politics Students

Discipline(s): [School of Critical Studies](#)

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 poststructuralist 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. Thesecond 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.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

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 Studiesresearch librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree.

Required of MA Aesthetics & Politics Students

Discipline(s): [School of Critical Studies](#)

CSCI110: Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life

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 mTtiers 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).

- * Required for all BFA1s.
- * Open to the Institute.
- * Foundation credit in Critical/Intellectual.

Discipline(s): [School of Critical Studies](#)

CSCR214: Research Studio

2 units / Semester: II

Discover and reinvent what 'research' means to visual and performing artists. Learn to search and evaluate a variety of library and Internet resources. Areas covered include: searching library catalogs; using full-text subscription databases such as Lexis-Nexis and FirstSearch; and advanced searching on the World Wide Web. Learn how to find and use news sources, biographical sources, picture resources and print and electronic reference sources. All students will complete an annotated bibliography on the topic of their choice which includes print and electronic resources, Internet resources, and/or film, video and sound recordings, if appropriate. Critical evaluation of the nature and source of information will be emphasized. This class will help you with all of your other classes.

- * Permission of instructor required. bsmith@calarts.edu

Discipline(s): [School of Critical Studies](#)

CSCR316: Flash

3 units / Semester: I

Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.

- * Open to students across the Institute. Class size limited to 25 students. If questions, please email mburnett@calarts.edu.
- * Adapted for students of varying experience levels with Flash, including those who haven't used the program before. Course information: <https://flash.calarts.edu/>
- * Offered for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CSCR319: Surfing the Web: Theorizing Art and Animation on the Internet

2 units / Semester: II

Exploration of art, animation, technology and their convergence on the Internet. Investigation of artistic work online, discussion of digital tools and their influence on creative expression, and examination of theories surrounding the world wide web, cyberculture, and the digital sphere.

- * Offered for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

CSCR568: Research Studio II: Graduate Level

3 units / Semester: I

In this course we will investigate the intersection of art and research by utilizing scholarly (quantitative and qualitative) and practice-led research methodologies. We will discuss the validity of both traditional and alternative research outputs in the context of the arts. Readings will focus on case studies and emerging paradigms in practice-led research as well as those related to traditional research methodologies. Students will carry out several scholarly writing projects including a literature review, an annotated bibliography, and a criticism. Additionally, critical evaluation of the nature and source of information will be emphasized.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS151: Sacred & Secular Art of South Asia

3 units / Semester: I

This Course examines ways in which religious traditions are embedded in (or embodied within) art of Indian sub-continent. The course focuses on analyzing the most striking works of art, from the Indus cities, the early Buddhist art of sacred cosmology, the emergence and development of the Hindu temple and the functions of icons; the art of Islamic sultanates, the luxury of Mughal architecture and their visions of paradise, the early modern and British colonial art, royal, elite and popular patronage and the art of post colonial and contemporary India. 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 its relationship to the 'gaze.' Through lectures, documentaries and other visual media we will discuss architectural sites, sculptures, painted manuscripts, paintings, and photography and also introduce issues surrounding the historiography of Indian art. We will consider the meaning of the word 'art' in the south Asian cultural milieu, the relationship between the agency of artist and patron, art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development. 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.

BFA 1s only.

* Open to the Institute.

* Foundation credit in Cultural Studies.

Discipline(s): [School of Critical Studies](#)

CSCS154: Doubles, in Art and Culture

3 units / Semester: I

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 mTier 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).

BFA1s only

* Open to the Institute.

* Foundation credit in Cultural Studies.

Discipline(s): [School of Critical Studies](#)

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 en route: Romanticism, Symbolism, Aestheticism, Decadence, modernity, 'psycho-geographies,' the optical codes and novelties that lead to cinema provide background for Surrealism, Expressionism.

* Permission of instructor required. nklein@calarts.edu

* Open to the Institute.

* Foundation credit in Cultural Studies.

Discipline(s): [School of Critical Studies](#)

CSCS252: Everyday Life in 20th Century Europe

2 units / Semester: II

The twentieth century in Europe was marked by change, uncertainty, and violence on a scale unprecedented in western history. This course examines the quest of ordinary people to survive and make sense of two world wars, multiple civil wars, political dictatorships, the shocks of economic and cultural modernization. It introduces students to 'history from the bottom up,' where the concern is the daily lived experience. Students will gain insights into the complexities of relationships between state and individual, private life and public culture. The course covers the period from the First World War to the end of the Cold War in 1989. Emphasis will be given to the major dictatorships of the mid-twentieth century: Nazi Germany; Fascist Italy; Stalinist Russia. Selected readings from the vast body of historiographical writing on the subject of everyday life will be supplemented by primary textual and visual sources, including diaries, photography, and documentary film.

* Open to the Institute.

Discipline(s): [School of Critical 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?

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 radio as well as develop the hands-on skill and experience required to control the medium.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS260: Intro to U.S. Chicano & Latino History

2 units / Semester: II

Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Chicana/o Latino/a identity. Moreover, students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand the complexities of Chicano/Latino culture in the United States. Students will read first-person narratives such as personal essays and memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Chicanos. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Chicanismo and Latinidad within the United States.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

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

3 units / Semester: II

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.

Discipline(s): [School of Critical Studies](#)

CSCS316: re-thinking the whole hole: debt, silence, caves, vacuums, voids and other (non)negatives in recent art and life

2 units / Semester: I

this class will study the history of debt-an issue of paramount current importance, both politically and likely personally for many students-by means of david graeber's new book, DEBT: The First 5,000 Years, along with related texts. each week students will read a section of DEBT alongside an article that facets that chapter with various subjects historically (or currently) regarded as 'negative' (both formally and, perhaps related, value-wise), such as deficit, lack, negative space, scarcity, desire, obligation, pause, zero, silence, anti-matter and holes. while paradigmatically, the negativity (both moral and structural) associated with 'indebtedness' seems incontrovertible, even natural, the class will question (along with graeber) this inevitability, and make space for other possibilities, including those of mutual aid, embraced obligation, 'paying forward,' or embodied communalism.

via weekly reading, class discussion, and the writing of three papers, students will thereby engage in a paradigmatic reconsideration of that which has often been seen as empty, needful or 'negative.' the course syllabus will range widely, and include notions of deficit and negativity at issue in art-making and even physics, but we will undoubtedly keep politics in mind throughout, especially in an election year in which concerns about 'the deficit' will undoubtedly play a large role.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 experimental practice, this class relates walking, the organization of cities, ideas about technology and aesthetic practice.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS336: The Architecture of Work: Narratives of Production from Fordism to Post-Fordism

2 units / Semester: I

This course looks at both the 'architecture of production' and the 'production of architecture' to trace the material conditions and ideological phantasms sustaining and reifying social relations in the wake of the historical narrative going from industrial to post-industrial society. What do the hegemonic narratives of architecture's technological advances from the last 150 years iron and steel construction, urbanization, mechanization, prefabrication, lightweight structures, modularity, and finally, the advent of digital modes of design and fabrication tell us about our social and economic narratives? Challenging the clean opposition between 'Fordism' and 'Post-Fordism,' the class seeks to problematize discourses of autonomy, progress, virtuality, agency, and creativity in accounts of Modernity and contemporary 'New' Capitalism. Fordist and Post-Fordist allusions are critically examined in diverse key writings, projects, films, and buildings, not as 'objective' economic phenomenon but as conceptual figures underpinning ideological constructs such as modernity, post-modernity, and post-industrial society. Looking at the material conditions and social context of these projections leads to an understanding of architecture as a cultural discourse.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS345: Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary Through the Lens of '90s House Music Culture (and Hip Hop)

2 units / Semester: II

This course will examine some of the ways queered Blackness/Black queerness has fed pop culture via its influence on '90s House music culture. We will also look briefly at the ways queered Blackness/Black queerness influenced '90s alternative hip-hop, and connect the dots to work being done by contemporary pop/dance and hip-hop artists, both mainstream and underground. A brief overview of disco culture will be included to historically ground the conversation. Tools used will include music videos, documentary films, short films, and critical essays from my books 'Blood Beats Vols. 1 and 2,' as well as works by bell hooks, Sarah Schulman, and Black queer poets and culture critics who published work in the '80s and '90s. In addition, there will be handouts of essays and blog pieces.

Discipline(s): [School of Critical Studies](#)

CSCS350: The End: Cross Cultural Look at Death

2 units / Semester: II

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.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#), [Integrated Media](#)

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

2 units / Semester: I

The Middle Passage-the route many ships traveled to transport Africans to slavery in the New World-is a critical element of world history. Further, it continues to impact our socio-cultural landscape as a trope in the arts. Through this course, we will explore the Middle Passage in three ways: 1) History: we will study texts and documentaries to gain an understanding of the conditions under which the Middle Passage developed and to learn in more detail the human interactions during the voyages. 2) Art: we will then explore consciously aestheticized work based on the Middle Passage in a range of media-literary, cinematic, visual, performative. We will see that artists have engaged the trope satirically, melodramatically, realistically and critically. 3) Projects: The Middle Passage has impacted all of us. Its forced migration

of Africans to America has been an essential dynamic of the culture we live in. We will propose our own projects on the Middle Passage. These proposals will involve artist statements and can include anything from poetry, to dance, installations to scripts, sculpture to interdisciplinary projects.

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

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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

2 units / Semester: I

A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-manifestos, oral history, revolutionary accounts, poetry, fiction, autobiographies, graphic texts, and songs-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 to the multicultural nature of the societies in which work was produced. Texts will include codices, Mexican corridos, crónicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, Magical Realism, criolloismo, indigenismo, and feminismo, among others. Students will respond both creatively and analytically to the works.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS420: 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, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. 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.

Discipline(s): [School of Critical Studies](#)

CSCS444: Archaeology of the Present

2 units / Semester: II

The history of our present begins essentially in 1973, with massive shifts in the role of the nation state, in the structure of media, in the medical industries, in urban planning. We trace the emergence of this new oligarchical civilization across the arts and politics, toward a neo-feudalism, with its risks and potential: new forms of narrative and cultural production,

modernism as ruin, the dismantling of the American psyche.

Discipline(s): [School of Critical Studies](#)

CSCS451: American Film in Time

2 units / Semester: II

As Michel Foucault has argued, history concerns the present more than the past, and it provides a creative space for critical thinking, and for examining the power relations and political struggles of the current moment. What can film, filmic texts and artists-Louise Brooks, Josephine Baker, Stanley Kubrick, John Cassavetes, John Waters, Kathryn Bigelow, among others-tell us about the United States today? This course will survey the genealogy of film in the United States from the silent era to the digital revolution, focusing on new approaches to thinking and reading cinema within the parameters of capitalism and modernity, and examining various thematics including class conflict, state power, technoscience, the rise of corporations, nationalism, war, gender issues/sexuality, urbanization, racial tensions, immigration, and consumerism.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS454: Animation and 'the Body'

2 units / Semester: I

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.

* Offered for Critical Studies credit.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

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

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CSCS458: Back to the Lab: Applied Hip Hop Studies

2 units / Semester: II

This course will explore the aesthetics of hip hop culture and practice, connecting them, in-the-main, to a continuum of African American approaches to music, rhetoric and criticality. More than a survey, however, B-2-The-L is a laboratory where we will apply the methodologies and theories engaged in the texts to generate approaches to art making in the larger context of an experimental art school. The large Group Projects will be interdisciplinary and include: 'I'd Rather Ultra-Magnetize Your Brain: Experiments in the Hip Hop Critical Writing as Mixtape' and 'This Ain't For Play-Play: Constructing an Actual Hop Hop Theatrical Experience; we will also have a number of smaller experiments designed to prepare us for deeper engagements. Please note, this is a 400-level class and will often involve dense but dome-splitting conceptual and critical texts/lectures/discussions along with music and videos. To quote Phonte off The Roots Undun: 'Weak heartedness cannot be involved.'

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS527: Testimony, Magical Realism, and the Carnavalesque

2 units / Semester: II

This class focuses on three aesthetic strategies for telling stories that critique dominant discourses of power such as political propaganda, media-speak, advertising. Each of the three engage very different forms and measures of logic, narrative style, symbolism, metaphor, and truth to put alternative versions of experience into circulation. Testimony privileges coherency and identity politics, magical realism treats metaphor as fact, the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and study how they reconfigure cultural memory and challenge institutionalized versions of reality. We will also explore the work of several cultural theorists who investigate creative approaches to subversion and transgression.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCS543: Sufi Literature, Mysticism, Music, Dance and the Self

2 units / Semester: I

In this course we will read the profoundly beautiful poetry of the great mystics like, Jallal ud din Rumi, Rabia, Junayd, Hallaj, Ibn al Arabi, Al Ghazali, Hafiz and Farid ud Din Attar. Our focus will be on understanding why Sufis masters place so much emphasis on music, and dance commonly associated with the 'Whirling Dervishes' and how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an 'altered state of consciousness' and that some form of altered consciousness is needed to awaken an individual to the reality of who he/she 'really' is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufism in Turkey and Persia, we will also focus on the local traditions of Andalusia, Egypt, Iraq, South, and South East Asia. Themes include the analysis of concepts of the circle, reality and identity, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al Arabi, poetics and pilgrimage traditions of Rabia, and the various meditative techniques of Sema and Dhikr in the final fulfillment of the self or Fana. The class will also examine the relationship between Sufism and Islam, the 'reformist movements' and the controversies surrounding Sufism in the contemporary scene ranging from attacks by Muslim fundamentalists to the role of Sufism in the spread of Islam in Europe and North America. Class will listen to the Qawwali music of Nusrat Fateh Ali Khan and the importance of instruments like the flute, the Neh and drums to critically examine its influence on world music tradition in general and the Persian, Hindustani music and the classical Kathak dance tradition in particular.

BFA 1s, 2s, and 3s - Permission of Instructor Required.

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* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Recommended for Integrated Media students.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#), [Integrated Media](#)

CSCS567: Artists as Participants

2 units / Semester: II

This course focuses on various ways artists use the social to make art. The last decade has seen a flowering of what is often called social or participatory art practice, the range of which is hard to contain in these deceptive terms. The vision of the artist as a heroic individual versus the artist as collaborator, instigator, interventionist and trickster is at the core of this question. The work we will study in this course questions the status of the art object and insists on the fundamentally social nature of art making. It interrogates politics, sustainability and the environment, urban space, social institutions, the nature of the relationship between the artist and the audience. Among the artists examined are Superflex, Martha Rosler, Rebar, Amy Franceschini/Future Farmers, Temporary Services, Fallen Fruite, Eating in Public, the National Bitter Melon Council, Lauren Bon, Mierle Lederman Ukeles, and the writing practices of Jennifer Karmin,

Vanessa Place and Lauren Mackler. Readings will include Ted Purves, Nato Thompson, and Claire Bishop.

Discipline(s): [School of Critical Studies](#)

CSCW212: Introduction to Creative Writing

2 units / Semester: II

This course will give students who would like to develop their skills on creative writers the opportunity to experiment with three major genres: poetry, short fiction, and nonfiction. We will spend approximately four weeks on each genre, during which time students will be exposed to some of the major formal principles at issue in each. The class will have weekly reading and writing assignments. We will start by spending some time learning how to focus on and discuss sound, syllable, syntax, and structure in poetry, after which we will bring these skills to short fiction. We will then discuss various narrative strategies before moving into short-form nonfiction, and finish off by trying our hand at forms such as the interview, the review, and the profile. Throughout, we will also be hosting guests who are themselves working creative writers in various genres.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

CSCW342: The Step Beyond - Deeper into the Creative Writing Process

3 units / Semester: II

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

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCW410: I Wrote This for You: A Poetry Writing Class

2 units / Semester: II

This is a poetry writing class that will focus on the use of direct address-on what it means to say 'you' in a poem. The lyric poem, particularly when it employs direct address, can be seen as the staging of a private discourse for an

'eavesdropper': the reader. That is to say that the lyric poem is, in a sense, always 'overheard' and that this seems especially so when its performance is explicitly addressed to a 'you.' This scenario is complicated by a tendency in the reader, because of the interpellative nature of direct address, to identify somewhat, but not completely, with the addressed 'you.' Though the reader understands that the 'you' in the poem usually does not refer to herself, she cannot help but feel at times, nonetheless, also addressed-included in this 'you.' This triangle and its blurring can give a poem employing direct address the remarkable energies and tensions that in turn can lend tremendous clarity, vividness and richness of tone to its images and gestures.

In this class students will examine direct address in poetry of the past, while looking especially closely at direct address in North American poetry of the late 20th and early 21st centuries, and at philosophical and critical texts concerning notions of the 'I,' the 'You' and 'the Other.' We will examine how in poetry selves are performed and worlds are conjured in descriptions offered up to the Other, whether that Other be lover, friend, stranger, reader or the modern corporation. We will also look at direct address in the use of text in contemporary visual art. Students will apply techniques, insights, and ideas gained from the readings and discussion of the readings in the writing of their own poems: poems which will all be addressed, in one manner or another, to 'you.'

BFA 1s and 2s - Permission of Instructor Required.

* Permission of instructor required. amccann@calarts.edu

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSCW418: Interface Culture: Experimental Narrative in a Multimedia Age

2 units / Semester: I

The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagination of literature narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), comics & hypercomics, interactive music videos, potential and emergent narratives, and innovations in print literature. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 Allen 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

* Permission of instructor required. cphillips@calarts.edu

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 MA, MFA, IM and BFA students by permission of instructor.

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* Permission of instructor required. nklein@calarts.edu

* Open to the Institute.

Discipline(s): [School of Critical Studies](#), [Integrated Media](#)

CSCW527: Testimony, Magical Realism, and the Carnavalesque

2 units / Semester: II

This class focuses on three aesthetic strategies for telling stories that critique dominant discourses of power such as political propaganda, media-speak, advertising. Each of the three engage very different forms and measures of logic, narrative style, symbolism, metaphor, and truth to put alternative versions of experience into circulation. Testimony privileges coherency and identity politics, magical realism treats metaphor as fact, the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and study how they reconfigure cultural memory and challenge institutionalized versions of reality. We will also explore the work of several cultural theorists who investigate creative approaches to subversion and transgression.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM131: Wet, Black Ink: Contemporary Black Poetry

3 units / Semester: II

Part survey, part investigation, participants in this course will analyze the poetics at work in published poetry from the late 20th century 'til the day before yesterday. Through our discussions, we'll address aesthetics as well as the socio-cultural environments and events in which we frame these works. We will also read some manifestoes, interviews, peek in on groups like The Black Took and the Dark Room Collective and observe how cultural icons maneuver and morph through the tradition. Readings will emphasize contrasting styles and range-from the serious play of Harryette Mullen, to the austerity of Carl Phillips; the aural lope of Carl Hancock Rux to the typographic constructions of Deborah Richards; the reverent formalism of Lenard D. Moore to the Po-Mo Funk of Duriel Harris; along with several selections from the fringes to the center. Through this class, participants will be exposed to the diversity within what is often seen as a monolithic group and enjoy close reading of some exciting approaches to literary art.

BFA 1s only

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

CSHM133: 20th C. 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.

BFA 1s only.

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

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.

BFA 1s only.

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

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.

BFA 1s only.

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

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.

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

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.

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).

* Open to the Institute.

* Foundation credit in Humanities.

Discipline(s): [School of Critical Studies](#)

CSHM206: Intro to Modern Middle East History

2 units / Semester: I

This course is an introduction to the study of the modern Middle East that covers events and themes from the eighteenth century until the present day. The goal of the course is introduce the major topics, events, movements and ideas that shaped the Middle East. Such topics will include but are not limited to: the integration of the Middle East into the world

economy; the advent of imperialism and colonialism; the reforms of the nineteenth century; the transition from empires to nation-states; the World Wars and state formation; the rise of nationalisms and the consolidation of the state; the Arab-Israeli conflict; the role of the United States in the Middle East; and finally the most recent Arab uprisings.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

CSHM237: Say It Loud: Rhetoric of American Social Movements

2 units / Semester: I

This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated peoples.

Taking two manifestos as our touchstones: the Declaration of Independence and the Communist Manifesto, we will analyze rhetorical documents from the Labor Movement, the Civil Rights Movement, Black Power, the American Indian Movement, the Women's Movement, the Anti-War Movement, the Environmental Movement, the movement for LGBTQ rights, the Anti-Globalization Movement, the Occupy Movement and the new Student Movement. Along the way, students will generate their own manifestoes, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM238: Twentieth-Century Modernism

2 units / Semester: I

As a subject of inquiry, twentieth-century modernism is far-ranging, encompassing developments in painting and the visual arts, design, architecture, literature, and the performing arts. Although our focus is European painting, students are encouraged to make connections to their mTiers and personal interests. The course provides an in-depth exploration of significant themes and stylistic innovations in painting from 1870 to 1925. Course readings emphasize both contextualist and formalist issues. Understanding the cultural meanings of art works and the maker's intentions are just as important as the study of visual form.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM249: Rubbish! On the History, Politics and Philosophy of Dirt, Trash + Shit

2 units / Semester: I

This class examines the History, Politics and Philosophy of Dirt, Trash and Shit. We look at definitions from philosophical, anthropological and scientific perspectives; at histories of the development of the human generation of different forms of waste and refuse, and at their relations to other social practices such as the development of the modern state and family. We investigate the development of waste-management systems, including dumping, recycling and repurposing. We explore different ideas about what constitutes 'waste,' 'rubbish,' 'trash,' 'dirt,' 'garbage,' 'shit.' And at different practices and excesses pertaining to these phenomena in different societies. Also at ideas about re-fused or dirty people in various cultures. We also look at e-waste, its lifecycles and international politics, as well as at some of the many issues surrounding plastic, such as the Great Pacific Garbage Patch. Topics also include nuclear waste, the wastelands of modern war, the realities of recycling, and different kinds of art, architecture and other commodities made from modern waste. Lastly, we look at the related issues of hygiene and cleanliness, to examine who's doing the cleaning and how are they situated within various social orders

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

CSHM332: Marxisms & Anarchisms

2 units / Semester: I

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.

Discipline(s): [School of Critical Studies](#)

CSHM333: Pataphysics: The Art and Science of Imaginary Solutions

2 units / Semester: II

Is 'art' a form of knowledge? And can such knowledge change the world or the way we live in it? This course takes Alfred Jarry's utopian notion of an 'imaginary science' as the model for just such a vision.

We begin with the notion of 'Pataphysics, a practice whose aim is to bring exceptions into being. We look at C. B÷k's tropes of exceptionality - the anomolous, the syzygia, and the clinamen - 'three events that involve a monstrous encounter, be it in the form of an excess, a chiasm or a swerve.' The course aims to look at different models of knowledge and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of 'Truth,' what it might be, what methods might access it, whether it can be known at all, or is it something we must actively create.

The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered will include:- the imaginary, symbolic and real; metaphor and metonymy; scientia, poesie, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme, etc. The main final student project is to bring a new way of thinking into being by inventing your own complex detailed theory.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM335: Queer Books

2 units / Semester: II

What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a things as 'gay style'? This course looks at contemporary gay/lesbian and 'other' writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM418: Interface Culture: Experimental Narrative in a Multimedia Age

2 units / Semester: I

The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagining of literature narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), comics & hypercomics, interactive music videos, potential and emergent narratives, and innovations in print literature. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 2s - Permission of Instructor Required.

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* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM444: Capitalist Theology and the Magic of the State

2 units / Semester: I

For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will look at work from anthropology, philosophy, economics, and critical theory. We will also be looking at poetry, fiction and visual art. Additionally, the course will look closely at creative modes of activism, as well as at various artistic engagements with the forms of fetishism mentioned above. Of particular importance will be work by artists and scholars that attempts to initiate new non-alienated forms of engagement with fetishism, in efforts to re-enchant, or differently enchant, our world. Authors and artists we will be looking at include David Graeber, Michael Taussig, Sherry Ortner, Karl Marx, Jean Genet, Franz Kafka, Ryan Trecartin, Harry Dodge, Alice Notley, CA Conrad, Ernst Kantorowicz, Wendy Brown, Georges Bataille, and Elaine Scarry. There will be creative and critical assignments.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM449: Giorgio Agamben and the Politics of Art

2 units / Semester: II

In 2004, the Italian philosopher Giorgio Agamben cancelled a class he was supposed to teach in New York because of a new regulation that required all foreign nationals traveling to the United States with a visa to be photographed and fingerprinted when they cross the American border. Agamben's decision reflects his analyses of contemporary American power, which he perceives to be increasingly invested in saturating the biological lives of individuals and populations. Although Agamben's political work has received plenty of attention in recent years, critics often forget that his critique of contemporary American power is rooted in his earlier work on art: his first book, *The Man Without Content*, was entirely devoted to aesthetics, and his interest in linguistics, literature, and art often reappears in his later, political work when he struggles to formulate a politics in response to the power he is criticizing (*The Coming Community*, *Homo Sacer*, *The Time that Remains*). Starting from Agamben's analyses of the political situation in the US today, this course will explore the politics of art in Agamben's entire oeuvre in order to inquire into the political relevance or irrelevance of art today.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM530: Nonsense: From the Sublime to the Ridiculous

2 units / Semester: I

This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call *Fou Litteraire*, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 2s, and 3s - Permission of Instructor Required.

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* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 !s, 2s, and 3s - Permission of Instructor Required.

iwagner@calarts.edu

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSHM539: Perception and Power

2 units / Semester: II

The course investigates the historical production of particular modes of perception, in tandem with the large-scale distribution of technologies like photography, film, computers, automobiles, and planes. It begins with normative classical and modern presentations of processes of sensation, in Plato and Descartes. It then looks carefully at a set of disciplinary and scientific practices carried out through the course of the 18th and 19th centuries, designed intentionally to emphasize or de-emphasize one or another sense, or to habituate the experiencing of a particular sense-usually vision-in a particular way. For these purposes we will read Jonathon Crary, Martin Jay and Robert Jntte. Then we will turn our attention to a particular critique of 20th-century perception. This latter line of discourse begins around 1900, with George Simmel's essay 'The Metropolis and Modern Life.' Freud developed his concept of shock and repetition compulsion in The Ego and the Id largely from that source; Walter Benjamin developed his seminal piece on the social-political function of film, 'The Work of Art in the Age of Mechanical Reproduction,' from Freud's model. Benjamin's piece, as fragmented and ambiguous as it is, really forms the heart of this course. What it suggests is that socially-prevalent amusements can carry out extremely deep behavioral modifications, which may have a use for either reactive or revolutionary politics. Film produces the dual characteristics of distraction with regard to images-and a capacity for uninterrupted image-consumption-and a heightened receptivity with regard to the format of images and to the context of their deployment. Through the technologies of film, television the internet, video games, we come to be continually submerged in streams of images. While consciously engaged in a distracted intensity only with that stream, we are unconsciously acted upon by the physical circumstances we actually inhabit. Marshall McLuhan, Paul Virilio and Neil Postman offer continuations of this manner of critique, focusing on different technologies and their observable effects on the format and organization of our perceptions as well as upon the sorts of activities in which we can and do engage. The last correspondence that we will pursue is that between the development of the sensory technologies in question and the specifically military activities for which they are often developed and in which they are first employed.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM162: Heredity, Race, Intelligence & Evolution

3 units / Semester: II

People perceive themselves as of different 'races'. In every generation someone tries to prove that one or another 'race' is superior or inferior to the rest. This course will explore the history and nature of these perceived differences, the scientific evidence related to 'race', culture, ethnicity, intelligence and human evolution. The class is intended to demolish racial myths and illuminate the common human condition based on science and logic, and equip students to be able to present logical, evidenced-based and convincing arguments in this arena.

* BFA 1s only.

* Open to the Institute.

* Foundation credit in Science & Math.

Discipline(s): [School of Critical Studies](#)

CSSM222: Introduction to Human Anatomy

2 units / Semester: I

This course is a general introduction to human anatomy. This course will cover the major structural characteristics of the human body including the skeletal and muscular systems of the head, neck, face, torso, arms, hands, legs, and feet.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM231: Cracking Life's Code: Information Theory in the Life Sciences

2 units / Semester: II

Information theory has changed our understanding of life. The theory that began as a way to quantify transmission in telephone conversations has erupted into many disciplines including the life sciences. Today information seems to be a new paradigm for life. Some researchers even claim that information theory is fundamental to life itself. This class will investigate neuroscience, bioinformatics, systems biology, and genetics in preparation for cracking the code of life. As a footnote we will consider the possibility of a singularity between life and computers.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM260: Environments for Intelligence

2 units / Semester: I

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

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM262: 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.

Discipline(s): [School of Critical Studies](#)

CSSM265: Number, Numeral, Shape, Structure

2 units / Semester: I

Numerals, the representation of numbers, were developed to help humans enumerate objects beyond what the human brain can perceive without counting. Each number system reflects a culture's history and primary use for numbers. Number systems can promote or inhibit the development of other areas of mathematics. Numbers such as zero, negatives, irrationals, complex numbers, the infinitely large and the infinitely small remained undiscovered for centuries because the numerals and methods used to manipulate numbers did not permit or require them. This course will look at different number systems and mathematical discoveries from across the globe and throughout history. We will look at different ways numerals were used and manipulated. Basic algebra and geometry will be explored and compared to illustrate the discovery of different types of number and different ways to handle dimensions beyond what we easily perceive. We will also look at how we use numbers to explain the past, describe the present and predict the future.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM277: Matter and Molecules: From the Eve of Atoms

3 units / Semester: II

What is the physical universe made of? This course will address this vital question by first looking at the many different answers that have been proposed in the past (from the Alchemists of ancient world to the ideas from the early 20th century). We will look at the history of transmutation (the conversion of one element into another) and where this idea fits into our current understanding of the elements. We will explore how scientists were able to study, characterize and ultimately construct theories about things far too small to see (such as atoms, chemical bonds and molecules). Modern theories of the elements have moved beyond 'Air, Water, Earth and Fire' into an orderly and beautiful arrangement of over 100 elements. The current categorization of these elements describes and predicts chemical properties, but does this mean that we now understand the structure of the Universe? In addition to learning some basic chemistry, we will look at some of the personalities and some very important missteps that helped to ultimately bring about our current view of matter. This course has an important laboratory component that includes In-class demonstrations and experiments to help illustrate concepts and to help us to appreciate science as an active process and not just a collection of facts.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

CSSM462: Human Body From Food to Function

2 units / Semester: II

This course will begin with atoms, the building blocks of food, and will end with a complete human body. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. We will see how the body converts breakfast into muscles that can contract and brains that can think. We will see how vitamins help our eyes turn light into images, and how minerals help transport oxygen throughout our body in blood cells. We will see how the body can fight off bacteria but sometimes mistakes the food we eat for a hostile invader and learn why some fats are good and some fats are bad.

BFA 1s and 2s - Permission of instructor required.

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* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSM523: Selfish Genes, Altruistic Groups

2 units / Semester: I

The theory of evolution continues to develop. Descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, but questions remain. How often is natural selection the driving force behind evolution? What does selection act upon? Does selection act at the level of the gene, the individual or the group? The answers to these questions become very important if you are trying to explain the evolution of behaviors that seem counter to the notion that unrelenting selfishness will always be selected in favor of any form of cooperation. Developing conceptual frameworks to explain behaviors that appear to be selfless and even cooperative is a priority among evolutionary biologists. However, each new framework presents its own set of challenges and may limit how researchers see the 'big picture'. This course will start with a set of lectures on evolution by natural selection, basic genetics and game theory. After this introduction, the course will shift to close readings and discussions on the levels of selection from the 'Selfish Gene' to 'Group Selection' and how these perspectives address the evolution of sociality and altruism. We will look at the evolution of group behavior from purely genetic perspectives (including kin selection and parent offspring conflict) and contrast these models to concepts such as 'Genial Genes' and the game theoretic approaches to the evolution of altruism. In each case we will explore the theory and empirical evidence that support these models.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

* Lab fee required.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 and eighteenth 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') in which we now live. It was during this process that the ideas of the contract and the revolution became 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 currently taking 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.

BFA 1s only.

* Open to the Institute.

* Foundation credit in Social Science.

Discipline(s): [School of Critical Studies](#)

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?

* BFA 1s only.

* Open to the Institute.

* Foundation credit in Social Science.

Discipline(s): [School of Critical Studies](#)

CSSS206: Intro to Modern Middle East History

2 units / Semester: I

This course is an introduction to the study of the modern Middle East that covers events and themes from the eighteenth century until the present day. The goal of the course is introduce the major topics, events, movements and ideas that shaped the Middle East. Such topics will include but are not limited to: the integration of the Middle East into the world economy; the advent of imperialism and colonialism; the reforms of the nineteenth century; the transition from empires to nation-states; the World Wars and state formation; the rise of nationalisms and the consolidation of the state; the Arab-Israeli conflict; the role of the United States in the Middle East; and finally the most recent Arab uprisings.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS220: Introduction to Psychology

2 units / Semester: I

This course is designed to introduce students to all major theories and concepts in the field of psychology. This is an overview, rather than an in-depth look at psychology and is aimed at having students come away with a strong understanding of the field. Upon completion, students will know a brief history of psychology and how it came about. Learning about the brain, the mind, the emotions, motivation, and various other areas of psychology, they will also be conversant in concepts from several different theories and theorists at the foundation of psychology. Interactive experience with much of the information in this course gives students the opportunity to take in the material personally, rather than attempt to memorize through reading.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS248: Democracy in America Today

2 units / Semester: II

Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled *Democracy in America*. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read *The New York Times*. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS260: Intro to U.S. Chicano & Latino History

2 units / Semester: II

Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Chicana/o Latino/a identity. Moreover, students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand the complexities of Chicano/Latino culture in the United States. Students will read first-person narratives such as personal essays and memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Chicanos. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Chicanismo and Latinidad within the United States.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

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.

Discipline(s): [School of Critical Studies](#)

CSSS345: Food for Thought: The Anthropology of Eating

3 units / Semester: I

Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, whom we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self-expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS425: Psychological Aspects of Human Sexuality

2 units / Semester: I

This course is an in-depth exploration of the psychology of human sexuality. Designed to take students through how the human mind works in regards to sexuality, this seminar looks at physiology, emotions, the senses, attraction, relationships, intellect, and spirituality. Examining the concepts of love, being in love, lust and desire are all key in moving through this class. Students learn how broad human sexuality can be, and gain a strong overall understanding of the many connections that are involved in setting humans apart from the rest of the animal kingdom when it comes to sexual behavior and cognition.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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 from India, the US and South Africa we will examine how nonviolence offers an approach to counteract forms of social and racial 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 'new media' to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how new media played a central and unique role in providing an alternative view from the dominant mainstream media and in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in the Middle East, struggling for self determination and organizing nonviolent action for human rights and democracy in Iran and other countries. Some key questions examined are; is nonviolence passive or active? What is the relationship between nonviolence and the notions of power and courage? How and why nonviolent approaches have worked in addressing political oppression, social injustice and violation of human rights? What inspired the leaders of nonviolent movements in dealing with violence and oppression? What are the methods and strategies employed by these leaders? Did such methods and techniques lead to social, political and environmental change in different parts of the world? The study of some key radical social thinkers and activists as Gandhi, Martin Luther King, Howard Zinn, Amartya Sen, Mohammad Yunus, Vandana Shiva, Arundhati Roy and activists of Tahrir Square and 'Occupy,' in the twenty first century provide a critical reflection about the relevance of nonviolence, in the contemporary context. Class will investigate how social movements challenge the ideas of power and the social control of dissent. Radical social movements are currently taking place all over the world. Hegemony is now threatened. Let's focus on resistance.

BFA 2s - Permission of Instructor Required.

ckhan@calarts.edu

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS442: Contemp 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.

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* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS499: The Art of War: Blood, Sex, Celluloid & Death

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 are?' From a variety of perspectives--psychoanalytic, post-structural, feminist, post-colonial, philosophical-dialogues and debates will be engendered as to the

genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on themultiple shifts in cinema, from narrative to thematics to aesthetics.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

CSSS544: The Visible and the Invisible

2 units / Semester: II

The Visible and the Invisible is the title of Maurice Merleau-Ponty's famous, posthumously published masterpiece. Merleau-Ponty died in 1961, when he was in the process of developing his notions of flesh, chiasm, and reversibility. Since then, these concepts have stimulated the imagination of some important contemporary aesthetic and political theorists. In the last years though, there has been a much stronger revival of the interest in Merleau-Ponty's late thought and this has generated the publication first in French and more recently in English of several previously unpublished texts and series of notes. This course is inscribed in this revival of Merleau-Ponty's scholarship and its goal it to analyze this author's contribution to the typically phenomenological intermingling of aesthetic and political theory. In particular, the course will start by reviewing a few of Merleau-Ponty's early writings on perception, language, and expression, together with some of the essays by his most influential contemporaries (such as Sartre) and interpreters (such as Lefort) in order to prepare the field for a close reading of later texts such as Adventures of the Dialectic, Eye and Mind, The Visible and the Invisible, and his unfinished works and lecture notes.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

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.

* Open to the Institute.

Discipline(s): [School of Critical Studies](#)

F 314A: Film Today

3 units / Semester: I, II

A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as ground-breaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester.

Enrollment limited to 75.

May be repeated for credit.

Approved for Critical Studies credit.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

F 318: Sexuality, Gender and Destruction in Cinema

3 units / Semester: Not planned for this academic year

This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'.

* Approved for Critical Studies credit.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

F 346: Documentary Inquiryies- Performance, Witnessing, and Restless Archives

3 units / Semester: I

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

F 370: History of Documentary Film

3 units / Semester: I

A historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film, the ethnographic reconstruction, the agitprop film, the direct observational ethnographic film, the touristic film, the historiographic reconstruction, the essayistic film.

- * Approved for Critical Studies credit.
- * May be repeated for credit.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

F 427: Cinema of Exile

3 units / Semester: Not planned for this academic year

The course will view films and read texts that address the experience of exile and displacement-understood both as a physical and psychic condition. In response to recent world events, the course will focus strongly, though not exclusively, on films concerning the Middle East, and/or from directors now living elsewhere who were originally from this area.

'Exile is strangely compelling to think about but terrifying to experience, It is the unhealable rift forced between a human being and a native place, between the Self and its true Home: its sadness can never be surmounted.'-
Edward Said

- * Enrollment limited, by permission of instructor.
- * Open to the Institute.
- * Approved for Critical Studies credit.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

F 522E: Graduate Seminar: Film and Politics

3 units / Semester: Not planned for this academic year

Mao Tse-tung once said, 'Not being politically correct is like having no soul.' In a society that values 'political incorrectness' above all-even after the irony that briefly invigorated that phrase has completely vanished-it may be hard

to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, *The Need for Roots* by Simone Weil, *The Cultural Front* by Michael Denning, *To the Finland Station* by Edmund Wilson, and *The Coast of Utopia* by Tom Stoppard. Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis.

* Approved for Critical Studies credit for upper level undergraduates.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FC275B: Art Appreciation: Site Visits: Museums, Galleries, Events

3 units / Semester: II

(First priority given to students in Character Animation, Experimental Animation, and Film/Video; but participants from all areas of the Institute are welcomed; limited enrollment by permission of the instructor ONLY.)

This Critical Studies class is designed to provide first hand experience of the art object for the participant through visits to the various museums, art galleries, private studios, and art events happening in the Los Angeles metropolitan area. This is also a way to begin to generate ideas for potential new work.

The initial meetings will lay out a time-line of the off-campus visits, and establish a working transportation schedule. We will do our very best as a group to figure out a shared transportation plan for getting to these off-campus sites. However, each person is ultimately responsible for his/her own transportation, costs of transportation, and any entrance fees. In preparation of these visits, students will explore ways to speak about the viewing of art, investigate some of the literature about aesthetic questioning, and have readings on art-making written by artists themselves; expect several writing assignments to parallel these parameters.

Vital to the core of this class is the on-going creation of a personal sketchbook/s by each artist, used to 'journal' each visit. Grades will be based on the contribution one makes to the overall conversation of our visits, completed sketchbook/s, and several papers.

lhobaica@calarts.edu for questions.

*Offered for Critical Studies credit.

*Optional class

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FC317: Comics as Graphic Art: A Historical Review

3 units / Semester: Not planned for this academic year

This course will offer an introductory tour through 100 years of newspaper comic strips and comic books. Classes will focus on the chronology of the medium: its graphic precursors from the middle ages to the pioneers of 19th century; its early days as an original form, first as newspaper strip, then as commercial comic book; its post-War boom; the rise of Underground Comix in the late 1960's; RAW and the international adult comics in the 1980's; and the recent emergence of artistically ambitious book-length graphic storytellers. This is not a course that will largely focus on super heroes. Three short papers will be due during the semester. Each will critique an artist covered in class. Students will be asked to spend \$52 on one book and reproduced artwork.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FC373A: Screenwriting for Animators: the Picture in Words

2 units / Semester: I, II

A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.

*Optional class.

*Enrollment open to 2nd, 3rd, and 4th year levels

* Approved for Critical Studies credit only first time course is completed. If repeated for credit no additional Critical Studies credit will be given.

* May be repeated for credit.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FC377A: History of Character Animation

3 units / Semester: I

This course covers the history of character animation within the American studio system from its beginnings in the early 20th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.

* Approved for Critical Studies credit

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FD517A: Special Topics: Realist Style

3 units / Semester: Not planned for this academic year

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme'95, Renoir to Cassavetes) have used to achieve a heightened sense of reality in their work. Topics include the incorporation of documentary technique into fictional films, 'improvisation,' performance styles and the relationship between these 'naturalist' filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.

* Limited enrollment by permission of instructor.

* Approved for Critical Studies credit.

* Approved for Critical Studies credit.

* Limited enrollment by permission of instructor.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.

* Permission of instructor required.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FD517D: Special Topics: The Western

3 units / Semester: Not planned for this academic year

A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.

- * Can be used towards fulfillment of the mTier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- * Permission of instructor required.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FD517R: Special Topics: Rock & Roll and Movies

3 units / Semester: I

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

FE333: History of Experimental Animation

3 units / Semester: I

The question for this class will be 'what is experimental animation?'. The emphasis will be on contemporary practices with the discussion framed within concepts and developments in film theory, art history, animation and cultural studies. We will look at traditions of artists' films; the avant-garde; the relationship between the fine art world and animation, including installations; art house cinema, auteur theory and animation; the high art/popular culture debate; and theories of modernism, post-modernism, and the computer age. Students will be expected to purchase a University Reader for the class at a cost of up to \$50.

- * Required of MFA2 EA students.
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

ID370: The People's 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.

- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Interdisciplinary](#)

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: 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.

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [School of Critical Studies](#), [Interdisciplinary](#)

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 art forms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

- * Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.
- * Approved for Critical Studies credit.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Critical Studies](#), [Interdisciplinary](#)

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

- * Approved for Critical Studies credit.
- * Open to all MFA students and BFA students who are CAP Student Instructors.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Critical Studies](#), [Interdisciplinary](#)

MH100: World Music Survey

2 units / Semester: II

This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

- * Counts as credit for MH300 Music Cultures.
- * Priority registration given to BFA-1 and BFA-2 students.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH115: Survey of 20th- and 21st-Century Music

2 units / Semester: I

An overview of the music of these centuries-of-changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH205A: Survey of Western Music History & Literature A

2 units / Semester: I

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

- * Prerequisite: MT101A
- * Approved for Critical Studies credit.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH205B: Survey of Western Music History & Literature B

2 units / Semester: II

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

* Prerequisite: MT101A

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH240: Jazz History

2 units / Semester: I

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.

* Enrollment limited to 25 students.

* Approved for Critical Studies credit.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH314: Introduction to the Music of Flamenco

1 unit / Semester: I

A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

* Approved for Critical Studies credit.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH317: Introduction to Bach

2 units / Semester: I, II

We will attempt to provide the framework and inspiration for a life-long study of our greatest musician. There will be a lot of guided listening, in and out of class, as well as reading of materials from Bach`s time along with later commentaries. Papers written by students will be distributed to the entire class in order to learn from one another and to create a sense of community. In Semester 2, this course will focus on independent projects and special studies.

* Approved for Critical Studies credit.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH345: The [R]Evolution of Solo Vocal Literature

2 units / Semester: I

This course will focus on the evolution of solo vocal music and art song, over the past few centuries, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important topics and developments in-depth. Circumstances giving rise to these inventions will be examined, as will representative composers and their unique styles. Topics to be covered include lute song, Lieder, melodies, cantata, song cycles, folk song influences, chamber works, etc. Course work will include extensive listening and reading; analysis of features common to types of music and to the composers who wrote within a genre; and tracking growth and [r]evolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.

- * Prerequisites: MT101B or graduate standing
- * Offered in alternate years
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH390: The Blues Before 1960

1 unit / Semester: II

A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist's individual style and consider the social and historical circumstances surrounding their work. We'll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-02: African & African-American Music and Literature

2 units / Semester: II

Focused Topics Course: An in-depth study investigating selected artists and/or periods in African and African American music literature and culture, critiquing and evaluating their development and practice in American society and incorporating these ideas into a world culture context.

- * Undergraduate students enroll at the 400 level, graduate students at the 600 level
- * May be repeated for credit.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-03: Contemporary Composer: Words, Music and Ideas

2 units / Semester: Not planned for this academic year

Focused Topics Course: Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-06: Music as Literature

2 units / Semester: I

This class will concentrate on what Leonard Meyer describes as 'designative meaning' in music, focusing primarily on musical works that attempt to portray ideas and events found in literature. Various types of programmatic, literature-based works will be discussed and analyzed for how they use musical concepts to relate literary ideas. The literary sources for these works will also be read and discussed.

* Approved for Critical Studies credit.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-07: Sounding Images - A Survey of Visual Music

2 units / Semester: Not planned for this academic year

This class will focus on what has become known as 'visual music,' works for film and video in which there is a high correlation between the nature of the visual and musical elements. The course will include both historical and contemporary works in this field, presented in a roughly chronological fashion.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-08: The Music of Gyorgy Kurtag and Sofia Gubaidulina

2 units / Semester: Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or 'autobiographies'. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-12: Musical Reflections of Surrealism

2 units / Semester: Not planned for this academic year

Focused Topics Course: 'Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mache).' Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later 'evolve' to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music.

The design and purpose of this class is threefold:

1. to investigate the subsidiary role of music in the origins of surrealism
2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices)
3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value of such methods.

- * Enrollment limited to upper division undergraduates and graduate students
- * Undergraduate students enroll at the 400 level, graduate students at the 600 level
- * Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-18: Contemplative Practices, Musical Arts, Compassionate Mind

2 units / Semester: II

Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

- * Prerequisite: MT101A (Theory A) or equivalent
- * Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

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

2 units / Semester: Not planned for this academic year

Focused Topics Course: Survey of some exemplary compositions written 'behind the wall' during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?

- * Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-21: The Piano since 1900

2 units / Semester: Not planned for this academic year

Focused Topics Course: This course explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation

and sound art.

- * Prerequisite: MT202 or equivalent
- * Undergraduate students enroll at the 400 level, graduate students at the 600 level
- * Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-22: The Art of Film Composing

2 units / Semester: Not planned for this academic year

This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest's presentation.

- * Undergraduate students enroll at the 400 level, graduate students at the 600 level.
- * Enrollment limited
- * Music and Film majors have priority enrollment

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-23: The Music of Iannis Xenakis

2 units / Semester: Not planned for this academic year

Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis' remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.

- * Undergraduate students enroll at the 400 level, graduate students at the 600 level
- * Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-24: The Music of György Ligeti

2 units / Semester: Not planned for this academic year

In the early 1960s György Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH400-25: The Music of Helmut Lachenmann

2 units / Semester: Not planned for this academic year

With his revolutionary concept of a 'musique concrète instrumentale', the leading and most influential contemporary

German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH425: Survey of Sound Art

2 units / Semester: II

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books 'Haunted Weather', 'Ocean of Sound', and 'Sinister Resonance', and from Salome Voegelin's 'Listening to Noise and Silence', and there will be weekly journal writing requirements.

- * Undergraduate students enroll at the 400 level, graduate students at the 600 level
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH501: Explorations Into the Ontology & Aesthetics of Free Improvisation

2 units / Semester: II

Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.

- * Open to Theater, Dance and Music students.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MH502: Twentieth-Century Intersections and Interactions

2 units / Semester: I

This course takes an historical and analytic view of the major developments in music and the aesthetic issues emerging as a result of the drastic social and technological changes since 1900. Topics include seminal works from the early decades of the 20th century, Futurism, Dada, serialism and post-serialism, kineticism, chance and indeterminacy, minimalism and gradual process, the influence of technology, popular art, pluralism.

- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MI220: Advanced Musical Programming Techniques

2 units / Semester: Not planned for this academic year

This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis, music analysis and real-time interactive systems. The course will also discuss Audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the Chuck programming language. Final projects will include compositions, live interactive performance, or technical report.

* Prerequisite: CS313, Introduction to Object-Oriented Musical Programming

* Undergraduate students enroll at the 200 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MI315: Introduction to Digital Fabrication

2 units / Semester: II

This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MI613A: Introduction to Programming for Digital Artists A

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.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MI613B: Introduction to Programming for Digital Artists B

2 units / Semester: II

See the description of MI613A, of which this course is a continuation.

* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

ML101: Intensive Italian Language and Grammar for Singers

4 units / Semester: Not planned for this academic year

This course focuses on studying and understanding Italian grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.

- * Enrollment limited to 20 students
- * Enrollment priority given to Voice majors
- * Offered every third year in rotation with French and German

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

ML102: Intensive French Language and Grammar for Singers

4 units / Semester: Not planned for this academic year

This course focuses on studying and understanding French grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.

- * Enrollment limited to 20 students
- * Enrollment priority given to Voice majors
- * Offered every third year in rotation with Italian and German

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

ML103: Intensive German Language and Grammar for Singers

4 units / Semester: I

This course focuses on studying and understanding German grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.

- * Enrollment limited to 20 students
- * Enrollment priority given to Voice majors
- * Offered every third year in rotation with Italian and French
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MP303: Radical Music Pedagogy

2 units / Semester: Not planned for this academic year

This course has been replaced by MX400A/B, which count as credit for MP303.

* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MP403: Physiology of the Voice

2 units / Semester: Not planned for this academic year

This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.

- * Enrollment limited to upper-division undergraduates and graduate students
- * Offered alternate years
- * Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MT302: Acoustics: Applied Physics for Musicians

2 units / Semester: I

An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts: waveforms, the overtone series, combination tones, tuning systems, doppler effects, dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but a lot of information that will give you a different perspective on sound and music.

- * Prerequisite: MT101A or graduate standing
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

MT612: Critical Reading: Location and Geosound

2 units / Semester: I, II

The course will revolve around two topics: what a 'place' might mean in terms of artistic creation and how the 'meaningless sign' allows us access to place. Along the way we will look into a variety of artistic manifestations of these issues: field recording, landscape art, hip-hop and the poetry of Mallarmé. Philosophical readings will come from Quentin Meillassoux, Timothy Morton, Gilles Deleuze and Theodor Adorno (among others). Students will then be asked to apply some of the concepts developed to the discussion of a specific artwork (in any medium) - and to write a significant term paper on their findings. In the second semester we will use the paper projects of the first semester class as a starting point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers.

- * May be taken for MT Music Theory credit, Aesthetics and Politics major credit, and CS credit
- * Enrollment limited to upper-division BFA students and graduate students
- * Enrollment limited to 20 students
- * MT612 in Fall 2012 is a prerequisite to MT612 in Spring 2013.
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

T 005A: Conversations in Contemporary Theater

2 units / Semester: I, II

A close reading of the plays in our season, supported with critical and contextual materials. The technique of Critical Response will be used in discussing the productions. Regular journal writing including description, research, evaluation and creative writing for performance will be required.

- * Required of all BFA-1 and undergraduate transfer Theater School students.
- * Must be completed in the first year.
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

T 819: Objects High & Low: The History of the Puppet in American Culture

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.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

T 880: Writing for Performance I

3 units / Semester: I

A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end.

- * Enrollment limited.
- * Required of MFA-1 WFP students.
- * Open to graduate students in the Institute by permission of instructor.
- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

T 881: Writing for Performance II

3 units / Semester: II

A weekly workshop focused on continuing to explore and generate new text for performance. Like WFP I, the goal of the workshop is to unpack ideas towards a dramatic work. Creators from all different mTiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so

arc). Discussion of theater relevance is ongoing as this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

- * Enrollment limited.
- * Required of MFA-1 WFP students.
- * Open to graduate students in the Institute by permission of instructor.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members that are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

- * Receives Critical Studies credit.

& Approved for Critical Studies credit in the Science and Math category.

- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members that are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

- * Receives Critical Studies credit.

& Approved for Critical Studies credit in the Science and Math category.

- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP213A: History of Theatrical Design & Technology

2 units / Semester: II

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.

- * Receives Critical Studies credit.

- * Satisfies Critical Studies requirement.

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP214A: Architectural Styles

2 units / Semester: I, II

A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.

- * Approved for Critical Studies credit.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP406: Lighting Technology

2 units / Semester: I

Lecture/demonstration leading to an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

- * Approved for Critical Studies credit in the Science and Math category.
- * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

TP607A: History of Fashion

2 units / Semester: I

Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present-day link to every chapter of historic information discussed in class.

- Taught alternate years.
- * Required of BFA Costume Designers.
 - * Approved for Critical Studies credit.
 - * Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)