

# School of Critical Studies Academic Requirements

## [BFA Program](#)

### [MFA Writing Program](#)

- [Interschool Writing Program](#)
- [Concentration in Integrated Media](#)
- [Course Requirements](#)
  - [MFA Writing Program](#)
  - [Interschool and Integrated Media MFA Writing Program](#)

### [MA in Aesthetics and Politics](#)

- [Course Requirements](#)

## 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 on Grading and Attendance

The School of Critical Studies adheres to the Institute policies on grading (<https://my.calarts.edu/policy/3-1-8-1-grading-policy-beginningfall-2013>). 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.

If a student misses more than 3 sessions of one class and does not pursue the formal Withdrawal option, a NC will be given and will appear on external records.

## 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 two-year School of Critical Studies MFA Creative Writing Program offers a variety of options for study: the Creative Writing Program—the choice of most students; Interschool Writing; and Integrated Media (IM). Creative Writing students may choose to complete one of four named interdisciplinary concentrations: Writing and Performativity, Documentary Poetics, Writing and Its Publics or Image and Text. Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. Students are encouraged to work closely with a mentor throughout their time in the program.

The goal of the MFA Creative Writing Program is to encourage students to find their own aesthetic, while familiarizing themselves with 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 of the work of their peers
- prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- produce a thesis that accurately reflects their capacities as writers and that embodies their aesthetic stance
- become good citizens of the workshop/seminar and learn to function within a community of artists, understanding the value of that community while following their own compass as writers
- draw meaningfully from the other arts forms to inform their own writing, or to develop an interdisciplinary practice
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

The Program encourages students to employ both "creative" and "critical" modes in their practices, without seeking to draw a hard line between the two. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both assigned texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary 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 poetry. While not all classes are offered every year, over the 2-year program 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 students keen to develop their confidence and range as writers and to benefit from CalArts' uniquely interdisciplinary and experimental atmosphere. The Program is also attractive to students who seek a critically challenging alternative to existing creative writing programs.

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

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Complete a minimum of 36 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 9 units per semester.
3. All students are required to take 2 Core MFA creative writing courses per semester.
4. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives. Students interested in earning one of our named interdisciplinary concentrations need to take at least four elective classes in their area of concentration.
5. All first year MFA Creative Writing students are required to take the "Interventions" course both semesters, which aims to familiarize students with the creative and critical work of important contemporary writers and critics through presentations, seminar discussions, workshops, participation in public debates, and creative and critical writing generated for the class blog/publication. "Interventions" is team-taught by MFA Creative Writing and MA Aesthetics and Politics faculty and is organized around the visits of six invited speakers.
6. In fall semester of their second year, students are required to take "Getting It Out There: Professional Development for Writers."
7. The [Thesis Workshop](#) is recommended for all 2nd year students in fall semester, but not required.
8. A thesis-related independent study with their mentors is required of all students in their final semester.
9. The [Graduate Teaching Practicum](#) is required in Spring semester for all 1st year students who desire a second year

Teaching Assistantship. Successful completion of this course is prerequisite to an assistantship.

10. Mentoring: Mentors and mentees meet a minimum of three times per semester for advisement and a fourth time in spring semester to conduct mid-residency and/or graduation reviews.

## MFA Interschool Writing

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

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

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

## MFA Writing Program, Integrated Media

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

## MFA Writing Program, Minimum Requirements (37 Credits)

To maintain financial aid eligibility, students are required to take a **minimum of 9 units per semester**; they are not encouraged to take more than 12.

### Year One

#### SEMESTER ONE

Core MFA (3)

[Interventions](#) (3)

Core MFA or Elective (3)

#### SEMESTER TWO

Core MFA or Teaching Practicum (3)

[Interventions](#) (3)

Core MFA or Elective (3)

### Year Two

#### SEMESTER THREE

Core MFA or Thesis Workshop (3)

[Getting it Out There: Professional Development for Writers](#) (3)

Core MFA or Elective (3)

## SEMESTER FOUR

Core MFA (3)  
 Independent Study with Mentor (3)  
 Core MFA or Elective (3/2)

## Interschool &amp; IM MFA Writing Program, Minimum Requirements (27 Critical Studies)

## Year One

## SEMESTER ONE

Core MFA (3)  
[Interventions](#) (3)

## SEMESTER TWO

Core MFA (3)  
 Core MFA or Teaching Practicum (3)  
[Interventions](#) (3)

## Year Two

## SEMESTER THREE

Core MFA or Thesis Workshop (3)  
[Getting It Out There: Professional Development for Writers](#) (3)

## SEMESTER FOUR

Core MFA (3)  
 Independent Study with Mentor (3)

---

### 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 intersections between the realms of the aesthetic and the political. First, the MA focuses on what is normally understood as political art – i.e. art-making that chooses to become critical discourse in the public sphere. Second, the program addresses the reverse phenomenon – the famous “aestheticization of politics” that so troubled critical theorists during the twentieth century and that continues to invite further reflection. Finally, the program aims to become a pole of attraction for students, artists, and scholars interested in the type of theorizing – characteristic of continental thought – that contextualizes aesthetic and political phenomena within a dynamic space in which social meanings are generated, renewed and contested. Applicants interested in these

fascinating crossroads and increasingly burgeoning fields of study will have the unique opportunity of enjoying the artistic environment and interdisciplinary dialogue offered by CalArts.

The MA is a one-year, full-time year program of study. It will be of particular interest to artists seeking to deepen the theoretical and political elements of their art, and to BA/BFA/MFA graduates who may be considering combining their artistic practice with a scholarly career.

Core courses in the MA in Aesthetics and Politics are taught by distinguished faculty from the School of Critical Studies; students may also take electives taught by faculty from the Schools of Art, Dance, Film/Video, Music and Theater.

MA Aesthetics and Politics Curriculum (30 credits required for the completion of the degree):

1. [Contemporary Political Thought](#)—3 credits
2. Critical Discourse in the Arts and the Media—3 credits
3. [Contemporary Aesthetic Theory](#)—3 credits
4. [Thesis Workshop](#) and Thesis—3 credits
5. [Interventions Lecture Series](#)—6 credits

The remaining 12 credits are completed with Elective Courses chosen from a list of qualified courses posted on the program website.

#### INTERVENTIONS LECTURE SERIES

Students will attend monthly lectures by prominent creative and critical practitioners. These will take place at CalArts and at the Roy and Edna Disney/CalArts Theater (REDCAT) in downtown Los Angeles—CalArts' theater and gallery space located in the Walt Disney Concert Hall complex.

#### THESIS

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

The thesis is due by the first week of September 2014 for students who start the program Fall 2013. Students work on the thesis during the Summer and can extend thesis work until the end of the Fall 2014 semester. Students who do not complete their theses by December 2014 will no longer be eligible to graduate and will have to re-apply to the Aesthetics and Politics program should they want to pursue the MA degree again.

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

# School of Critical Studies

## Filter by Program

- [List all School of Critical Studies courses](#)
- [Critical/Intellectual Skills \(CSCI\)](#)
- [Computing and Research Skills \(CSCR\)](#)
- [Creative Writing \(CSCW\)](#)
- [Humanities \(CSHM\)](#)
- [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	<a href="#">Digital Design Lab</a>	I
AG461A	<a href="#">Design Theory I: Design Issues Then and Now</a>	I
AG461B	<a href="#">Design Theory II (Writing and Curating for Designers)</a>	Not planned for this academic year
AH020A	<a href="#">Modern Art History in Review 1</a>	I
AH020B	<a href="#">Modern Art History in Review 2</a>	II
AP110	<a href="#">Visual Semiotics</a>	I
AR200G	<a href="#">ArtLab: Digital Media</a>	II
AR463	<a href="#">Routine Pleasures</a>	Not planned for this academic year
CS171A	<a href="#">Historical Survey of Graphic Design</a>	I, II
CS172	<a href="#">History of Photography</a>	I
CS174A	<a href="#">Dance and World Cultures</a>	I, II
CS175A	<a href="#">Film History I - 1895-1950</a>	I
CS175B	<a href="#">Film History II - 1950-Present</a>	II



Course Code	Course Name	Semesters Offered
CS178A	<a href="#">Survey of World Theater - Text</a>	I
CS217	<a href="#">Digital Media and Web Development for Digital Artists</a>	I, II
CS268	<a href="#">Introduction to Sound Production</a>	I, II
CS272	<a href="#">Prostitution in Film</a>	Not planned for this academic year
CS273A	<a href="#">Modern Dance History</a>	I, II
CS275	<a href="#">History of Experimental Film</a>	II
CS276A	<a href="#">History of Animation BFA</a>	I, II
CS313A	<a href="#">Introduction to Programming for Digital Artists A</a>	I, II
CS313B	<a href="#">Introduction to Programming for Digital Artists B</a>	I, II
CS315	<a href="#">Introduction to Digital Fabrication</a>	I, II
CS361A\$	<a href="#">The Anatomy of Movement</a>	I, II
CS378A	<a href="#">Survey of World Theater - Text</a>	I, II
CS379A	<a href="#">Survey of World Theater - Performance Tactics</a>	II
CS379B	<a href="#">Survey of World Theater - Cultural - Arts Activism</a>	I
CS379C	<a href="#">Art and Community Engagement</a>	II
CS570B	<a href="#">Women in Cinema: History of the Representation of Women in Cinema: Part V: Femininity as Performance</a>	I
CS570D	<a href="#">History of Video Art</a>	Not planned for this academic year
CS570I	<a href="#">Questions of Third Cinema: Films of the Global South</a>	II
CS570N	<a href="#">Cinema Against the Grain</a>	Not planned for this academic year
CS576	<a href="#">The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence</a>	Not planned for this academic year
CS609	<a href="#">Break Every Rule: Conventions &amp; Experiments in Fiction</a>	II
CS611	<a href="#">Graduate Teaching Practicum</a>	II

Course Code	Course Name	Semesters Offered
CS614	<a href="#">Soundings: A Poetry Workshop</a>	II
CS621	<a href="#">Black Clock Intern</a>	I, II
CS625	<a href="#">MFA Seminar in Experiments in Autobiography</a>	II
CS634A	<a href="#">MFA Workshop in the Novel</a>	I
CS637A	<a href="#">MFA Thesis Workshop</a>	I
CS637B	<a href="#">MFA Thesis Workshop</a>	I
CS638	<a href="#">MFA Workshop in Non-Fiction</a>	I
CS644	<a href="#">Unnamable Texts: Movements in Structure, Genre and the ôHybridö Essay</a>	I
CS646	<a href="#">Short Story Workshop</a>	II
CS646A	<a href="#">Short Story Workshop</a>	I
CS649	<a href="#">Creativity and Content in Popular Criticism</a>	II
CS652	<a href="#">Literary Citizenship: Tiny Press Practices</a>	I
CS658	<a href="#">Seminar in Parafiction</a>	II
CS659	<a href="#">Conjurations: A Lab for New Writing</a>	II
CS660	<a href="#">Professional Development for Writers</a>	I
CS664	<a href="#">/!m Age-/n!wOrd-text</a>	II
CS670	<a href="#">Crafting A Richer Risk: MFA Poetry Workshop</a>	I
CS671	<a href="#">Wild Theory</a>	I
CS674	<a href="#">The Screenplay as Literature: Another Way of Approaching the Form</a>	II
CS721	<a href="#">Contemporary Aesthetic Theory</a>	II
CS722	<a href="#">Contemporary Political Thought</a>	I
CS724	<a href="#">Thesis Workshop</a>	II

Course Code	Course Name	Semesters Offered
CS728	<a href="#">The Truth About Los Angeles: Towards a Battlefield Archaeology of Class Struggle in southern California</a>	I
CS999	<a href="#">MFA Creative Writing Program Internship</a>	I, II
CSCI110	<a href="#">Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life</a>	I, II
CSCI110	<a href="#">Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life</a>	I, II
CSCR214	<a href="#">Research Studio</a>	II
CSCR316	<a href="#">Flash</a>	I
CSCR319	<a href="#">Surfing the Web: Theorizing Digital Media and the Internet</a>	I, II
CSCS151	<a href="#">Sacred &amp; Secular Art of South Asia</a>	II
CSCS153	<a href="#">Music, Culture and Politics in Latin America</a>	I
CSCS158	<a href="#">European Studies: Monsters, Madmen and the Double</a>	II
CSCS252	<a href="#">Everyday Life in 20th Century Europe</a>	I
CSCS256	<a href="#">Infrastructure and the Imaginary</a>	I
CSCS258	<a href="#">The Art of the Invisible: Experiments in Radio Production and Podcasting</a>	II
CSCS258	<a href="#">The Art of the Invisible: Experiments in Radio Production and Podcasting</a>	I
CSCS261	<a href="#">Xicana Feminisms: Survey Course on Theoretical Writings and Creative Practice</a>	I
CSCS329	<a href="#">Theatre for Social Change</a>	II
CSCS345	<a href="#">Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary Through the Lens of '90s House Music Culture (and Hip Hop)</a>	II
CSCS350	<a href="#">The End: Cross Cultural Look at Death</a>	I
CSCS350S	<a href="#">The End: A Cross-Cultural Look at Death &amp; Dying</a>	Not planned for this academic year
CSCS351	<a href="#">Buying &amp; Selling the Fantasy of L.A.</a>	I
CSCS354	<a href="#">The History of Simulation and Interactive Media</a>	I

Course Code	Course Name	Semesters Offered
CSCS355	<a href="#"><u>Unbuilt and Farout: Collaborative Design Practices and Expanded Architecture 1945-Present</u></a>	I
CSCS358	<a href="#"><u>A Collision of Voices: Fissure and Multiplicity in Latin American Literature</u></a>	I
CSCS370	<a href="#"><u>Afrocinematique</u></a>	II
CSCS411	<a href="#"><u>Readings on the Criminalized Body</u></a>	II
CSCS420	<a href="#"><u>The Art and Soul of Social Change</u></a>	II
CSCS425	<a href="#"><u>Performing Cultural Memory in the Americas</u></a>	II
CSCS444	<a href="#"><u>Archaeology of the Present</u></a>	II
CSCS451	<a href="#"><u>American Film in Time</u></a>	II
CSCS453	<a href="#"><u>Borges and the Political</u></a>	I
CSCS511	<a href="#"><u>In the Place To Be: Critical Black Aesthetics in Presence</u></a>	I
CSCS543	<a href="#"><u>Sufi Literature, Mysticism, Music, Dance and the Self</u></a>	I
CSCS552	<a href="#"><u>Parallel Worlds: Fiction &amp; Imaginary Futures, 1850-Present</u></a>	I
CSCS567	<a href="#"><u>Artists as Participants</u></a>	II
CSCW214	<a href="#"><u>Adventures in Form and Chaos: A Poetry Writing Class</u></a>	I
CSCW222	<a href="#"><u>Creative Writing Workshop: Introduction to Fiction</u></a>	I
CSCW310	<a href="#"><u>Impossible Stage Directions: Dramatic Writing Approaches for a Broader Literary Practice</u></a>	II
CSCW325	<a href="#"><u>Graphic Texts: Looking at Text and Image Combined</u></a>	I
CSCW336	<a href="#"><u>Eco Writing: Green is the New Red</u></a>	I
CSCW342	<a href="#"><u>The Step Beyond - Deeper into the Creative Writing Process</u></a>	II
CSCW414	<a href="#"><u>Love &amp; Theft: Adaptation, Appropriation and Revision</u></a>	I
CSCW416	<a href="#"><u>Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice</u></a>	I
CSCW418	<a href="#"><u>Interface Culture: Experimental Narrative in a Multimedia Age</u></a>	II

Course Code	Course Name	Semesters Offered
CSCW425	<a href="#">Science Fiction &amp; Modern Fantastic</a>	II
CSCW521	<a href="#">Memory, Media and the City</a>	II
CSGR100	<a href="#">Interventions: The Wor(I)ding Project</a>	I, II
CSGR100	<a href="#">Interventions: The Wor(I)ding Project</a>	I, II
CSHM131	<a href="#">Wet, Black Ink: Contemporary Black Poetry</a>	I
CSHM133	<a href="#">20th C. Art Movements and Society</a>	I
CSHM135	<a href="#">Contemporary Literature</a>	I
CSHM136	<a href="#">Lady Murderesses: Introduction to Feminisms</a>	II
CSHM139	<a href="#">Introduction to Television Theory: The Cinema of Television</a>	II
CSHM231	<a href="#">What Is Philosophy?</a>	I
CSHM238	<a href="#">Twentieth-Century Modernism</a>	II
CSHM320	<a href="#">Necrosociality in American Poetry</a>	II
CSHM323	<a href="#">World Literature and the State of Exception</a>	I
CSHM325	<a href="#">Curating in Context</a>	I
CSHM333	<a href="#">Pataphysics: The Art and Science of Imaginary Solutions</a>	I
CSHM336	<a href="#">Pornography &amp; Sex Writing</a>	I
CSHM352	<a href="#">What's Left of the Left: Thoughts and Actions</a>	II
CSHM416	<a href="#">Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice</a>	I
CSHM418	<a href="#">Interface Culture: Experimental Narrative in a Multimedia Age</a>	II
CSHM420	<a href="#">Narrative Care</a>	II
CSHM436	<a href="#">Philosophy of Vision &amp; Visuality</a>	II
CSHM439	<a href="#">Lessons on Being and Becoming: Perspectives in Modern Philosophy</a>	II

Course Code	Course Name	Semesters Offered
CSHM444	<a href="#">Capitalist Theology and the Magic of the State</a>	II
CSHM501	<a href="#">Deleuze and Guattari: Chaos, Event, Future(s)</a>	I
CSHM530	<a href="#">Nonsense: From the Sublime to the Ridiculous</a>	I
CSHM535	<a href="#">The Making of Everyday Life</a>	II
CSHM537	<a href="#">Classical Film Theory</a>	I
CSHM538	<a href="#">Contemporary Film Theory</a>	II
CSHM549	<a href="#">Extremism and Experience</a>	I
CSSM163	<a href="#">Introduction to Archeology</a>	II
CSSM164	<a href="#">Genetics: From Mendel to Monsanto</a>	I
CSSM222	<a href="#">Introduction to Human Anatomy</a>	I
CSSM225	<a href="#">Biology of Human Disease</a>	II
CSSM231	<a href="#">Cracking Life's Code: Information Theory in the Life Sciences</a>	II
CSSM234	<a href="#">All that Glitters: Investigating the Expressiveness of Materials</a>	I
CSSM269	<a href="#">Conservation and the Environment</a>	I
CSSM277	<a href="#">Matter and Molecules: From the Eve of Atoms</a>	II
CSSM304	<a href="#">Biotechnology Demystified</a>	I
CSSM315	<a href="#">The Pink Mirror</a>	II
CSSM355	<a href="#">Sex and Death: Biology From Beginning to End</a>	I
CSSM355S	<a href="#">Sex &amp; Death: Biology From Beginning to End</a>	Not planned for this academic year
CSSM462	<a href="#">Human Body From Food to Function</a>	II
CSSM464	<a href="#">The World Behind Glass</a>	II
CSSM561	<a href="#">Introduction to Holography</a>	II
CSSS140	<a href="#">The Contract and the Revolution</a>	II

Course Code	Course Name	Semesters Offered
CSSS147	<a href="#">Ritual</a>	I
CSSS220	<a href="#">Introduction to Psychology</a>	II
CSSS242	<a href="#">Imaging Culture: Representation and Visual Anthropology</a>	II
CSSS245	<a href="#">Ethnography of the Particular: Exploring Culture Through Life Story</a>	II
CSSS248	<a href="#">Democracy in America Today</a>	I
CSSS311	<a href="#">Feminist &amp; Queer Theory</a>	I
CSSS332	<a href="#">Engagement by Design: The Social Turn in Architecture and Design</a>	II
CSSS342	<a href="#">Mega Cities of Asia: Architecture, Urbanism and Identity</a>	I
CSSS345	<a href="#">Food for Thought: The Anthropology of Eating</a>	I
CSSS350S	<a href="#">The End: A Cross-Cultural Look at Death &amp; Dying</a>	Not planned for this academic year
CSSS409	<a href="#">Race and the City</a>	II
CSSS442	<a href="#">Contemp Latin American Film/TV/Video</a>	I
CSSS499	<a href="#">The Art of War: Blood, Sex, Celluloid &amp; Death</a>	II
CSSS544	<a href="#">The Visible and the Invisible</a>	II
CSSS546	<a href="#">Geographies of Violence: Women in Conflict Zones</a>	II
CSSS550	<a href="#">Aesthetics and Politics in China</a>	I
CSSS554	<a href="#">Queer Representability: The Politics of LGBT Visual Culture</a>	I
F 314A	<a href="#">Film Today</a>	I, II
F 318	<a href="#">Sexuality, Gender and Destruction in Cinema</a>	II
F 346	<a href="#">Documentary Inquiryies- Performance, Witnessing, and Restless Archives</a>	I
F 370	<a href="#">History of Documentary Film</a>	I
F 427	<a href="#">Cinema of Exile: Perspectives on Israel and Palestine</a>	I
F 522E	<a href="#">Graduate Seminar: Film and Politics</a>	Not planned for this academic year

Course Code	Course Name	Semesters Offered
FC275B	<a href="#">Art Appreciation: Site Visit</a>	II
FC317	<a href="#">Comics as Graphic Art: A Historical Review</a>	Not planned for this academic year
FC373A	<a href="#">Screenwriting for Animators: the Picture in Words</a>	I, II
FC377A	<a href="#">History of Character Animation</a>	I
FD517A	<a href="#">Special Topics: Realist Style</a>	I
FD517B	<a href="#">Special Topics: The Curious Art of Autobiography</a>	II
FD517D	<a href="#">Special Topics: The Western</a>	Not planned for this academic year
FD517R	<a href="#">Special Topics: Rock &amp; Roll and Movies</a>	Not planned for this academic year
FE333	<a href="#">History of Experimental Animation</a>	I
FE560	<a href="#">Seminar in Animation History</a>	II
ID370	<a href="#">The People's Theory</a>	Not planned for this academic year
ID517	<a href="#">Art and Politics</a>	II
ID520	<a href="#">Luminous Worlds: Art Pilots Project</a>	I, II
ID530	<a href="#">Toward Interdisciplinary Critique: a Survey of Methodologies</a>	Not planned for this academic year
ID550	<a href="#">Arts Pedagogy: Artists Preparing to Teach in the Community</a>	I, II
ID555	<a href="#">Special Topics in Arts Pedagogy</a>	I, II
MC322	<a href="#">Composition for Film and Video</a>	Not planned for this academic year
MC400-11	<a href="#">HyperOpera: Song Without Borders</a>	I, II
MH100	<a href="#">World Music Survey</a>	II
MH115	<a href="#">Survey of 20th- and 21st-Century Music</a>	I
MH205A	<a href="#">Survey of Western Music History &amp; Literature A</a>	I
MH205B	<a href="#">Survey of Western Music History &amp; Literature B</a>	II
MH220	<a href="#">African Song</a>	I, II



Course Code	Course Name	Semesters Offered
MH240	<a href="#">Jazz History</a>	I
MH314	<a href="#">Introduction to the Music of Flamenco</a>	I
MH315	<a href="#">Popular Music: A Social and Analytical History</a>	II
MH317	<a href="#">Introduction to Bach</a>	I, II
MH345	<a href="#">The [R]Evolution of Solo Vocal Literature</a>	Not planned for this academic year
MH390	<a href="#">The Blues Before 1960</a>	II
MH400-02	<a href="#">African &amp; African-American Music and Literature</a>	II
MH400-03	<a href="#">Contemporary Composers: Words, Music and Ideas</a>	I
MH400-06	<a href="#">Music as Literature</a>	Not planned for this academic year
MH400-07	<a href="#">Sounding Images - A Survey of Visual Music</a>	Not planned for this academic year
MH400-08	<a href="#">The Music of Gyorgy Kurtag and Sofia Gubaidulina</a>	Not planned for this academic year
MH400-12	<a href="#">Musical Reflections of Surrealism</a>	Not planned for this academic year
MH400-18	<a href="#">Contemplative Practices, Musical Arts, Compassionate Mind</a>	Not planned for this academic year
MH400-19	<a href="#">Music of Eastern Europe in the Late 20th Century</a>	Not planned for this academic year
MH400-22	<a href="#">The Art of Film Composing</a>	Not planned for this academic year
MH400-23	<a href="#">The Music of Iannis Xenakis</a>	Not planned for this academic year
MH400-24	<a href="#">The Music of Gyorgy Ligeti</a>	Not planned for this academic year
MH400-25	<a href="#">The Music of Helmut Lachenmann</a>	Not planned for this academic year
MH425	<a href="#">Survey of Sound Art</a>	II
MH501	<a href="#">Interdisciplinary Improvisation and Aesthetics</a>	II
MH502	<a href="#">Twentieth-Century Intersections and Interactions</a>	I
MI220	<a href="#">Advanced Musical Programming Techniques</a>	Not planned for this academic year
MI613A	<a href="#">Introduction to Programming for Digital Artists A</a>	I

Course Code	Course Name	Semesters Offered
MI613A	<a href="#">Introduction to Programming for Digital Artists A</a>	I
MI613B	<a href="#">Introduction to Programming for Digital Artists B</a>	II
MI617	<a href="#">Digital Media and Web Development for Digital Artists</a>	I, II
MI668	<a href="#">Introduction to Sound Production</a>	I, II
ML101	<a href="#">Intensive Italian Language and Grammar for Singers</a>	Not planned for this academic year
ML102	<a href="#">Intensive French Language and Grammar for Singers</a>	Not planned for this academic year
MP403	<a href="#">Physiology of the Voice</a>	I
MT300	<a href="#">Analysis of Musical Forms</a>	Not planned for this academic year
MT302	<a href="#">Acoustics: Applied Physics for Musicians</a>	I
MT400-21	<a href="#">The Piano since 1900</a>	Not planned for this academic year
MT612	<a href="#">Critical Reading: Art, Perception and Correlation</a>	I, II
MX400A	<a href="#">Toward Creativity: Pedagogy, Praxis, Philosophy A</a>	I
T 005A	<a href="#">Conversations in Contemporary Theater</a>	I, II
T 819	<a href="#">Objects High &amp; Low: The History of the Puppet in American Culture</a>	I
T 880	<a href="#">Writing for Performance I</a>	Not planned for this academic year
TP212	<a href="#">Statical Engineering for the Theater</a>	Not planned for this academic year
TP213A	<a href="#">History of Theatrical Design &amp; Technology</a>	Not planned for this academic year
TP214A	<a href="#">Architectural Styles</a>	I, II
TP406	<a href="#">Lighting Technology</a>	Not planned for this academic year
TP607A	<a href="#">History of Fashion</a>	Not planned for this academic year

## AG111A: Digital Design Lab

3.0 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

3.0 units / Semester: I

In the words of a former student, 'theory is the thinking that advances the discipline.' Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design - work that challenges, plays with, or advances what 'things' get made and what they look like.

Theory is about critically interrogating the conditions and ideas that shape and inform design - technological, social, and cultural conditions along with the conceptual ideas that 'interpret' them. Through readings, discussion and writing, this class seeks a deeper understanding of shifting conditions and changing concepts that have impacted design in the past in order to consider our conditions today and imaginatively speculate responses.

Prerequisite: Required for all Graphic Design Program MFA students; optional for Graphic Design Program BFA 4 students. MA or MFA Students from other Programs by permission of the 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)

3.0 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

3.0 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

3.0 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

2.0 units / Semester: I

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](#)

## AR200G: ArtLab: Digital Media

3.0 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](#)

## AR463: Routine Pleasures

3.0 units / Semester: Not planned for this academic year

'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](#)

## CS171A: Historical Survey of Graphic Design

2.0 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

2.0 units / Semester: I

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

2.0 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

3.0 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 end of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from the Lumieres, Melies and Guy to Renoir, Ozu and Murnau. 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

3.0 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 as well as 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](#)

## CS178A: Survey of World Theater - Text

3.0 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.

- \* Approved for Critical Studies credit.
- \* For BFA2 & BFA3 students.

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

## 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](mailto: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](mailto:jhochenbaum@calarts.edu)
- \* Open to the Institute.

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

## CS272: Prostitution in Film

3.0 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

2.0 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

3.0 units / Semester: II

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

3.0 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.

- \* 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

2.0 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](#)

## CS361A\$: The Anatomy of Movement

2.0 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](mailto: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

3.0 units / Semester: I, II

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 the 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

3.0 units / Semester: II

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 the 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

3.0 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 the 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

3.0 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](#)

## CS570B: Women in Cinema: History of the Representation of Women in Cinema: Part V: Femininity as Performance

3.0 units / Semester: I

Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference.

This seminar will concentrate on the specific cinematic means through which femininity is constructed, in different cultural, national and sociological contexts, as a performative function by analyzing such tropes and concepts such as 'movie stars,' 'vamps,' 'camp,' 'masquerade,' 'gender-bending,' 'split of the subject,' 'woman as signifier of the national identity.' Behind the playfulness and the glamour, we'll be able to look at the tragedies, the lies and the perverse power-plays that such a performance entails.

Requirements: one short paper (about 5 pages) at mid-semester, one long paper (minimum 10 pages) at the end of the semester.

- \* Enrollment limited to 18 students (12 on-line).
- \* Elective for the Master of Aesthetics and Politics.
- \* Permission of instructor required.
- \* May be repeated for credit.

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

## CS570D: History of Video Art

3.0 units / Semester: Not planned for this academic year

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

3.0 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

2.0 units / Semester: Not planned for this academic year

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

3.0 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 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](#)

## CS609: Break Every Rule: Conventions & Experiments in Fiction

3.0 units / Semester: II

Show, don't tell. Avoid authorial intrusion. One character and one point of view only. Don't switch tenses. A crisis

must emerge, escalate and resolve within a novel or short story. These, and many more, are among the myriad writing conventions or 'rules' that proliferate within writing handbooks, online blogs, Wikipedia and in the classroom, though even a cursory scan of over two hundred years of fictional writing flaunts every one. Despite this, and the fact that the bulk of the innovations of modernist and postmodernist rule-breaking writing have become commonplace in much of today's mainstream literary fiction, the false dichotomy between 'experimental' and 'conventional' writing-perpetuated by the prejudices of some editors, publishers, critics, reviewers, literary scholars and readers alike-still persists. And yet, the constraints these so-called rules of fiction provide are quite generative: one era's wild innovation with narrative voice can swiftly become another era's accepted approach, meaning that both 'experimental' and 'believable' fictions often come from the same place. These shifts in the experimentation-convention continuum, the successes of an imaginative array of writers that caused them, and the critical infrastructures that attend to both, are the focus of this seminar/workshop. Using various works of critical and literary theory, we'll look at prevailing notions of convention and experiment, and attempt to trace the development of 'the rules,' how these became predicated on the assumption that certain forms of realist fiction are the goal. Continuing close reading through writing exercises and workshop sessions, we'll investigate the connection between how writers diverse as Kobo Abe, Thomas Bernhard, Erna Brodber, Patrick Chamoiseau, Colette, William Demby, Junot Diaz, Denis Diderot, Henry Dumas, Robert Gluck, Gayl Jones, the New Novel/Nouveau Roman writers of Britain and France, Gilbert Sorrentino and Virginia Woolf, among others, critique creative and cultural norms and achieve the believable. Throughout, we'll consider our own complicity in maintaining or challenging these strictures between traditional and experimental writing, both as readers and as writers. In the process, students will generate a portfolio of creative and critical writing that explores new forms of fiction writing with greater clarity, facility, intention and confidence.

\* Permission of instructor required. [tbryant@calarts.edu](mailto:tbryant@calarts.edu)

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

## CS611: Graduate Teaching Practicum

2.0 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](#)

## CS614: Soundings: A Poetry Workshop

3.0 units / Semester: II

In this workshop we will investigate 'voice' through silence, poetic form, music, film, daily life, and the natural world. Our lens for cultivating 'deep listening' is wide and may consist of touchstones by poets John Taggart, Gertrude Stein, Theodore Roethke, Lucille Clifton, N. H. Pritchard, and Amiri Baraka as well as musicians John Cage, Alice Coltrane, Igor Stravinsky, and Sun Ra. Expect to focus primarily on exploring your own poetry's 'soundscapes' throughout the semester.

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

## CS621: Black Clock Intern

3.0 units / Semester: I, II

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](#)

## CS625: MFA Seminar in Experiments in Autobiography

3.0 units / Semester: II

This class will be divided into a literature seminar in which we consider six works of recent American autobiography, and a workshop in which we discuss our own related experiments in the field. The reading will range widely in form and content, and will most likely include works such as Lucille Clifton's *Good Woman: Poems and a Memoir*, Samuel Delaney's *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village*, David Wojnarowicz's *Close to the Knives: A Memoir of Disintegration*, Bruce Benderson's *The Romanian: The Story of an Obsession*, Yvonne Rainer's *Feelings are Facts: A Life*, and work by poets such as Anne Carson, Alice Notley, Jeff Clark, and Frank O'Hara. The aim of this class is to explore the far reaches of what writing 'from life' might mean; to this end, we will grapple, as both readers and writers, with the many provocative issues that attend the genre, including the problematics of memory, the nature of subjectivity, convention vs. innovation, the blurring of fact and fiction, the so-called autobiographical pact, the overlap of the personal and the political, and the performance of the private self in the public sphere.

\* Permission of instructor required.

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

## CS634A: MFA Workshop in the Novel

3.0 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](#)

## CS637A: MFAThesis Workshop

3.0 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

3.0 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](#)

## CS638: MFA Workshop in Non-Fiction

3.0 units / Semester: I

In this seminar we will investigate and workshop all forms of literary non-fiction with emphasis on travel writing, new journalism, and the curatorial essay. Experiments in and cross-fertilization of the above are encouraged. The very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each others' work in light of the possibilities and hazards such shifts suggest. All texts are informed by the themes of space, travel (broadly defined), and cross-cultural encounter and include Bruce Chatwin, Jane Bowles, Tom Wolfe, Joan Didion, Georges Perec, and James Baldwin. We will take 2 field trips to select historical or cultural sites during the semester.

Open to all MFAs in the Institute with permission of instructor.

\* Permission of instructor required.

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

## CS644: Unnamable Texts: Movements in Structure, Genre and the ôHybridö Essay

3.0 units / Semester: I

This course is specifically focused on the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb. How do we do this thing? The French *essayer*, means simply 'to try.' This should provide us with a liberating if not radical sense of 'anything goes' in approaching the essay form, but often 'old-school' (mostly American) anxieties and expectations about the presentation of facts, use of authority and argument, and learned writing structures intended for the acquisition of information freight approaches to the essay with a lot of baggage that, unless unpacked, impedes rather than aids the movement of the inquiring, writing mind. From here we proceed into the realm of critical inquiry, creative expression and into the enduring debates about what to even call this writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, writer or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of the essay culturally and historically, vis-a-vis John D'Agata's brilliant and contentious anthology, *The Lost Origins of the Essay*, accompanied by close readings of various essays, memoirs, autobiographies and other nonfiction works modified by terms like lyric, fabulist, fiction, myth, speculative and others that trouble lines of demarcation; write, share and discuss both single-focus and multifarious texts to get closer to our own impulses, expectations and responses to works that are decidedly non-fiction but don't stint on style or play, mask doubt, (lack of) authority or intention. Requirements: Try to give yourself over to fascination, obsession, circles of knowledge and rhizomes of association, move into texts that think, and see what happens on the page.



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

## CS646: Short Story Workshop

3.0 units / Semester: II

The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student's work. We will explore the varieties of style within the form with readings from writers such as Grace Paley, David Foster Wallace, Tao Lin, Sherman Alexie, etc.

\* Permission of instructor required.

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

## CS646A: Short Story Workshop

3.0 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](#)

## CS649: Creativity and Content in Popular Criticism

3.0 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](#)

## CS652: Literary Citizenship: Tiny Press Practices

3.0 units / Semester: I

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: Achiot 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](#)

## CS658: Seminar in Parafiction

3.0 units / Semester: II

How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of 'beside-ness' lies the focus of this course. We can, of course, speak of many para-'sites': para-phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or genre orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, essay, criticism, even poetry, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure-the exhibitionism and/or alienation authorship carries with it: The attempt at imposed meaning, of narrative order and authorial authority, empties itself as it becomes ethically, aesthetically, and ontologically problematic. We citeourselves from multiple sites of authority and point of view because we can never fully be or restore ourselves. We are prosopopeiac parasites-tragic or absurd impersonators and allegorists. This crisis in writing as the crisis of writing, with all of its perverse pleasures and anxieties, performs parafiction. This critical seminar, which will also workshop student writing, will consider David Shield's Reality Hunger: A Manifesto; Marcus Boon's In Praise of Copying; Trich Nhat Hanh's The Heart of Understanding; Commentaries on the Prajnaparamita Heart Sutra, John D'Agata's The Next American Essay, as well as parafictions from authors that may include Thomas Bernhard, W.G. Sebald, Leonid Tsypkin, Jorge Luis Borges, Italo Calvino, Marcel Benabou, David Markson, Richard Kalich, James Galvin, David Markson, Elizabeth Hardwick, and Anna Banti.

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

## CS659: Conjurations: A Lab for New Writing

3.0 units / Semester: II

In her manifesto, sci-fi writer Nicola Griffith asserts, 'When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you.' Such boldness doesn't come from the standards of creative process alone-creating character, finding voice, choosing a poetic form or free verse-but emerges from devising methods for manipulating grammar, syntax, vocabulary, form and structure that can at once shape the content and make an established genre do one's bidding, or transform it to something delightfully bent and unrecognizable. How can a writer address a text as one would a fugitive, and place the reader in that scenario with intention? If a love poem is dTtoured through a history of dictatorships, what might be learn about the behavior of language? In an appropriation of the science lab, this course is designed as a space for innovating methodologies to conjure new types of writing, projects and 'cures' too nascent for intense critique sessions. Through an investigation of literary effects and how they perform within the three-way relationship between writer, text and reader, we will inhabit paragraphs and stanzas, study lines and sentences, animate punctuation and diacritics to create organic structures and unknown tongues, fuse forms, split genres, and graft disciplines. Our resources are vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, including Harry Matthews' Twenty Lines a Day, John Keene's fictional anti-memoir, Annotations, Theresa Hak Kyung Cha's performative classic DICTEE, Melissa Buzzeo's Levinas evocation in FACE, Black Took Collective, the precisely constructed sentences of Renee Gladman's Event Factory, the feminist surreality of Miranda Mellis' The Spokes, OULIPO, Nicole Brossard's prose procedural She Would Be the First Sentence of My Next Novel, Ed Roberson's To See the Earth Before the End of the World, neurological research, works from other mTtiers andfrom students' own archives. Everyone in the lab will participate in developing procedures and constraints for themselves and their peers, test new tools and techniques,

while documenting and presenting 'findings' throughout the semester that detail discoveries, trials, difficulties and happy accidents. Mid-semester on, we will immerse in the concept of 'the changing same,' deepening writing practice and choice-making through repetition and accretion, re-visitation and revision of previous and

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

## CS660: Professional Development for Writers

3.0 units / Semester: I

This new course provides students with tools to begin developing their careers beyond college. It is focused around a series of panels in which guests discuss different career paths open to writers, including publishing with both large houses and with independent presses specializing in new forms, hybrid genres, and different kinds of experimental work including digital writing, and work that mixes text and image. As well as looking at the processes of placing work with publishers, guests discuss the craft of publishing itself: how presses run, how they can be set up, and how to enter the profession, as editor and/or publisher. Other panels focus on aspects of freelancing, including reviewing, essay writing, journalism, editing and other forms of professional/technical writing. Accompanying the panels are sessions on the apparatuses of professional life, such as developing websites, writing CVs and other support materials, grant writing, applications to residencies, PhD programs, and teaching positions. The course also covers other avenues for employment, inviting program alumni who work across a range of professions, including art reviewing, journalism, script writing, vgame development, museum curation, arts' organization, website design, ghost writing, publicity, etc. The course is linked to the M-level Core Course, and students also attend the core sessions where guest artists discuss how writers can intervene in public life and discourse. Students emerge with a portfolio of professional tools and materials, presented orally and in writing in the final week, which may be seen as a first step into the world.

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

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

3.0 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](#)

## CS670: Crafting A Richer Risk: MFA Poetry Workshop

3.0 units / Semester: I

This course proceeds from the notion that craft and experimentation are not antithetical. As such, we will participate

in exercises that allow us to grapple with historic components of prosody, all the better to critically consider their relationship to our own emergent work. These exercises will accompany readings ranging from 'Rhyme and Freedom' (Susan Stewart); 'Of the Sonnet and Paradoxical Beauties' (Rafael Campo); 'Goatfoot, Milk tongue, Twinbird: The Infantile Origins of Poetic Form' (Donald Hall); 'Within a Field of Knowing' (Ruth Ellen Kocher). In addition to these essays, interviews and statements of poetics, we will read a wide-ranging selection of poetry with an emphasis on (but not exclusively of) what's happening in the field today. These investigations are meant to fuel, inspire and provoke our own writing. Though students will submit three poems for group workshopping, rest assured we will generate far more first drafts over the semester.

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

## CS671: Wild Theory

3.0 units / Semester: I

This course will be a workshop and reading seminar that focuses on 'wild' works of theory or scholarship. In this instance, 'wild' refers to works which, for a variety of reasons, cannot be easily domesticated into a single discipline (i.e. philosophy, literary criticism, cultural criticism, creative nonfiction, and so on). To this end, we will consider work by Georges Bataille, Elias Cannetti, bell hooks, Fred Moten, WEB DuBois, Frantz Fanon, Luce Irigaray, Virginie Despentes, Deleuze & Guattari, Gaston Bachelard, Avital Ronnell, and others. The course will offer a space to experiment with and contemplate the unscrupulous, the unruly, the unfashionable-even the unreadable. Students will be encouraged to expand their sense of permission in their nonfiction or scholarly writing, to fall in and out of discipline, to imagine, research, and forge new homes for disobedient work, and to experiment with elements of science, cultural studies, autobiography, literary criticism, philosophy, and/or dramatic elements in their writing.

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

## CS674: The Screenplay as Literature: Another Way of Approaching the Form

3.0 units / Semester: II

A writing workshop that applies literary strategies to screenwriting. How does a writer's experience of prose differ from the experience of writing screenplays? Prose creates images in the reader's mind, a simulacrum of film. Screenplays, which are intended as guides to the actual creation of film, often fall short of this experience. The goal of this class is to discover those aspects of literature that can be used to create a visually and emotionally-evocative script.

Work will not be defined by or limited to the tenets of industrial screenwriting. Students will be exposed to novels, short stories, poetry and screenplays, as well as filmed versions of these readings. In-class workshops will benefit from scrutiny of this material and input from the instructor, fellow students and visiting professional writers. The course will enable students to develop a high-quality piece of writing that demonstrates fluency in those qualities necessary to consideration in public, professional conditions.

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

## CS721: Contemporary Aesthetic Theory

3.0 units / Semester: II

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

3.0 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](#)

## CS724: Thesis Workshop

3.0 units / Semester: II

This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the seminar, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre-writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program's thesis style guidelines. As the final assignment for the course, all course participants will be required to

hand in a polished version of one of the chapters of the thesis. This version will be commented on by both the seminar instructor as well as the thesis' first reader and should launch students into the writing of the remaining chapters of the thesis. The seminar will include a visit by Critical Studies research librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree.

Required of MA Aesthetics & Politics Students

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

## CS728:

### The Truth About Los Angeles: Towards a Battlefield Archaeology of Class Struggle in southern California

3.0 units / Semester: I

The class will attempt to map the breadth, scope, consequences and outcomes of nearly a century of class struggle in Southern California. It will have a particular emphasis on the ways in which this struggle has shaped the cultural landscape of a region that projects out regionally, nationally, and indeed globally.

The course will be divided by decade, and will combine extensive reading of literary, historical, critical, and popular texts; visual art; Theatre; Film; organizing and political action. The instructor will conduct excursions to some of the sites in question. These excursions are voluntary but highly encouraged. The final project can take a number of forms, but must represent a culminating manifestation of the broader cultural/political archaeological goals of the course.

This course will strive to reside at the absolute intersection of aesthetics, politics, theory and practice. The course will feature an extensive reading list-- of literary, critical, historical, popular and documentary texts. The course will culminate in a research, or creative project, developed in consultation with the instructor, that reflects a point of intersection between the goals of the course and the individual research and creative interests of the student.

The first portion of this course will take the form of cultural excavation. All available information about the murals and their creators will be shared and discussed. Readings will focus on primary sources: literary texts, theoretical declarations, manifestos, statements, interviews, and newspaper accounts.

Because the course is principally engaged with questions of culture and aesthetics, disputed cultural sites will be a focal point-- for example the murals of the Los Angeles Bloc of Painters. As such, research will be combined with extensive field trips to all of the locations in question. The task will be to assess what remains, but also to better understand what instigated the clash to begin with. Was it merely content? Or was it also form? Materials? Location? Or even scale?

Also, and importantly, in the context of our conclusions about the triggers of suppression, we will consider how the suppression might better have been opposed, and be opposed in the future.

This course operates under a defining bias: that the struggle for social progress is an urgent, pressing need in society. Therefore, that critical public art, in conscious support of social progress, is a good and useful thing in

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

## CS999: MFA Creative Writing Program Internship

3.0 units / Semester: I, II

Internship faculty supervisors (mentors) assist students as they integrate academic learning in the MFA Creative Writing Program with real-world learning in the field of publishing.

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

## **CSC110: Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life**

3.0 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 mTiers 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](#)

## **CSC110: Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life**

3.0 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 mTiers 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

2.0 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](mailto:bsmith@calarts.edu)

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

## CSCR316: Flash

3.0 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](mailto: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 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](#)

## CSCS151: Sacred & Secular Art of South Asia

3.0 units / Semester: II

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

BFA 1s only.

\* Foundation credit in Cultural Studies.

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

## CSCS153: Music, Culture and Politics in Latin America

3.0 units / Semester: I

This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of Jamaica, Cuba, Mexico and Brazil, including ska, reggae, son, salsa, norteño, samba, bossa nova, reggeaton, nor-tec, electronica, dubstep, and rock en español. In terms of the objectives of the course, the focus will be to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events--such as slavery, the shift to the city, and political upheavals--have affected music, and how music in turn has affected political and social events. Second, what are the various differences in Latin America in terms of ethnicity, race and historical dynamics, and how can a more nuanced sense of the highly varied cultural aesthetics of the region be developed. Finally, how have the effects of globalization and the increasing speed of technology impacted the music of the region, and how does syncretism take place, within each country as well as regionally, and with the world at large.

\* Foundation credit in Cultural Studies.

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

## CSCS158: European Studies: Monsters, Madmen and the Double

3.0 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](mailto: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

2.0 units / Semester: I

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](#)

## CSCS256: Infrastructure and the Imaginary

2.0 units / Semester: I

This class will investigate sites of presumed stability located between landscape and architecture, looking to infrastructure to activate a number of questions related to form and function. How is the built environment shaped by water, power, waste disposal and transportation systems? What social networks are given form through infrastructure and land use? How have artists employed infrastructure to make visible hidden relationships and power dynamics? We will investigate the complex technological systems that deliver basic services as a way to think about public space and to reflect creatively on the structures that shape our daily lives.

Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to a variety of locations in Santa Clarita associated with infrastructure. In addition, we will consider our broader relationship to 'place' and how it functions in the construction of social and political identities.

\* Open to the Institute.

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

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

3.0 units / Semester: II

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](#)

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

3.0 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](#)

## CSCS261: Xicana Feminisms: Survey Course on Theoretical Writings and Creative Practice

2.0 units / Semester: I

Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Xicana / Chicana identity in the United States. Students will understand how activism, creativity and academic articulations on feminism informed how women of Mexican descent saw themselves in relation to the Chicano Movement and the U.S. Feminist Movement. Students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand a womynist centered movement. Students will read first-person narratives published in essays, memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Xicanas / Chicanas. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Xicananisma / Chicanisma within the United States.

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

## CSCS329: Theatre for Social Change

2.0 units / Semester: II

This course explores theory and practice of performance modalities as a tool for social and political change. We will investigate the origins of participatory models of theatre from Brecht's anti-Aristotelian, Epic Theatre to the techniques of Augusto Boal's Theatre of the Oppressed: Forum Theatre, Invisible Theatre, Newspaper Theatre, Legislative Theatre to problematize the art form as a catalyst for activism and change. Through research, analysis and experiential theatre practices, we will expand our understanding of the scope of such theatre practices and explore our own stories through these performance modalities. We will critically examine the ethics involved in socio-political theatre (both personal ethics and the ethics of community engaged performance).

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)

2.0 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

2.0 units / Semester: I

One of the only certain universal experiences for all human beings is death. However, nearly every aspect of that experience varies from culture to culture. How do we respond to the dying? How do we mark their passing? What is done with the body? How is the person remembered by the living? Is there life after death? This course is an exploration into the rituals, beliefs, and customs of varied cultures and religions surrounding death and dying. We will discuss concepts of the soul, grief and mourning, symbolism, origin myths, burial rituals and more. This course seeks to open our minds to the wide cultural and religious variety of approaches to 'The End' of life as a rite of passage.

\* Open to the Institute.

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

### CSCS350S: The End: A Cross-Cultural Look at Death & Dying

3.0 units / Semester: Not planned for this academic year

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.

Prerequisite: Student must have college experience  
May 20 June 12 (final essays and projects due by June 20th)

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

## CSCS351: Buying & Selling the Fantasy of L.A.

2.0 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

2.0 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](#)

## CSCS355: Unbuilt and Farout: Collaborative Design Practices and Expanded Architecture 1945-Present

2.0 units / Semester: I

This class will look at a broad range of design groups and architecture collaboratives working since the end of the Second World War. We will consider unbuilt yet rigorously designed architecture and pay particular attention to practitioners who seek to expand architectural practice beyond a purely functional or visual form. The role of digital technology, especially the networks of communication available through the internet, will be examined in contemporary architectural practices. Particular focus will be given to groups that were intent on experimenting with ideas of community, authorship, and urbanism and those that consider a social role for the architect or designer. This class will be structured through an introduction to modern and contemporary architectural concepts and vocabulary, the investigation of historical and existing collaboratives as well as through a critical evaluation of architectural and urban planning projects. Each week we will look at the work of a collaborative group and reflect on the methods and strategies employed to generate models, designs, writings and interventions. Students will be expected to lead

discussions on class readings and complete a final research project.

\* Permission of instructor required. [kehrlich@calarts.edu](mailto:kehrlich@calarts.edu)

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

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

2.0 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](#)

## CSCS370: Afrocinematique

2.0 units / Semester: II

This course reviews and analyzes films that chronicle the black experience in Africa and its Diaspora. Visual images are powerful and have the ability to shape global and cultural perceptions of the human condition. This course magnifies blacks on film, determining how their images have evolved throughout history. By interrogating key social, historical and cultural events that inform narratives, this course investigates the poetics and politics of films selected from the early 20th century to the present. By investigating narrative and cinematic elements of films made by or about blacks, the course surveys the 'Africanist' presence in film--depicted by independent films against a backdrop of Hollywood representations.

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

## CSCS411: Readings on the Criminalized Body

2.0 units / Semester: II

Drawing on feminist, queer, social, and critical race theory, this course examines the production and representation of the criminalized body. We will investigate the extent to which the normative body is always already constituted in contradistinction to various Others. The class will pay specific attention to the ways in which racialized and sexualized bodies have been historically pathologized, abjected, terrorized, confined, and legally excluded from the category of the human. Thus, rather than taking the body for granted as the ground of experience and knowledge, we will explore how the body is produced, managed, used and disciplined through an array of technologies and apparatuses. The course will be organized around various sites of criminalization such as the street, the prison, reproductive rights, medical experimentation, pop culture, and the U.S.-Mexico border. Together we will also study the ways in which visual artists have 'mobilized' the colonial, queer, immigrant,terrorist, disabled, dissident, and trafficked/trafficking body to critique disciplinary practices and redefine the body outside the boundaries of the normative.

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

## CSCS420: The Art and Soul of Social Change

2.0 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](#)

## CSCS425: Performing Cultural Memory in the Americas

2.0 units / Semester: II

Despite common assumptions about the primacy of the written word, embodied performances, such as oral traditions, religious rituals, ceremonies, play, popular media, and other forms of expressive behavior have historically played a central role in the creation of group identities, as well as in transmitting memory and knowledge. Understanding that North and South America are historically, politically, and culturally interconnected, this course takes a hemispheric approach to explore how embodied practice--performance--can help us challenge the assumption often made in Western thought about the primacy of the written word as the only mode through which knowledge is produced and disseminated. Following scholar Diana Taylor we will ask, 'How does expressive behavior (performance) transmit cultural memory and identity?' 'What is the relationship between embodied practice, cultural memory, politics, and identity in the Americas?' 'Would a hemispheric perspective expand the restrictive scenarios and paradigms set in motion by centuries of colonialism and imperialism in the region?' 'How can we think about performance in historical terms, when the archive cannot capture and store the live event?'

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

## CSCS444: Archaeology of the Present

2.0 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

2.0 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, techno-science, 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

2.0 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 Eggington, Alain Badiou, and Ernesto Laclau among others.

\* Open to the Institute.

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

## CSCS511: In the Place To Be: Critical Black Aesthetics in Presence

2.0 units / Semester: I

In this course, we will examine how black artists, musicians and writers reckon the presence of blackness(es) in corporeal, geographic, temporal and conceptual frames. Why take this course right now? We find ourselves at a moment when Post-Blackness is positioned as a benign erasure in both aesthetic and political contexts, yet an erasure it remains.

In the Place to Be traces black marking, and thus transformation, of our shared cultural space via readings from black modernist literature regarding the (in)visibility of the colored subject; examinations of the NeGrotesque in the work of Michael Ray Charles, Wangechi Mutu, Duriel Harris, and Niki Minaj; rocket flights into AfroFuturism's deep dark powered by Sun Ra, Parliament, and Octavia Butler; tours of Harryette Mullen and Kara Walker's antique/antic present; and strolls through The Boondocks' anxious tableaux. We will consider the fragmented and collaged black presence in composition (including Romare Bearden's photomontages, The Bomb Squad's sonic fictions, and Harmony Holiday's mixes) not as a rote trope of postmodernity, but as a strategy with roots going at least as far back as the Middle Passage. Additionally, the critical interventions of Tisa Bryant and Deborah Richards will help us see the black at the edge of the frame, right there in the cut.



Central to our discussions will be the historic aesthetic importance of hiding in plain sight—the notion of being here while being gone—and how more contemporary call to 'bring the noise' (that is, to be excessively present) acts in tension and concert with that tradition. Fred Moten, Tricia Rose, Greg Tate, and others will help guide these conversations.

Our goal is to gain a richer and more nuanced understanding of the generative and critical contradictions of these aesthetics that have often been the silenced partner in American cultural production. We will approach this goal via review of course materials, class discussion, and projects employing sustained analysis, mTtier-based research, and meaningful adaptations of the methodologies we encounter.

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

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

2.0 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.

[ckhan@calarts.edu](mailto:ckhan@calarts.edu)

\* Open to the Institute.

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

## 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](#)

## CSCS567: Artists as Participants

2.0 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](#)

## CSCW214: Adventures in Form and Chaos: A Poetry Writing Class

2.0 units / Semester: I

This class will look at how various contemporary and modern poets from North America have reimagined traditional poetic forms and invented their own forms. Students will write their own poems for assignments based on the work of the poets on the syllabus. Class discussion time will be divided between discussion of the readings and critique of student work. In class discussion of the readings we talk about how the forms in the poems in question work and how the content of the poems emerges in relation to their forms. Some of the poets whose work we will look at are John Ashbery, Ted Berrigan, Leslie Scalapino, Chelsey Minnis, Noelle Kocot, Terence Hayes, Catherine Wagner, Aaron Kunin, Maged Zaher, John Giorno, and Barbara Guest.

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

## CSCW222: Creative Writing Workshop: Introduction to Fiction

3.0 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](#)

## CSCW310: Impossible Stage Directions: Dramatic Writing Approaches for a Broader Literary Practice

2.0 units / Semester: II

This workshop introduces and explores playwriting and screenwriting forms, tools and techniques, considers the industry that surrounds them and the possibilities for their application in a broader literary practice: in poetry, fiction, and especially contemporary hybrid work. We will discover the echoes and effects of the relationship between theater and poetry (since their inception) and prose and movies (for a century), and the adaptation, ekphrasis, and cannibalism that can bridge all of these mediums, by reading and viewing contemporary plays and films. How can a theater-going, cinema and TV-consuming culture of writers create alongside these forms (and work through them)? Weekly exercises and collaborations will be introduced to not only generate new work from students but also help them warp and reconsider their larger works in progress. This is certainly a workshop that allows for the creation of theatrical and cinematic scripts for production, but it also values their presence on the page itself, in a larger literary context, and encourages their transposition and transformation into hybrid work or work that is strictly poetic or prosaic.

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

## CSCW325: Graphic Texts: Looking at Text and Image Combined

2.0 units / Semester: I

If every picture tells a story, and if all writing is visual, what kinds of truth can we conjure when we combine images with text and when we blur distinctions? This class will study various kinds of graphic texts in which visual design and illustration do as much work to perform the narrative as the words do. We will look beyond traditional text on the page format and emphasize visual aspects of literary creations. For example, topics will include: text as image and concrete poetry, comics and graphic novels, artist books, digital literature and hypertexts, photo-texts and video poems, advertisements and commercial design, typography, rebus stories, alphabets and secret codes, illuminated manuscripts, political posters and word-based paintings, literary illustrations and sound art. While looking at modes of reading interactive image/word meaning-systems, students will do creative writing exercises; critically look at concepts and methodologies, and puzzle-over creative and theoretical works.

\* Open to the Institute.

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

## CSCW336: Eco Writing: Green is the New Red

2.0 units / Semester: I

This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Gaia, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia will be explored through literature and its corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology, old wilderness writing, before moving on to the contemporary complex postmodern, or postcolonial spectrum of eco literature. Special emphasis will be placed on hybridity and the cross curation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the genres of writing prominent in the American nature writing tradition: manifestos, essay, poems, lyrics, and stories. Student work will be reviewed in peer groups, and culminate in final short in-class presentations. Writers, critics, and artists for study include Margaret Atwood, Joseph Beuys, John Berger, Don DeLillo, Anthony Doerr, P.K. Dick, Fallen Fruit, Donna Haraway, Nalo Hopkinson, James Lovelock, Joni Mitchell, and Reza Negarestani. Field trips and guest lectures will include local artists, musicians and writers.

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

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

3.0 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](#)

## CSCW414: Love & Theft: Adaptation, Appropriation and Revision

3.0 units / Semester: I

Our seemingly insatiable appetite for new-fangled fairytales, real/fake debates from biopics to body parts to the Harlem Shake dance controversy, and the countless transmedia empires spawned by movies, Broadway plays & musicals, comics and graphic novels may feel very 21st century. But the desire to handle, expand, inhabit, revise or outright steal the artistic works of others is old as human contact itself. What inspires us to reach out and touch in this particular way? A 'love' born of admiration, fidelity, possessiveness or jealousy? Or 'theft,' incited by fear, covetousness, desire or reckoning? In this workshop we'll both theorize and take a hands-on approach to these and other questions by discussing and enacting the ways artists, writers and creative professionals use canonical and pop culture works as source for their own new creations, across multiple forms, media and genres. Writing, film, visual art, music and class visits from various practitioners will guide how we articulate conceptions of originality, inspiration, ethics, authorship and ownership, and how we might see adaptation as a distinct creative process and product. Attentiveness to race, gender, age, culture, language and class-dynamics inherent in adaptation, appropriation and revision-will play a key role in our coursework, combined with a focus on our use and the effect of specific techniques and processes, such as cut-ups, reenactment, parody, erasure, ekphrasis, pastiche, intervention, cut-scratch/sampling/remix/mashup, non-traditional casting, and live film narration (neo-benshi). The first part of the semester is devoted to weekly reading and creative writing assignments. In the second part, students will prepare and present a creative project inspired by their engagement with the course. Each week offers ample opportunity to remediate, translate, adapt and simulate both existing artistic works and the processes for creating them.

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

## CSCW416: Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice

2.0 units / Semester: I

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

and questions of 'otherness,' 'untranslatable' texts, translation as activist literary practice, and writing as translation.

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

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

## CSCW418: Interface Culture: Experimental Narrative in a Multimedia Age

2.0 units / Semester: II

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 experimental narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), interactive music videos, potential and emergent narratives, and social media. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

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

## CSCW425: Science Fiction & Modern Fantastic

2.0 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](mailto:cphillips@calarts.edu)

\* Permission of instructor required. [cphillips@calarts.edu](mailto:cphillips@calarts.edu)

\* Open to the Institute.

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

## 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.

[nklein@calarts.edu](mailto:nklein@calarts.edu)

\* Permission of instructor required. [nklein@calarts.edu](mailto:nklein@calarts.edu)

\* Open to the Institute.

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

## CSGR100: Interventions: The Wor(l)ding Project

3.0 units / Semester: I, II

Interventions is a year-long graduate course offered to first-year MFA Creative Writing and MA Aesthetics and Politics students in the School of Critical Studies at CalArts. The course meets once per week for a 3-hour period and counts for 6 credits total. It is team-taught by a member of the MFA and a member of the MA program and focuses on the work of six to eight invited speakers, tied together by a common theme (to be determined by the faculty teaching the course, in conversation with the other faculty). The course aims to familiarize students with the creative and critical work of important contemporary writers and critics through presentations, seminar discussions, workshops, participation in public debates, creative and critical writing, et cetera. In Fall semester, the class culminates in a public presentation showcasing student, faculty and guest writing on the theme that has been posted to date on the course blog. Spring semester ends with the publication of a student-edited book that collects and curates the writing produced for the blog. Note: these outcomes can change form depending on the faculty teaching the course and the students participating, so long as student work receives some public airing both semesters.

Can writers and theorists still intervene in the world? How do they make, break and re-make worlds? Do words have more or less value in a world governed by code-in a network? While the term 'intervention' originated in the realm of the spiritual, we now tend to associate it with the political-with military and humanitarian intervention. But what of the literary or critical intervention that strives to reestablish the connection between words and worlds through the act of social imagination-that would revive the practice of 'wor(l)ding'? Team-taught by MFA Creative Writing and MA Aesthetics and Politics faculty and organized around the visits of six invited speakers, this course will address these questions through presentations, seminar discussions, workshops, public debates, creative and critical writing, and the curation of a blog/book.

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

## CSGR100: Interventions: The Wor(l)ding Project

3.0 units / Semester: I, II

Interventions is a year-long graduate course offered to first-year MFA Creative Writing and MA Aesthetics and Politics students in the School of Critical Studies at CalArts. The course meets once per week for a 3-hour period and counts for 6 credits total. It is team-taught by a member of the MFA and a member of the MA program and focuses on the work of six to eight invited speakers, tied together by a common theme (to be determined by the faculty teaching the course, in conversation with the other faculty). The course aims to familiarize students with the creative and critical work of important contemporary writers and critics through presentations, seminar discussions, workshops, participation in public debates, creative and critical writing, et cetera. In Fall semester, the class culminates in a public presentation showcasing student, faculty and guest writing on the theme that has been posted to date on the course blog. Spring semester ends with the publication of a student-edited book that collects and curates the writing produced for the blog. Note: these outcomes can change form depending on the faculty teaching the course and the students participating, so long as student work receives some public airing both semesters.

Can writers and theorists still intervene in the world? How do they make, break and re-make worlds? Do words have more or less value in a world governed by code-in a network? While the term 'intervention' originated in the realm of the spiritual, we now tend to associate it with the political-with military and humanitarian intervention. But what of

the literary or critical intervention that strives to reestablish the connection between words and worlds through the act of social imagination—that would revive the practice of 'wor(l)ding'? Team-taught by MFA Creative Writing and MA Aesthetics and Politics faculty and organized around the visits of six invited speakers, this course will address these questions through presentations, seminar discussions, workshops, public debates, creative and critical writing, and the curation of a blog/book.

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

## CSHM131: Wet, Black Ink: Contemporary Black Poetry

3.0 units / Semester: I

Poetics can be defined as 'the study of linguistic techniques in poetry and literature.' So, on the surface, Wet Black Ink asks 'What makes this African American poem?' from a number of angles (What led to this African American poem? What makes this poem an African American poem? What is this African American poem made of?).

Yet, beneath those questions, the course offers another pursuit: how do poets handle aesthetic challenges and problems, and how can I meaningfully adopt/adapt those strategies in my own artistic practice?

To address these questions and ask new ones, we will read 4-5 collections of contemporary African American poetry revealing a range of styles, techniques, genealogies, and perspectives. Along with these close readings, we will engage essays and interviews in which poets and critics address poetics directly. Video clips of performances, audio of musical influences (including blues, jazz, rock, funk, hip hop), and other media will accompany our conversations as a means of providing context and reflection. Additionally, every class will begin with a reading of a bonus poem from another poet selected to illuminate and/or trouble the discussion.

Our goal is to develop skills that will help you take critical ownership of your reading experience. We'll support that with our nuts-and-bolts study of literary terms and, when applicable, literary/aesthetic movements. We'll apply this knowledge via lively discussions in class, weekly informal online responses, writing assignments, and prompts designed to help you think interdisciplinarily about how poetry can relate to your mTtier.

BFA 1s only

\* Foundation credit in Humanities.

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

## CSHM133: 20th C. Art Movements and Society

3.0 units / Semester: I

What were some of the major avant-garde art movements of the 20th century, and how do they matter now? What does the term 'avant-garde' mean? What are the possible relations between art and society? This course addresses such questions via a wide-ranging, fast-moving survey of 20th century European and American art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. Many or most avant-garde art movements have aspired to change society or conjoin art and life in some way; this class will examine how this impulse has played out over the past century, and ask students to think about how it might play out in the present and future. Readings will include exemplary manifestos and classic texts from the periods in question, as well as short critical essays to provide historical and/or aesthetic background. We will also look at a wealth of slides, film clips, and other related visual material. This course is designed to give students a foundation in some of the major aesthetic and critical issues in recent art and performance history, as well as to provide a forum to discuss social, historical, and political questions of paramount importance to today's artists and citizens. The course also includes a writing section designed to provide first-year students with the skills they need to become more confident and capable writers both in their time at CalArts and beyond.

BFA 1s only.

\* Open to the Institute.

\* Foundation credit in Humanities.

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

## CSHM135: Contemporary Literature

3.0 units / Semester: I

Contemporary Literature is the writing of the present, and it calls into question the nature of our present: who we are, why we are here, and what are we supposed to do now? The books in this course are a sample of writing from the 90s through the present. They question the nature of fiction, and its relation to reality. One theme in the readings focuses on the issue of gender from very contrasting perspectives. What does it mean to be male, or female, or something in between? How do the different genders understand, or just as importantly, misunderstand each other? Another theme in this course is on our relationship to the world, to politics, activism, and commitment, though they are also about our alienation from those things and from people around us. The range of readings also includes the theme of loss, looking at the present from the basis of what has been lost and trying to make sense of that loss. Few of the readings are optimistic, but all are serious, and each tries in its way to understand the thing we call modernity, the here and now.

BFA 1s only.

\* Open to the Institute.

\* Foundation credit in Humanities.

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

## CSHM136: Lady Murderesses: Introduction to Feminisms

3.0 units / Semester: II

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.

\* Foundation credit in Humanities.

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

## CSHM139: Introduction to Television Theory: The Cinema of Television

3.0 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](#)

## CSHM231: What Is Philosophy?

2.0 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](#)

## CSHM238: Twentieth-Century Modernism

2.0 units / Semester: II

As a subject of inquiry, twentieth-century aesthetic modernism is far-ranging, encompassing developments not only in painting and sculpture but also in architecture, design, film, and the performing arts. Although the fine arts are the focus of this course, students are encouraged to make connections to their majors while considering the question of modernism's legacy. This course will be an in-depth exploration of major developments in European painting and sculpture from 1880 to 1940. We will be particularly concerned with the relationship of form and content. One of the contentions of scholars is that, beginning with Impressionism, modernists asserted the primacy of content over form. We will apply this contention to different movements and styles, examining how the new forms of modernism served as carriers for historically specific meanings. For our general text, we will use George Heard Hamilton's book, *Painting and Sculpture in Europe, 1880-1940* (Yale University Press). All other readings will be available online, or in the Course Reader. Written assignments will consist of three, 4-5 pg. papers on themes and issues highlighted in the readings and analyzed in lectures and group discussions.

\* Open to the Institute.

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

## CSHM320: Necrosociality in American Poetry

2.0 units / Semester: II

The San Francisco anarchist poet Jack Spicer once wrote, in one of his letters to the then already deceased Spanish poet and playwright Federico Garcia Lorca, 'this is how we dead men write to each other.' Spicer famously conceived of the speaker of a poem as being already dead. In this he was participating in a conception of poetry, poets and poem-making that though certainly not-exclusively American in any sense has been present in the work of a wide range of American poetries of the last one hundred and sixty years. This conception points to an understanding of literature itself as a 'necrosocial' dimension of experience, a social space of experience that is often a very intense one for the writer and reader while remaining simultaneously an impossible one in the sense that socializing with the dead would be, from most perspectives, empirically impossible. The work of Spicer will figure importantly in this course as will the work of Walt Whitman, Emily Dickinson, Allen Ginsberg, Ted Berrigan, Alice Notley, Maggie Nelson, Dorothea Lasky, CAConrad and Juliana Spahr. In the course we will be asking the following questions, among others:

1. What does it mean for a living person to say in a poem 'I am dead?'
2. What is the relationship between literature and death?
3. What is happening to us when we, with our own living bodies, reanimate a poetic text written by a dead person?
4. In reading the text of a dead person can we say that we are collaborating with the dead and what kind of collaboration would this be?
5. What kind of social experience is the reading experience?
6. What does literary experience teach us about other kinds of social experience?
7. What can we learn from the literary, necrosocial dimension of experience that can help us in other fields of social experience, including collaborative artistic and political practices?

Our class will follow these questions and others through the work of the poets on the syllabus. We will explore the issues raised by these questions in class discussions of our readings in poetry. Texts from philosophy and literary theory will be employed to help focus or broaden our discussions. Students will branch off on their own investigations in creative and critical projects. It is strongly suggested that students already have taken at least one other 200 or higher level course focusing on literature, philosophy or creative writing before taking this course.

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

## CSHM323: World Literature and the State of Exception

2.0 units / Semester: I

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

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

## CSHM325: Curating in Context

3.0 units / Semester: I

This course welcomes students from across the Institute to develop a proposal for a Curatorial Project. This can feature film, music, discussion, art works, performance or a project that moves across these disciplines. The course will involve a set of introductions to some central themes that have emerged in historical and recent curatorial practice over the 20th and 21st Century. This includes authorship, social engagement, the archive and spatial practice. The course consists of lectures, reading seminars, presentations from your work and study groups where you will be asked to read and research material covered in class and to develop presentations of your own from this study that begin to articulate your individual direction towards developing your own project portfolio and a final project proposal, which will be the ultimate outcome of this course.

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

## CSHM333: Pataphysics: The Art and Science of Imaginary Solutions

2.0 units / Semester: I

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, poesis, 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.

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

## CSHM336: Pornography & Sex Writing

2.0 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](#)

## CSHM352: What's Left of the Left: Thoughts and Actions

2.0 units / Semester: II

This class will take a careful look at Marxism and Anarchism as they exist in our present circumstance. Classical Marxist analysis saw exploitation primarily in terms of the compulsion of physical labor within the process of commodity production, and 'power' largely in terms of the capacity to use state forces to secure the unequal distribution of work and profit. It has been nearly half a century now since Foucault, Deleuze and Guattari clarified the extent to which power exceeds the state, working in bodies, habits, widely-distributed patterns of hierarchical personal relationship, and so on. Contemporary analyses after them, stemming in large part from Autonomia, focus increasingly on the operations of finance, the war economy, debt as a form of subjugation, and on creative, linguistic and affective labor.

Half of our class, or thereabouts, will be devoted to grasping these new analyses and the transitions through which they passed to get where they are. The other half will focus on actual physical movements and actions. We'll spend two weeks investigating American, NATO and WTO activities, in order to clarify the relations between war economy, finance, exploitation of 'off-shore' populations, and the movements that oppose them. In the theory portion of the course we'll have had a moment to discuss Autonomia. We'll spend a further week on May 1968, another on DIY in the 80s and 90s, and the rest on movements still in existence: Zapatista, Occupy, the Black Bloc. All of these movements reflect a certain synthesis of Marxist and Anarchist models, rejecting the older socialist visions of a single framework for resistance and the goal of a centralized society, and adopting principles of decentralization, guerilla tactics in various registers, a concern with struggle at the local level.

The point of the course is to develop a theoretical image of our present circumstance, in terms of the mechanisms of capital and corporate power, and a practical awareness of some of the oppositional movements that are happening at this very moment, such that we can make clear determinations about where our own energies should be deployed.

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

## CSHM416: Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice

2.0 units / Semester: I

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

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

## CSHM418: Interface Culture: Experimental Narrative in a Multimedia Age

2.0 units / Semester: II

The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagining of experimental narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), interactive music videos, potential and emergent

narratives, and social media. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we glean about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

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

## CSHM420: Narrative Care

2.0 units / Semester: II

If the September 11 terror attacks opened up an era of crises and emergencies of which we are yet to see the end, it is perhaps not surprising that 'care' has emerged in the early twenty-first century as a key political issue. In this seminar, we will approach the issue of care as it appears in the contemporary novel as well as in a number of films and artworks through the lens of a growing body of writings on biopolitics. Through close-readings of J.M. Coetzee's novel *Slow Man* and Kazuo Ishiguro's novel *Never Let Me Go*, as well as texts by Michel Foucault, Giorgio Agamben, and Catherine Malabou, we will reframe debates about realism in the novel ranging from Ian Watt to Zadie Smith as engagements with the novel's biopolitical origins: its relation to pastoral care, the experience of the camps, and the welfare state. Within such an understanding of the novel, what possibilities for a critical aesthetics of existence (a so-called 'care of the self') might *Slow Man* and *Never Let Me Go* include? How might these possibilities be anticipated in the earlier novels with which they are inter-textual: Daniel Defoe's *Robinson Crusoe* and Mary Shelley's *Frankenstein*? What futures for the novel might our answers to these questions open up? Course requirements include intensive weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.

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

## CSHM436: Philosophy of Vision & Visuality

2.0 units / Semester: II

In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was preceded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.

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

## CSHM439: Lessons on Being and Becoming: Perspectives in Modern Philosophy

2.0 units / Semester: II

A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the

nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in *The Second Sex*; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.

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

[aberg@calarts.edu](mailto:aberg@calarts.edu)

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

## CSHM444: Capitalist Theology and the Magic of the State

2.0 units / Semester: II

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.

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

## CSHM501: Deleuze and Guattari: Chaos, Event, Future(s)

2.0 units / Semester: I

This course will assess key thematics from the work of Deleuze and Guattari, utilizing their last work together, *What is Philosophy?*, as a template to read all their work together, their separate writings, and to evaluate/interpret a fundamental tenet: the creation of the new. How do art, philosophy and science confront chaos? How might art praxis engage with concepts like the fold, irrational cuts, rhizomatics, and chaosmosis? What kinds of event might produce new futures? How do these thinkers engage with the forces of doxa, clichés, and opinion? In what ways can a deleuzoguattarian politics be addressed? The class readings will selectively engage with the writings of these two agents provocateurs, from Deleuze's *Nietzsche and Philosophy* to Guattari's *Chaosmosis* and *The Three Ecologies*, as well as key excerpts from their first two books together.

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

## CSHM530: Nonsense: From the Sublime to the Ridiculous

2.0 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](#)

## CSHM535: The Making of Everyday Life

2.0 units / Semester: II

'Everyday life' has been a major preoccupation in art visual art, music, film -- for over a hundred years. This course explores the relationship between art-as-life movements such as Situationism and Fluxus and theories of the 'everyday' put forward by Goffman, Bourdieu, Foucault, de Certeau and others. Why were these artists and cultural critics compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? Other issues we'll consider are the role of subcultures in redefining the everyday (Hebdige, Grossberg) and the mediatization of everyday life through reality TV programming.

\* Permission of instructor required.

\* Permission of instructor required. [kehrlich@calarts.edu](mailto:kehrlich@calarts.edu)

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

## CSHM537: Classical Film Theory

3.0 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.

[jwagner@calarts.edu](mailto:jwagner@calarts.edu)

\* Open to the Institute.

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

## CSHM538: Contemporary Film Theory

3.0 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.

[jwagner@calarts.edu](mailto:jwagner@calarts.edu)

\* Open to the Institute.

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

## CSHM549: Extremism and Experience

2.0 units / Semester: I

The word 'extremism' immediately calls to mind terrorists, suicide bombings, political violence. One small alteration though, and we get 'extreme,' as in extreme sports and extreme sports beverages. So we use very similar words to denote the unreflected antagonists and the unreflected protagonists of our present American world. This course is not primarily about terrorism, nor primarily about jumping from a space capsule 20 miles above the earth's surface under the flag of Red Bull. But it does seek to delineate some of the basic human tendencies that line up with these realities. No other animal free-falls from space, not that I know of anyway. No other animal drops a nuclear weapon. Nor does any other animal achieve union with God-at least not by starving itself. What is going on with humans in their most extreme undertakings? What is going on with us in our perennial fascinations with sex, with violence, with the divine and the demonic, with domination and with surrender?

This course attempts to conduct a sort of philosophical survey of human experience oriented towards the extreme. In doing so it necessarily touches on the major religions and the ecstasies and pains they deliver. It also spends significant time on war, transgression, erotism and vulnerability. And yes, we do spend a week each on kamikazes and suicide bombers, not to mention one on cruising. The final intent is not to arrive at some decisive conclusion with regard to what makes us such a weird species, but rather to familiarize ourselves with the permeable limits of the human experiential world. This course deals with the extremes in which we lose ourselves, both in surrender and in control. In Nietzsche's terms, we seek to know both the Dionysian and the Apollinian, frenzy and order, each as a lure and a danger.

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

## CSSM163: Introduction to Archeology

3.0 units / Semester: II

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

\* Foundation credit in Math and Sciences.

\* Foundation credit in Science & Math.

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

## CSSM164: Genetics: From Mendel to Monsanto

3.0 units / Semester: I

This course examines how DNA stores, uses and passes on information to the next generation. We will conduct a



simple genetics experiment to see how the methods of scientific inquiry function and how information from experiments is constructed and communicated. Once we have an understanding of basic genetics, we will turn our focus to how DNA has had an extraordinary impact on how we understand ourselves as humans, our society, our culture and even our history. Through a set of readings that include science articles primarily written for scientists, and texts written for a more general audience, we will engage topics that include modern molecular genetic technologies such as cloning, genetic engineering, and gene therapy. We will also look at how discoveries made through genetic research have influenced how we view ourselves as humans. We will ask the question: are we the way we are because of our genes, because of our environment or a little of both? As we try to answer this fundamental question, we will critically evaluate the methods used for data analysis and how the data is presented in a range of media. A special weekly writing section related to the course material will provide you with the skills you need to become a more confident and capable writer in your time at CalArts and beyond.

BFA 1s only.

\* Foundation credit in Science & Math.

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

## CSSM222: Introduction to Human Anatomy

2.0 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](#)

## CSSM225: Biology of Human Disease

2.0 units / Semester: II

This course is a non-major, general biology course that focuses on the history of major human diseases. This course covers the cause of the infection, how it was spread and its impact on the world. The course encompasses diseases of the past including Hemophilia, Smallpox, the Bubonic Plague, etc. and as well as diseases of the present Malaria, Influenza and the AIDS epidemic. This course will also focus on the recent biological advances that have changed how we currently treat disease.

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

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

2.0 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](#)

## CSSM234: All that Glitters: Investigating the Expressiveness of Materials

3.0 units / Semester: I

Materials are mass assemblies of parts so tiny that they exist in a world beyond our ability to observe. We may never know the expressiveness of the individual parts, but we are readily able to appreciate the aggregated forms we know as materials. In this class we will study the expressiveness of these materials. We will measure and record the structural, spectral and acoustic characteristics of materials with DIY tools to measure light absorption, natural resonance, thermal and electrical conductivity, elasticity, hardness, and microscopic structure with tools constructed during class-time. We will analyze the range of materials including ceramics, metals, minerals, wood, textiles, bone, plastics and engineered materials.

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

## CSSM269: Conservation and the Environment

2.0 units / Semester: I

This course considers the current state of the Earth from an environmental perspective. We will look at the causes, consequences and possible cures of various environmental stresses to ecosystems. We start by looking at human population growth. How can we understand and possibly alter a pattern of population growth that is seemingly out of control? We then turn to the consequences of humanity's use of habitat and resources. Human activity has been linked to symptoms of environmental stress including the rapid loss of biodiversity and global warming. Many solutions to halt or reverse environmental damage have been hypothesized. These range from the enactment of laws, creating economic incentives, the development of new technologies and even tapping into emotional ties to nature. We will critically evaluate the science behind, and when possible the success of, these hypothesized solutions.

\* Foundation credit in Science.

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

## CSSM277: Matter and Molecules: From the Eve of Atoms

3.0 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](#)

## CSSM304: Biotechnology Demystified

2.0 units / Semester: I

Biotechnology is one of the most highly publicized and controversial branches of science. This course is a non-major, biotechnology course that will cover leading advancements in stem cells, cloning, recombinant technology, genetically modified organisms (GMO), and immunotherapy, as well as applications in medicine, agriculture, and the environment. In addition, this course also covers the major fears and controversies regarding biotechnology and the applications it may have in the future.

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

## CSSM315: The Pink Mirror

2.0 units / Semester: II

We seek to answer four questions: How does perception make sense of the world? How is the sensation of light and sound rendered into recognizable imagery? How does imagery act on us? and How can images change our physiology? We will proceed by studying apparent failures in perception: optical illusions, magic tricks and mirror box therapies designed to ease pain from amputated limbs. We conclude with an appraisal of CAT scans, fMRI and other data-imaging technologies.

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

## CSSM355: Sex and Death: Biology From Beginning to End

2.0 units / Semester: I

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](#)

## CSSM355S: Sex & Death: Biology From Beginning to End

3.0 units / Semester: Not planned for this academic year

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.

Prerequisite: Student must have college experience

May 20 June 12 (final essays and projects due by June 20th)

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

## CSSM462: Human Body From Food to Function

2.0 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.

[mbryant@calarts.edu](mailto:mbryant@calarts.edu)

\* Open to the Institute.

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

## CSSM464: The World Behind Glass

2.0 units / Semester: II

What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in conveying meanings and understandings of the things displayed and their relationships in the world? We will examine these questions and students will carry out projects that modify, interpret, and add to the Institute's Natural History Collection. Local field trips are planned. An associated field trip to Paris to visit the National Museum of Natural History, and the associated Museums of Comparative Anatomy and Paleontology, as well as the Palais de la Decouvert, is planned for Christmas vacation at the end of the semester. (Optional for students in this class and open to the Institute.)

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

## CSSM561: Introduction to Holography

2.0 units / Semester: 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.

\* Permission of instructor required. [walschuler@calarts.edu](mailto:walschuler@calarts.edu)

\* Open to the Institute.

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

## CSSS140: The Contract and the Revolution

3.0 units / Semester: II

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.

\* Foundation credit in Social Science.

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

## CSSS147: Ritual

3.0 units / Semester: I

This is an introductory anthropology course focusing on the role of ritual in constructing individual and group identities. Ritual is conventionally understood as a means to restore a new balance, a new order, at times of rupture, fear, loss, and transformation. In this course we will focus on rites of passage, both in small tribal cultures and in contemporary, modern culture. All over the world, rites of passage are performed to acknowledge and address critical stages of change (e.g. birth, puberty, marriage, illness, death) in the lives of individuals and groups of individuals. We will read selected case-studies from around the world, study diverse theories that articulate the meaning and affect of ritual action, and investigate the relationship between ritual practice and 'healing.' Some of the questions we will explore together include: what is the relationship between ritual practice in small societies and in our own contemporary, late-capitalist culture? Do our N. American rituals address the needs of their participants or have they

become empty ceremonies? Is it possible to create new rituals? If so, how do we do that? Students will be required to keep reading journals, write 2 papers (each of which will undergo 2 drafts), and work in small groups to evaluate, redesign, and/or create new rituals relevant to their lives and communities.

\* Foundation credit in Social Science.

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

## CSSS220: Introduction to Psychology

2.0 units / Semester: II

This course is designed to give students an understanding and appreciation of the scientific approach to human behavior, thought and action, and to provide the basic conceptual framework for studying the cognitive, emotional, and social aspects of human activity. This course will look at the many different areas of psychology such as biological, learning, cognitive, sociocultural and psychodynamic theories. In addition we will look at the science of psychology and how it affects our day-to-day lives.

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

## CSSS242: Imaging Culture: Representation and Visual Anthropology

2.0 units / Semester: II

As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early antropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a sometimes conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences.

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

## CSSS245: Ethnography of the Particular: Exploring Culture Through Life Story

2.0 units / Semester: II

\* Open to the Institute.

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

## CSSS248: Democracy in America Today

2.0 units / Semester: I

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.

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

## CSSS311: Feminist & Queer Theory

2.0 units / Semester: I

This class will give students a brief but crucial grounding in some of the major concepts, debates, and critical texts to emerge in feminist and queer studies over the past few decades, while also keeping an eye out to the relationship between these theories and the lived process of art-making. The first third of the class will focus on feminist texts; the next third, on queer theory; the last third, on the intersection of theoretical work, contemporary issues, and art practice. Issues we will likely touch on include: relations between feminist theory, queer theory, and critical race theory; the problematics of identity politics; distinctions between gender and sexuality; the rise of the transgender movement and its effects; the 'difference vs. equality' debate; relations between aesthetics and activism; current debates over gay marriage, privatization, neo-liberalism, and normativity; notions of utopia, pragmatism, and disobedience.

\* Open to the Institute.

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

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

2.0 units / Semester: II

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

2.0 units / Semester: I

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

3.0 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](#)

## CSSS350S: The End: A Cross-Cultural Look at Death & Dying

3.0 units / Semester: Not planned for this academic year

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.

Prerequisite: Student must have college experience

May 20 June 12 (final essays and projects due by June 20th)

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

## CSSS409: Race and the City

2.0 units / Semester: II

Some commentators now proclaim a 'post-racial' United States. Does that assessment underestimate the continuing significance of race for life in American cities? This undergraduate seminar approaches that question through a



historical examination of the impact of race on urban life and development from the 1940s through the present. We will consider how urban social policies created racial and class disparities. We will then examine how those disparities in turn shaped residents' efforts to exercise full citizenship and enjoy broader social rights. Throughout the course, we will examine and discuss work based in social science and historical methodologies.

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

## CSSS442: Contemp Latin American Film/TV/Video

3.0 units / Semester: I

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

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

[jwiltgen@calarts.edu](mailto:jwiltgen@calarts.edu)

\* Open to the Institute.

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

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

2.0 units / Semester: II

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.

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

## CSSS544: The Visible and the Invisible

2.0 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 is 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

2.0 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](mailto:ckhan@calarts.edu)

\* Open to the Institute.

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

## CSSS550: Aesthetics and Politics in China

2.0 units / Semester: I

'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg.

In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of literati Art which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde

and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.

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

## CSSS554: Queer Representability: The Politics of LGBT Visual Culture

2.0 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 morebroadly 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

3.0 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

3.0 units / Semester: II

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

3.0 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.

- \* Permission of instructor required.

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

## F 370: History of Documentary Film

3.0 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, direct the 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: Perspectives on Israel and Palestine

3.0 units / Semester: I

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

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

## F 522E: Graduate Seminar: Film and Politics

3.0 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 Visit

3.0 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](mailto: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

3.0 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

2.0 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

3.0 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

3.0 units / Semester: I

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.

- \* Can be used towards fulfillment of the metier 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](#)

## FD517B: Special Topics: The Curious Art of Autobiography

3.0 units / Semester: II

This course is an examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students' own autobiographical work. We will consider a variety of actual and fictionalized autobiographical sources including memoir, testimony, diary, vlog, home movie, folk tale and historical record as we investigate strategies for using one's own experience to tell cinematic stories. Works considered will be fiction, documentary, personal and hybrids of these, and offer an opportunity to examine questions of location, time, audience, persona, voice, structure and the ever-elusive 'truth.' Students will complete two short video sketches and a final project consisting of a research paper or autobiographical work.

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

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

## FD517D: Special Topics: The Western

3.0 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 metier 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

3.0 units / Semester: Not planned for this academic year

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

3.0 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 MFA EA students, who started in 2012/13
- \* Approved for Critical Studies credit.
- \* Open to the Institute.

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

## FE560: Seminar in Animation History

2.0 units / Semester: II

Seminar in Animation History is a course for graduate students wishing to develop advanced understanding of animation history and related research. The course includes weekly readings and seminar discussions on a range of topics, in-depth research on a topic of the student's choosing, a resulting 15-20 page paper utilizing multiple sources, a class presentation, and development of writing skills. Course topics include historical research techniques,



conference papers and publication strategies, and other graduate-level issues related to writing.

- \* Required for MFA-1
- \* Limited to MFAs in Experimental Animation or with permission of the instructor.

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

## 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](#)

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

## MC322: Composition for Film and Video

2.0 units / Semester: Not planned for this academic year

This course includes an introduction to the history of film music, the techniques of film and video scoring.

- \* MC321 and permission of instructor
- \* Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo (Digital Performer or Logic preferred)
- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level
- \* Enrollment limited to 15 students in total

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

## MC400-11: HyperOpera: Song Without Borders

2.0 units / Semester: I, II

Focused Topics Course: In this course, students will explore a meta-collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner's concept of 'Gesamtkunstwerk,' opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance-based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or

more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.

- \* This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the HyperOpera class.
- \* 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](#)

## MH100: World Music Survey

2.0 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
- \* 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

2.0 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

2.0 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

2.0 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](#)

## MH220: African Song

1.0 unit / Semester: I, II

Study of traditional West African songs - language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.

- \* May be repeated for credit.

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

## MH240: Jazz History

2.0 units / Semester: I

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

- \* 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

1.0 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](#)

## MH315: Popular Music: A Social and Analytical History

2.0 units / Semester: II

A historical and stylistic survey of Western popular music with an emphasis on its social context. The roles of society and technology in shaping popular music culture are explored and analysis of representative music is included.

\* Prerequisites: MH115 and MT101A

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

## MH317: Introduction to Bach

2.0 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

2.0 units / Semester: Not planned for this academic year

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

1.0 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

2.0 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 Composers: Words, Music and Ideas

2.0 units / Semester: I

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

2.0 units / Semester: Not planned for this academic year

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

2.0 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

2.0 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

2.0 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

2.0 units / Semester: Not planned for this academic year



**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
- \* Open to the Institute.

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

2.0 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](#)

## MH400-22: The Art of Film Composing

2.0 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

2.0 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 Gyorgy Ligeti

2.0 units / Semester: Not planned for this academic year

In the early 1960s Gyorgy 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

2.0 units / Semester: Not planned for this academic year

With his revolutionary concept of a 'musique concrFte 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

2.0 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: Interdisciplinary Improvisation and Aesthetics

2.0 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

2.0 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

2.0 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](#)

## MI613A: Introduction to Programming for Digital Artists A

2.0 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 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](#)

## MI613A: Introduction to Programming for Digital Artists A

2.0 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](#)

## MI613B: Introduction to Programming for Digital Artists B

2.0 units / Semester: II

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

\* Prerequisite: MI613A.

\* Open to the Institute.

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

## MI617: 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.

\* Graduate students enroll in MI617; undergrads enroll in CS217

\* Permission of instructor required.

\* Open to the Institute.

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

## MI668: 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.
- \* Graduate students enroll in MI668; undergrads enroll in CS268
- \* Permission of instructor required.
- \* 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

4.0 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

4.0 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](#)

## MP403: Physiology of the Voice

2.0 units / Semester: I

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](#)

## MT300: Analysis of Musical Forms

2.0 units / Semester: Not planned for this academic year

Topics in analytic techniques applied to a variety of musical styles.

- \* Prerequisites: MT101B and MT202
- \* Priority enrollment given to BFA4 students

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

## MT302: Acoustics: Applied Physics for Musicians

2.0 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 equivalent or graduate standing in music
- \* Approved for CS Science and Math credit
- \* Permission of instructor required.
- \* Open to the Institute.

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

## MT400-21: The Piano since 1900

2.0 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](#)

## MT612: Critical Reading: Art, Perception and Correlation

2.0 units / Semester: I, II

Where does human perception leave off and the object begin? Can we know the substance of the artistic object, or are we dealing with mental representations of it? What can art itself know? How does it connect with the 'great outdoors' if at all? We will explore these questions through the lens of two books: *Nihil Unbound* by Ray Brassier and *After Finitude* by Quentin Meillassoux, along with articles by Frantois Laruelle, Alain Badiou and Gilles Deleuze. Students will write a term paper, applying the concepts developed in the class to an artist or work. The papers of the first term will be the basis for the second term.

- \* 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
- \* Open to the Institute.

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

## MX400A: Toward Creativity: Pedagogy, Praxis, Philosophy A

2.0 units / Semester: I

From Nietzsche to Now. The course begins with an exploration of the historical foundations of creativity in learning through the writings of ancient philosophers. Work includes the social aspects of learning, feminist pedagogy, experience in education, educational batching and the industrial revolution, enculturation and the anticolonial stance, overcoming logocentrism, critical pedagogy after WWII and Iraq, No Child Left Behind and its truths, and systems of praxis in music education. Includes field observation of the CAP program at West Creek Academy.

- \* 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

2.0 units / Semester: I, II

A one-semester course taught both semesters, focusing on 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 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

2.0 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

3.0 units / Semester: Not planned for this academic year

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](#)

## TP212: Statical Engineering for the Theater

3.0 units / Semester: Not planned for this academic year

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 in Math/Science category

- \*Taught alternate years.
- \* Permission of instructor required.
- \* Open to the Institute.

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

## TP213A: History of Theatrical Design & Technology

2.0 units / Semester: Not planned for this academic year

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

2.0 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

2.0 units / Semester: Not planned for this academic year

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

2.0 units / Semester: Not planned for this academic year

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](#)