

Interdisciplinary Academic Requirements

Integrated Media

The Center for Integrated Media Requirements

The Center for Integrated Media (CIM) is an interdisciplinary, peer-to-peer, project-based learning environment for qualified graduate students wanting to explore and critique: multimedia performance, electronics, interactive systems, immersion, non-linear narrative and the Internet as part of their creative practice. The Center is a supplemental concentration of events; social interactions and workshops designed for students whose work has reached an advanced degree of development and who possess the media literacy to integrate multiple forms of media into new modes of expression. The Center for Integrated Media is taken in addition to the student's métier requirements.

The goal of the Center for Integrated Media is to promote creative experimentation and risk taking through the production of an interdisciplinary media based project, produced in the Studio and Critique classes. The Studio and Critique classes are open and supportive studio environments,. They are a place for connecting with colleagues from the various schools within CalArts, enabling the development of a common creative vocabulary that moves beyond the established boundaries of one's discipline. The Studio and Critique classes are required of all students enrolled in the concentration.

The Center for Integrated Media invites visiting artists to the Center through the seminar series "Conversations on Technology, Culture and Practice" and through the Integrated Media Artist-in-Residency. MFA1 CIM students are required to attend the "Conversations on Technology, Culture and Practice."

The students are also encouraged to take additional elective courses offered by the CIM faculty through the various schools. At least one CIM elective is required per year.

Members of the faculty are available to the students on an individual basis for independent study, critiquing work, giving feedback from a wide spectrum of experience and helping facilitate the production and planning of their Studio and Critique project.

Workshops are also offered by the Center to address the constant stream of new hybrid production methods and digital technologies. Topics include but are not limited to: gaming, interactivity, performance, narrativity, circuit bending, programming basics, digital sound and video production and new Internet applications.

Applications to the Center are processed through the student's metier. The entire Integrated Media core faculty reviews the applications and portfolios of each applicant during the admission process of the metier. Each student is also required to provide an Artist Statement that explains the basis of their work, details their experience working with new forms of media and expresses their interest in the Center for Integrated Media at CalArts.

IM Learning Goals

Over their course of study, Center for Integrated Media students will learn to:

- Actualize the complex dialectic between an interdisciplinary creative process and multiple forms of experimental media;
- Produce an individual or collaborative project that incorporates research as a working method and component for actualization;
- Present their projects and articulate the results of their research through an exchange of dialogue with their peers;
- Conceptualize, plan and execute sophisticated projects that articulate a distinct vision using a broad range of media, technology and interactive skills;
- Think critically and communicate persuasively about the larger social, political and aesthetic possibilities inherent in

media and culture.

Digital Arts Minor

Digital Arts Minor Requirements

The Digital Arts Minor is designed to help undergraduate students grasp the knowledge to build, engineer and design innovative custom systems to impact our understanding of how technology can be used in the arts. A student who completes the Digital Arts Minor has demonstrated aptitude in computer programming, web design, video editing, digital fabrication, digital sound production, and knowledge of the historical context of digital arts. This interdisciplinary program mobilizes expertise from every program in the Institute, combining skills from music, theater, dance, film, art and critical studies for students.

Digital Arts Minor Learning Goals

By graduation, students should have developed the following competencies, as demonstrated by the successful completion of a capstone digital portfolio:

- A conceptual and practical knowledge of basic programming and interactive design.
- The ability to adapt digital technology to the development and promotion of their art-making practice.
- A conceptual and practical knowledge to build a digital web portfolio including images, sound, and video.
- A conceptual knowledge of the historical contexts of digital media and art forms.

Pre-Requisites for Enrollment and Continuation in the Minor

Students are not required to have specialized knowledge to declare a Digital Arts Minor. Students officially declare a Digital Arts Minor by registering with the Registrar's Office.

However, students on "Métier Warning" are suspended from taking courses that apply to the Digital Arts Minor. Good standing in the major program is required for continued enrollment. Students may be permanently removed from the minor after more than one semester on Métier Warning, at the recommendation of their Dean and the Provost.

Technology Requirements

Students are expected to have a high-functioning laptop computer, preferably an apple laptop.

Digital Arts Minor Curriculum Requirements

Students are required to complete 18 units in classes approved for credit towards the minor, including 11 units of core, foundation requirements:

REQUIRED COURSES

- [CS313A Introduction to Programming](#) - 2 units
- [CS217 Digital Media and Web Development](#) - 2 units
- [CS315 Introduction to Digital Fabrication](#) - 2 units
- [CS268 Introduction to Sound Production](#) - 2 units
- [CSCR319 Theorizing Digital Media and the Web](#) - 2 units
- IDDA499, IDDA800, IDDA900 Digital Portfolio - 1 unit
- Electives - 7 units

Total 18 units

If you encounter any problems while using this site, please [send us an email](#).

Integrated Media

MFA programs at CalArts offer students the opportunity to participate in the [Center for Integrated Media \(CIM\)](#), a supplemental concentration of classes and workshops for students who wish to combine work in their primary areas of study, with explorations in interdisciplinary, digital media and interactivity.

Course Code	Course Name	Semesters Offered
CS217	Digital Media and Web Development for Digital Artists	I, II
CS268	Introduction to Sound Production	I, II
CS313A	Introduction to Programming for Digital Artists A	I, II
CS313B	Introduction to Programming for Digital Artists B	I, II
CS315	Introduction to Digital Fabrication	I, II
CSCR319	Surfing the Web: Theorizing Digital Media and the Internet	I, II
CSCS354	The History of Simulation and Interactive Media	I
CSCS552	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present	I
CSCW521	Memory, Media and the City	II
F 430	Video Installation:Impacts in mind and space	I, II
FE610	Interactive & Internet Media: Image Progamming Boot Camp	I
FE620	Interactive Cinema/The Feral Edit	Not planned for this academic year
FE621	Intermediate Interactive: Unity	II
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID370	The People's Theory	Not planned for this academic year
ID415	Migration and Mapping, Contemporary Art and Islam	II
ID517	Art and Politics	II
ID520	Luminous Worlds: Art Pilots Project	I, II

Course Code	Course Name	Semesters Offered
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
IDDA499	Digital Arts Portfolio for Undergraduates	II
IDDA800	Undergraduate Independent Project: Digital Arts	I, II
IDDA900	Graduate Independent Project: Digital Arts	I, II
IM1000	Research and Practice: A Technology, Media and Culture Seminar	II
IM1000	Research and Practice: Technology, Media and Culture	I
IM1005	Integrated Media Studio/Critique	Not planned for this academic year
IM1006	Conversations on Media Culture and Practice	II
IM1007A	Integrated Media Studio I	I, II
IM1014	Contexts for Interaction, Performance and Play	I
IM1015	Design Research Group: Social Media and Performance	I, II
IM1016	SoundGameSpace	II
IM1017	Sound as Object: Adventures in Media, Space and Sound	I
IM1019	OSS: Open Source Studio	Not planned for this academic year
IM900	Grad Ind Study: Integrated Media	I, II
MC617	Media Strategies: Rules and Space	II

CS217: Digital Media and Web Development for Digital Artists

2.0 units / Semester: I, II

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](#), [Integrated Media](#)

CS268: Introduction to Sound Production

2.0 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](#), [Integrated Media](#)

CS313A: Introduction to Programming for Digital Artists A

2.0 units / Semester: I, II

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](#), [Integrated Media](#)

CS313B: Introduction to Programming for Digital Artists B

2.0 units / Semester: I, 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](#), [Integrated Media](#)

CS315: Introduction to Digital Fabrication

2.0 units / Semester: I, 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](#), [Integrated Media](#)

CSCR319: Surfing the Web: Theorizing Digital Media and the Internet

2.0 units / Semester: I, II

This course will explore the convergence between art, animation, technology, and the Internet. We will investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, and think in-depth about the world wide web, cyberculture, interfaces, and the digital sphere. We will take a close look at various sites on the Internet that showcase art and animation, and discuss how digital tools inspire and affect artistic expression online--the infinite scalability of vector art, the ability to control every pixel in Photoshop, and the revolution that Flash animation has instigated, in the form of time-based animation and media online.

* Offered for Critical Studies credit.

* Open to the Institute.

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

CSCS354: The History of Simulation and Interactive Media

2.0 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](#)

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

2.0 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](#)

CSCW521: Memory, Media and the City

2.0 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](#)

F 430: Video Installation:Impacts in mind and space

2.0 units / Semester: I, II

The objectives of this course are to learn how to work with the moving image and sound in the form of installation, and translate thought to image and sensation. We will contemplate the essential component of video (time), the definitive condition of installation (space), and focus on the here-and-nowness of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how concepts of kinesthetic insight, perception, sensation, space, and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, an audio/visual experiment, and each student will produce one sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects.

* Open to Institute with priority given to Film Students and Integrated Media students.

* Permission of instructor required.

* Cross disciplinary class.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

FE610: Interactive & Internet Media: Image Programming Boot Camp

3.0 units / Semester: I

An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment. No prior programming experience is required. We will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.

* No prerequisite.

* Permission of instructor required.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

FE620: Interactive Cinema/The Feral Edit

3.0 units / Semester: Not planned for this academic year

How can a film, animation, or installation look very different? How can it function differently? Using unusual techniques and creating new approaches to interactive film, media, and animation, we will look at and generate film edits from a body-centric approach. When is the process of editing so odd that it is not considered editing, but something else? Very different edits, and thus, different content will result from a deep reexamination and brainstorming of what-editing-can-be within live action and animated filmmaking and installation. Tools used will include the top level retiming facility from Foundry Furnace, optical flow and DIY editing frameworks. We will explore muscular reshooting techniques, combining projection and live action. What you make will be different than what you've made before. You can use your own footage, found footage, or newly generated footage. Short experiments will result in a serious, intentional project.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

FE621: Intermediate Interactive: Unity

3.0 units / Semester: II

This semester, students will learn and use the Unity platform in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required.

* No Prerequisite.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

ID001-01: Fundamental English for Artists BFA

2.0 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [Interdisciplinary](#), [Integrated Media](#)

ID001-02: Fundamental English for Artists MFA

2.0 units / Semester: I, II

This course is designed to help graduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [Interdisciplinary](#), [Integrated Media](#)

ID370: The People's Theory

2.0 units / Semester: Not planned for this academic year

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](#), [School of Critical Studies](#), [Interdisciplinary](#), [Integrated Media](#)

ID415: Migration and Mapping, Contemporary Art and Islam

3.0 units / Semester: II

Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question; 'Within the terms of contemporary art, how might we understand the term, 'Islamic'?' The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in acquisitions has put the region generally thought of as 'Islamic' on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as a subject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets.

Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide

influence over how the notion of Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.

Discipline(s): [School of Art](#), [Interdisciplinary](#), [Integrated Media](#)

ID517: Art and Politics

2.0 units / Semester: II

What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled. Enrollment limited to upper level undergraduate and graduate students only, permission of instructor required.

* Cross disciplinary class.

* Open to the Institute.

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

ID520: Luminous Worlds: Art Pilots Project

4.0 units / Semester: I, II

In this collaborative art school / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's *The Fluxus Experience*, Robert Nickas's *Theft Is Vision*, Rosemary Peterson's *Why Piaget?*, John Dewey's *Experience and Education*, Mignon Nixon's 'Child' Drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language.

This is a cross-disciplinary class; students from all mTtiers are welcome. Prior teaching experience or visual art background is not necessary.

Session A: Art Pilots Workshop

Mondays 1:00-4:00

Session B: Seminar

Alternate Tuesdays 6-8, and first Mondays 1:00-4:00

* Cross disciplinary class.

* Open to the Institute.

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

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3.0 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): [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [School of Critical Studies](#), [Interdisciplinary](#), [Integrated Media](#)

ID550: Arts Pedagogy: Artists Preparing to Teach in the Community

2.0 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](#), [Integrated Media](#)

ID555: Special Topics in Arts Pedagogy

2.0 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
 Thinkersin 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](#), [Integrated Media](#)

IDDA499: Digital Arts Portfolio for Undergraduates

1.0 unit / Semester: II

This course is the final requirement for the Digital Arts Minor to be taken at as a BFA 4. This course requires you to assemble a digital portfolio webpage showcasing all your work from CalArts combining your creativity using technology. Online lectures will guide students on how to prepare their portfolios, along with group meetings from your peers. Portfolios will be assessed by the Digital Arts Minor committee.

- * Open to the Institute.

Discipline(s): [Interdisciplinary](#), [Integrated Media](#)

IDDA800: Undergraduate Independent Project: Digital Arts

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- * Variable credit.
- * Open to the Institute.

Discipline(s): [Interdisciplinary](#), [Integrated Media](#)

IDDA900: Graduate Independent Project: Digital Arts

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- * Variable credit.
- * Open to the Institute.

Discipline(s): [Interdisciplinary](#), [Integrated Media](#)

IM1000: Research and Practice: A Technology, Media and Culture Seminar

3.0 units / Semester: II

This seminar is an advanced graduate seminar focusing on topics in history and theory with in-depth analysis and

discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance dissemination and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the 'Conversations on Technology, Media and Practice' class, in addition to texts that provide an insight to recent media theory and global networked culture.

- * Required of all CIM students for one semester
- * Cross Listed with the Program in Art and Technology

Discipline(s): [Integrated Media](#)

IM1000: Research and Practice: Technology, Media and Culture

3.0 units / Semester: I

This seminar is an advanced graduate seminar focusing on topics in history and theory with in-depth analysis and discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance dissemination and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the 'Conversations on Technology, Media and Practice' class, in addition to texts that provide an insight to recent media theory and global networked culture.

- * Limited to Integrated Media students.
- * Required of all Integrated Media students.
- * May be repeated for credit.

Discipline(s): [Integrated Media](#)

IM1005: Integrated Media Studio/Critique

3.0 units / Semester: Not planned for this academic year

Members of the CIM faculty and fellow students participate in the Integrated Media Studio & Critique. In the fall semester, the students work with the faculty to develop an Integrated Media project. Each week in the spring semester, one student or collaborative team gives a formal presentation of their Integrated Media project to be followed by an extended discussion with their peers and faculty. This is a rigorous but supportive forum for considering technology-based artworks, and discussing current trends and issues in the field of new media. There will also be opportunities for hands-on workshops and demonstrations of new technology and new media during the fall semester.

Discipline(s): [Integrated Media](#)

IM1006: Conversations on Media Culture and Practice

3.0 units / Semester: II

An overview of the history of art and technology and a series of talks given by visiting artists and writers from various disciplines. The class is designed to promote interaction and dialogue with students around issues of technology, artistic practice and media culture.

- * Limited to Integrated Media students.
- * Required of all Integrated Media students.

* May be repeated for credit.

Discipline(s): [Integrated Media](#)

IM1007A: Integrated Media Studio I

3.0 units / Semester: I, II

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.

* Permission of the instructor. Integrated Media students given priority.

* Permission of instructor required.

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

IM1014: Contexts for Interaction, Performance and Play

3.0 units / Semester: I

This workshop will examine the issues of live art, interactivity and recorded performance within a critical and technical context. We will discuss performance and its development in various related forms of time based media and new technologies. Presentation of live events, concerts, readings, actions, interventions and installations can be considered for combination with media and technology. Throughout the semester we will explore the available tools and techniques for creating, playing, manipulating and interacting with media in real-time. We will examine both the practical and conceptual implications of integrating media into performative and other live environments. We will view documentation of completed media/ performance project and dissect their creative and technical methodologies. During the course of the workshop we will produce a collaborative project based on a strategy of a visual, sonic, and interactive hybridity. We will perform the project in the CIM work space in December.

Integrated Media students given priority.

* Permission of instructor required.

Discipline(s): [Integrated Media](#)

IM1015: Design Research Group: Social Media and Performance

3.0 units / Semester: I, II

The Design/Research Group (D/RG) is an Integrated Media research workshop that explores interdisciplinary issues of media, performance and interactivity through a combination of artistic production, critical discourse and creative research. The workshop's research subject will change each year to enable the group to consider the most current performative aspects of social media.

In the fall 2012 semester, the D/RG will be looking at social media networks (Facebook, YouTube, Twitter, etc.) as platforms for performance-based narrative.

How do networked and distributed dramaturgies re-map the creative process?

How can networked performances engage local and remote participants?

How do the very concepts of narrative and performance mutate when situated

online? This year's Design/Research Group (D/RG) will investigate social media and performance by researching these questions and experimenting with new media based models of performance that primarily exists in the 'cloud.'

(http://en.wikipedia.org/wiki/Cloud_computing)

Unlike a typical workshop, lecture or studio based class, D/RG:Social Media and Performance will be structured as an artist research collective. Research will be student driven and practice based. Students will also be expected to generate and post weekly content using social media tools. At the end of the semester the class will co-author and publish a research paper and present a performance lecture on the course activities.

* Permission of instructor required.

Discipline(s): [Integrated Media](#)

IM1016: SoundGameSpace

2.0 units / Semester: II

SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.

* cross listed with the Program in Art and Technology

* Permission of instructor required.

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

IM1017: Sound as Object: Adventures in Media, Space and Sound

3.0 units / Semester: I

An Integrated Media research and production oriented workshop leading to a collective interactive environment, using experience, performance, text and sound as our material.

Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, your movements and your stillness? And, as physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies?

This workshop can be thought of as a think-tank focused on questions and speculations about 'physical thinking'. We will exorcise, exercise and mess with some of the ghosts driving our logic machines. We will make one or more collective projects, so please introduce us to your related readings, concerns, projects and skills and we will see what we can make together. There will be an opportunity to incorporate interactive sound features in the resulting environment/s, object/s and/or performance/s we construct. This workshop will focus on concrete experiences and

interactions, more than purely virtual or screenal environments.

- * Cross-listed with Art and Technology.
- * Permission of instructor required.

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

IM1019: OSS: Open Source Studio

2.0 units / Semester: Not planned for this academic year

Open Source Studio (OSS) is a graduate level, 2 unit, Integrated Media course that involves the investigation of emerging paradigms in media art, performance and installation that engage live media from a distance and through the Internet. Students will create individual and collaborative projects that involve hybrid spatial and temporal forms that join physical and virtual space, the synchronous integration of the local and remote. Students will explore strategies and techniques that incorporate such technological areas as: distributed performance, networked installation, cloud theater, social media, video conferencing, media streaming, mobile devices, etc. There will be an historical overview and survey of telematic art dating back to the 1970s through an intensive study of seminal performance and installation projects by pioneering and contemporary media artists that employ satellite, broadcast and various forms of communications technologies. Visiting artists will remotely present their work and provide critique using a variety of communications techniques developed specifically for the course. The objective of the course is to investigate and research critical concepts and fundamental artistic concerns inherent in distributed media through readings, lectures, and the critique of related artworks, and apply these concepts to the creation of new work and research. There will be a live broadcasted exhibition at the end of the semester.

- * Cross-listed with Art & Technology.

Discipline(s): [Integrated Media](#)

IM900: Grad Ind Study: Integrated Media

3.0 units / Semester: I, II

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

- * Variable credit.
- * Contract required.

Discipline(s): [Integrated Media](#)

MC617: Media Strategies: Rules and Space

2.0 units / Semester: II

This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#), [Integrated Media](#)