

Index of Cross-Disciplinary Opportunities in the Curriculum

The following comprises courses from across the Institute open to students from all Schools on a limited basis according to spaces available. Students wishing to pursue interdisciplinary directions are encouraged to consider these courses in order to build skills in another artistic field. Refer to the regular course schedule published each semester to determine availability and prerequisites that may be required and consult relevant instructors at class signup time. Course descriptions for these courses appear in the section of the designated school. Note that all courses offered by or cross-listed in the School of Critical Studies are, by definition, open in this manner. On an individual basis, students may always inquire about other courses not listed here.

ID003 Interdisciplinary Student Project

1 unit / Semester II

The Office of the Provost will be accepting proposals for group interdisciplinary projects for the Spring 2011 semester. Students, in groups of 2-5, will propose projects of interdisciplinary dimension or concept. Each project will culminate in an exhibition/performance to be held on the final day of the semester. Each group will identify one mentor who will monitor the work process, the progress of the project as well as evaluate the end product and the individual student's contribution and growth. Projects will be accepted on a first come first served basis. Those students who have received interdisciplinary grants in the past may use this opportunity to extend the work already accomplished. Special arrangements can be made to begin projects during Interim with the permission of the Provost. An information session will be held in the Provost's Office in the fall. For the date and time please contact Nancy Uscher at nuscher@calarts.edu.

- Contract required.

ID370 The Peoples Theory

2 units / Semester I

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

- Permission of instructor required.

ID435 Wordrobe: The Intersection of Clothing and Typography

3 units / Semester I

In the 1970's, the phrase 'making a fashion statement' became literal with the emergence of the message T-shirt. Once considered underwear, these walking billboards of self-expression became the rage of the 70's. Wordrobe will look again at the intersection of clothing, words, and typographic expression in ways that seek to blur the boundaries between art, design, writing and theatre—removing the "costume" and typography from their traditional role. We'll explore possibilities through project-based collaborations between students in Costume Design and Graphic Design.

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

2 units / Semester II

From the re-reading and celebration of melodrama, "the woman's film", to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated

at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women's Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Not Planned for This Academic Year

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

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

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

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

ID580 Independent Study: Arts in the World Coaching

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be assigned a mentor for guidance, but are able to meet with any of the mentors participating in the class. The student will work on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. The students and mentors will meet several times during the semester to share their discoveries. Guests will be invited to the class to share their experiences and thoughts with the students about entering the workforce. The course may be taken multiple times. If a student repeats the course, they will have the opportunity to work with a different mentor.

- Open to the institute by permission of the instructor.
- Open to BFA 3's and 4's and graduate students.
- Enrollment is limited to 15 students.
- Does not count towards Critical Studies credit.
- Can be counted as a General Elective.

School of Art

CS456 Art & Post Colonial Theory

School of Dance

These courses, taught by graduate teaching assistants, provide an experiential introduction to techniques of Modern Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the body is the primary means of expression.

D 001 Institute Dance I

D 002 Institute Dance II

This course, taught by a Graduate Teaching Assistant, provides an introduction to the art of dance composition. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will also participate in informal critique and discussion of composition studies.

D 005 Institute Dance Composition

School of Film/Video**Program in Film and Video**

F 235 Sound T.A. Course

F 298 Devices of Illusion

F 317 The Business of Film

F 324 Sound and the Image

F 424 Radicalizing Vision

F 430 Video: Exhibition and Laboratory

CS175A&B Film History I & II

CS275 History of Experimental Film

CS570D History of Video Art

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

Film Directing Program (MFA)

FD504 FDP Advanced Acting

FD50 Cinémathèque

FD512A&B Acting and Directing Workshop: Combined Perspective on Scene Study

FD516 The One Act Play

FD517 Special topics seminars

FD524 Cinematic Storytelling

FD525 Writing for Cinema

FD533 Real World Survival Skills

FD580 Adaptation

FD601 Preparing for the Marketplace

Experimental Animation/IM

FE235 Drawn Techniques for the Experimental Animator

FE236 Experimental Animation: Direct Techniques

FE320 Stop-Motion Animation Techniques

FE338 Introduction to 3D CG Animation

FE348 Dinner with Animation

FE350 Intermediate 3D CG Animation

FE360 Intermediate Concepts of Stop Motion

FE410 After Effects: Compositing

FE420 Advanced 3D CG Character Construction I

FE421 Advanced 3D CG Character Construction II

FE429 Story

FE446 Drawing Now: Propositions for the Experimental Animation Process

FE520 Alternative Approaches in 3D CG Animation

FE610 Interactive and Internet Media (in conjunction with Integrated Media)

Character Animation

FC220&B Skill Enrichment for Animators

FC240B Color and Design II

FC272A&B Acting for Animators

FC275B Animation: Art Appreciation

FC310A&B Advanced Life Drawing: The Figure

FC311A&B Advanced Painting

FC312A&B Advanced Life Drawing: Sculpture

FC313A&B Advanced Life Drawing: Illustration

FC314A&B Advanced Life Drawing: Form, Structure, Analysis

FC342B Entrepreneurial Studies Day

FC360A&B Visual Development

FC376A Graphic Novel Development

FC377 History of Character Animation

FC378A 3D Stereoscopic Claymation

FC379B Animal Locomotion: Real and Imaginary

School of Music

Note: MH (Music History & Literature) courses offering Critical Studies credit are open in this manner as well.

MC615 Choreographers and Composers

MC617 Media Strategies: Rules and Space

ME201 Beginning African Music Ensemble
ME300-xx Conducted Vocal Ensembles (with permission of instructor)
MP215 Yoga for Musicians
MP220 African Dance
MP230 Balinese Dance
MP240 Javanese dance
MP250 Institute Voice
MP326 Trigger: The Electronic Percussionist

School of Theater

T 010/020 Acting Techniques I & II
T 030 Institute Directing I
T 050 Writing for Performance Workshop
T 065 International Program Development
T 120A&B T'ai Chi Ch'uan I
T 560 Graduate Play Analysis (MFA only—Permission of Instructor required)
T 580 Entrepreneurship (permission of instructor required)
T 880 Writing for Performance I (MFA only—Permission of Instructor required)
T 862 Cinematic Elixirs (permission of instructor required)
TP215 The Contemporary Playhouse
TP400A Light Lab
TP450 Special Topics in Video Design and Technology
TP501C Sound Lab
TP520A&B Special Topics in Sound (Permission of instructor required)
TP604 Costume Techniques I (Permission of instructor required)
TP605 Costume Techniques II (Permission of instructor required)
TP700A&B Management Techniques
TP703 Theater Management
TP750 Management For Theater (Permission of instructor required)
TP730 Sustainability Seminar
TP943 Sustainable Theater
TP801C Techniques of Design (MFA only—Permission of Instructor required)
TP810 Performance By Design (MFA only—Permission of Instructor required)
TP820 Special Topics In Sound Design (MFA only—Permission of Instructor required)
TP830 Open Dress (MFA only—Permission of Instructor required)
TP848 Grant Writing (permission of instructor required)

TP902C Special Topics In Scene Design
TP920A Open Studio (MFA only—Permission of Instructor required)
TP945 Film Producing and Management (Permission of Instructor required)

Puppetry Courses

T 811 Toy Theatre
T 812 Shadow Theater
T 814 The Hand Puppet In History And Practice
T 815 Special Topics In Puppetry
T 817 Picture Performance
T 818 Making Marionette Theater
T 819 Manual Mechanical

Note: All Puppetry Courses Open to BFA 2 and above

Theater School Graduate Courses

T 445C Graduate Seminar: Adaptation
T 445D Graduate Seminar: Greek Drama
T 445F Graduate Seminar: Dramaturgy
T 445G Graduate Seminar: Translation
T 445H Theater Of Witness
T 460 Screenwriting For The Theater Artist
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
T 820 Transforming Text I: Adapting Work For The Puppet Theater
T 821 Transforming Text II: Adapting Work For The Puppet Theater
T 827 Performing Object Laboratory
T 860A Collage For The Director
T 862A Film Noir For The Theater Artist
T 862B Cinematic Elixirs
T 880 Writing For Performance
T 888 Playwright's Lab I & II
TP704A Production Management I
TP801C Techniques Of Design
TP801D Design Methodology
TP810 Performance By Design
TP820 Special Topics In Sound Design
TP845 Cultural Policy

TP848 Grant Writing (permission of instructor required)

TP902C&D Special Topics In Design

TP920A Open Studio

TP920B Closure

TP945 Film Producing And Management

Note: All need permission of Instructor. Most of these courses can be open to select undergrads as space and instructor permit.