



CalArts 07/08
School of Critical Studies

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.

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 time of the *métier* mid-residency review, Critical Studies faculty monitor each student's performance in Critical Studies to determine the status of that student's qualifications for the BFA.

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
- Natural Sciences
- Quantitative
- 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 (300-400 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 four categories: Humanities, Social Science, Cultural Studies or Natural Science. Students are required to take 18 units from their designated area of concentration. 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 course credit (1-2 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 comprise no more than 10 units of the total 46 needed to graduate.

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

Critical Studies Policies Regarding Course Work

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

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

Residency Requirement

Effective Fall 2007, students with previous bachelors degrees do not have to fulfill the full 46-unit Critical Studies Undergraduate Requirements. They are required, however, to complete at least 12 CalArts Critical Studies units in order to obtain a BFA degree from CalArts. The credits must include a minimum of 2 units in each of these areas (at any level but foundation): Humanities, Social Sciences, Cultural Studies, Sciences, Metier, Other Metier.

All other students will be required to take at least 12 of the 46 credits total in Critical Studies at CalArts. Those students working toward a Certificate of Fine Arts are not subject to Critical Studies Undergraduate Requirements.

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. Some Core MFA Writing courses (600 level) may be available to highly qualified BFA and MFA students from other programs by strict permission of the instructor.

MFA Writing Program

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

In addition to more traditional genres-such as the personal and analytical essay, the critical review, fiction and poetry-courses are offered in: cultural commentary, new fiction, experimental criticism, writing for performance, and writing for interactive and mixed media.

A founding premise of the program is that "creative" writers require critical concepts and analytical tools and that those who regard themselves primarily as "critical" writers should be exposed to a wide range of literary styles and strategies. Moving away from established models of both "fine writing" and "academic writing," the Program faculty makes no attempt to draw a hard and fast distinction between "creative" and "critical" modes. Students may choose courses from either area and, in a majority of cases, will be expected to combine courses from both. All writers are also expected to attend closely to questions of form and aesthetics.

The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts' uniquely eclectic, experimental atmosphere. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

To receive the MFA 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 39 semester units according to the following chart of minimum requirements.

3. All students will be required to take Core MFA courses as well as attend the Wednesday night Visiting Artist Series each semester. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives.

Definitions:

Core MFA: any 600 level course listed in the MFA offerings

Upper Level/Special Topics: 400 and 500 level courses listed in the general Critical Studies offerings.

Electives: any course in the Institute.

4. The Visiting Artists Series is a required class each semester for everyone in the program.

The course also functions as a forum for MFA-2s who wish to present their theses. They will be scheduled as visiting artists.

5. Textual Strategies will be required in the spring for all new students.

6. The Thesis Workshop is required of all 2nd year students in both semesters.

7. The Graduate Teaching Practicum is required of all 1st year students in either the fall or spring semester. The Writing Arts Teaching Practicum is required for 2nd year Writing Arts TAs in the fall.

8. Mentoring, Mid-Residency and Graduation Reviews

Mentors will conduct all mid-residency and graduation reviews:

MFA1s will complete the mid-residency review within the course structure of Textual Strategies.

MFA2s will complete the graduation review within the course structure of the Thesis Workshop.

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 métier 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 following chart of minimum requirements.

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 (39 Credits)

Students are required to take a minimum of 9 units per semester, they are not encouraged to take more than 12 units.

Year One

Semester One

Core MFA (3)
Visiting Artist Series (3)
Teaching Practicum or Core MFA(3)

Semester Two

Textual Strategies (3)
Core MFA (3)
Visiting Artist Series (3)
Teaching Practicum or Core MFA(3)

Year Two

Semester Three

Core MFA (3)
Thesis Workshop (3)
Visiting Artist Series (3)

Semester Four

Thesis Workshop (3)
Visiting Artist Series (3)

Interschool & IM MFA Writing Program, Minimum Requirements

(Critical Studies coursework: 30 credits)

Year One

Semester One

Core MFA (3)
 Visiting Artist Series (3)
 Teaching Practicum or Core MFA(3)

Semester Two

Textual Strategies (3)
 Visiting Artist Series (3)
 Teaching Practicum or Core MFA(3)

Year Two

Semester Three

Thesis Workshop (3)
 Visiting Artist Series (3)

Semester Four

Thesis Workshop (3)
 Visiting Artist Series (3)

Critical Studies Course Offerings

Key to the Critical Studies Numbering System:

The first two letters, CS, stand for Critical Studies. The first numeral refers to the course level. Numbers beginning with 1 refer to the Foundation Courses required for first-year students. Numbers 200-400 refer to the lower to upper division undergraduate courses. 500 refers to 'Special Topics', 600 designates graduate level courses, 800 refers to undergraduate Independent Studies and 900 to graduate independent studies. The second digit indicates one of the seven categories of Critical Studies courses. The last digit is the identifying number for a specific course within a particular category.

All elective courses may be taken to fulfill remaining Critical Studies requirements once the Foundation, Writing Arts and breadth requirements are met.

The courses listed in this catalog are subject to change; some courses are offered alternate years. Students should check the current Schedule of Classes or contact the School of Critical Studies for updated information.

Foundation Courses-BFA1 Only

CS131 Wet, Black Ink: Contemporary Black Poetry

3 units / Semester II

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

* Foundation credit in Humanities.

CS132 Introduction to Postmodernism

3 units / Semester II

This course serves as an introduction to some of the major issues and debates in postmodern theory and arts practice over the past thirty years. It is organized around key concepts for understanding and critiquing the conditions of postmodern life, such as surveillance, simulation, scripted space, cyborg subjectivity and semiotics. Our starting point will be contemporary society and culture—you do not need a background in theory or previous familiarity with the terms “modern” and “postmodern” to take this course.

* Foundation credit in Humanities.

CS135 Contemporary Literature

3 units / Semester I

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

* Foundation credit in Humanities.

CS136 Lady Murderesses: Introduction to Feminisms

3 units / Semester I

The coming together of the world's feminist/womanist movements is one of the greatest achievements of the millennium. Needless to say, global feminism has produced global backlash. 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 the definitions of gender, are not fixed and universal, but change over time and place. This course will examine different gender configurations and how these impact the lives of real women by looking at how changing gender models affect ideas about women who commit violence, and how these are often linked to historical changes in the violence done to women. The course will introduce students to key concepts, issues and contemporary events around the globe, where power, politics, money and ideology combine to produce unique

pressures on women's lives. Women examined include:- Aileen Wuornos, The Amazons, Athena, Medea, Duprandi, Joan of Arc, Catherine de la Guette, Myra Hindley, Margaret Thatcher, Ulrike Meinhof, Wonder Woman, and other female 'serial killers.'

* Foundation credit in Humanities.

CS140 The Contract & the Revolution: an Introduction to Modern Political Thought

3 units / Semester I

This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices and theories we call "modern democracy" was originally theorized in the seventeenth and eighteenth centuries. During these times, authors such as Hobbes, Locke, Rousseau, and Kant created the vocabulary that later inspired the foundation and self-understanding of most of the political orders (including the so-called "global order") under 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.

* Foundation credit in Social Science.

CS142 Dreaming as Unconscious Thinking and Thinking as Conscious Dreaming

3 units / Semester II

The unconscious has been explored in a variety of ways throughout history – in mythology, the arts, shamanistic traditions, philosophy, psychoanalysis, and most recently in cognitive science. This course will cover some of the major theories of the unconscious historically and will focus on dream interpretation, the logic of the unconscious and the creative imagination as nodal points and keys for our investigation.

* Foundation credit in Social Science.

CS145 Latin American Mega-Cities

3 units / Semester II

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

* Foundation credit in Social Science.

CS147 Ritual

3 units / Semester I

Ritual is conventionally understood as a means to restore a new balance or order at times of transformation. This course provides a critical cross-cultural survey of ritual theory and practice. We will study ritual models (and “anti-models”) of several anthropologists, read selected case studies from around the globe, investigate the relationship between ritual, creativity, and “healing,” and design ritual performances to address psychosocial crises in our own contemporary, late-capitalist culture(s). How do tourism, popular sport, art, funerals, graduation ceremonies, and self-help crazes reflect rituals forms and functions? How does traditional ritual practice hold up to scrutiny in the light of postmodern aesthetics that challenge the very concepts of balance and order? Students will be required to participate on their feet in group exercises and to devote substantial time developing their analytic and writing skills.

CS151 The Sacred and Secular Art of South Asia

3 units / Semester I

An overview of the art and material culture of South Asia focusing on the Hindu, Buddhist, Jain Sikh and Islamic traditions as well as the art and architecture of the colonial and post-colonial periods. Works of art and culture will be examined with an emphasis on style as cultural expression. We will consider the meaning of the word “art” in the south Asian cultural milieu, the relationship between art and the subcontinent’s religious and secular traditions, the status of artists and the impact of trade and travel on artistic development and cross cultural exchange. Lectures and readings provide a contextual framework for understanding the material. Class discussions and assignments are intended to encourage students to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material. Class will visit LACMA to view the South Asian art collection and also take field trips to the local Hindu and Buddhist temples in LA.

* Foundation credit in Cultural Studies.

CS158 European Studies: Monsters, Madmen and the Double

3 units / Semester II

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

* Foundation credit in Cultural Studies.

CS163 Genetics: From Mendel to Monsanto

3 units / Semester I

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

* Foundation credit in Natural Sciences.

CS164 Introduction to Archeology

3 units / Semester II

This course is an inquiry into the methods, history and assumptions of archeology. How do we know that Troy or 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 Natural Sciences.

1. Critical Intellectual Skills**Critical Thinking and Essay Writing Skills****CS110 Writing Arts: Avant-Garde Art and Society**

3 units / Semester I, II

This introduction to critical thinking and essay writing will be a survey of avant-garde art and literature movements of the 20th century. Our focus will be two-fold: first, we will pay attention to the myriad ways in which visual & performing arts have fused, collaborated, and sometimes conflicted with literary arts in movements such as Futurism, Dada, Cubism, and the New York School. Second, we will explore the various relationships-between they fantasized, theorized, or actualized-between “avant-garde” art and society at-large. Many or most avant-garde movements-from Surrealism to the Harlem Renaissance to Black Arts-have aspired to ‘change the world’ in some way or another. This class will examine how this impulse has played out in the past, and ask students to think about how it might play out in the future. Readings will include exemplary manifestos and literary classics from the above movements, as well as artists’ statements from painters, composers, dancers, and so on. An intensive schedule of writing assignments is designed to familiarize students with the essay-writing process.

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.

Quantitative, Computer and Research Skills**AG111A Macintosh for Designers**

3 units / Semester I

See description in the School of Art section.

AR111A-D Macintosh for Artists

3 units / Semester II

See description in the School of Art section.

CS214 Irreverent Research

2 units / Semester I

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.

CS215 Videogame Analysis

2 units / Semester II

This course is a study of the videogame form through comparative analysis. We look at individual games and study their play mechanics, avatar structure, market/distribution, narrative structure, level topology, semiotics, temporal structure, and X factor. A series of individual analyses prepared by students, in conjunction with readings, will construct a nonlinear web of relationships amongst threads of development in gamespace. We will focus on aspects of game development that have persisted and evolved through several generations of gaming hardware. A standard set of dimensions is used for each analysis to enhance our ability to see relationships between titles. Each game will be thoroughly explored by the student to find idiosyncracies, both in how a game is structured and in how it is played. The course will be a discussion of these analyses, with several reading assignments.

CS311 Math as Art

3 units / Semester II

The course concerns itself with a fundamental understanding of number theory through a cataloguing of the different kinds of mathematical proofs (induction, existence, uniqueness, counter example, etc.). The emphasis throughout will fall on the implications and applications of mathematical systems for artists. Class assignments will include practical exercises in mathematical problem solving designed to stimulate art production and demonstrate mathematical elegance.

CS313A The Art of Structured Programming: Introduction to C

2 units / Semester TBA

An introduction to the art and science of computer programming, using the “top-down” approach to problem analysis and program design. Students learn essential programming concepts including data types and storage, operators and expressions, statements, loops, functions, pointers, and strings, by writing original programs in the powerful C language, fundamental to professional programming and other programming languages.

* Prerequisite: strong computer background; scripting or programming experience recommended.

CS313B The Art of Structured Programming: Topics in C and Other Languages

2 units / Semester TBA

A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments.

* Prerequisite: CS313A or equivalent programming experience.

CS314 Digital Electronics

2 units / Semester TBA

This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.

* Prerequisite: Strong math and computer background.

CS315 Basic Electronics

2 units / Semester TBA

An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm's Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments.

* Prerequisite: Strong math background, including algebra and exponential notation.

CS317 Expanded Machinima

2 units / Semester I

Machinima is an emerging form in which videogame content is sampled to produce film or video footage. In this course we will watch and discuss groundbreaking machinima works such as Red vs. Blue, The French Democracy, and Anachronox. We will also look at the history of videogames, critiquing classic works such as Res, Robotron 2084, Wolfenstein 3D (1992), The Sims, and Everquest, both as cultural texts and from the perspective of Ludology. Critical responses to gaming by artists such as Manetas and Arcangel will be considered. Students will each produce a work of Machinima, and contribute to an ongoing class discussion.

CS318 Make Your Own Interactive Authoring Experience

2 units / Semester I

This course is an investigation of an emerging form of authorship: the creation of systems in which users (aka viewers) experience the work by creating an artifact. Examples include the work of Paul Haeberli, Takeo Igarashi, Josh Nimoy, Ed Burton, John Underkoffler, and James Patten. In this class students learn how this medium operates by creating works within it. There are two projects: a paint system, and a structural modeler, both of which are based on provided Flash code and modified towards student-defined goals. The course is taught in Flash, although students more experienced in another technique are welcome to use it.

Students must have a background in Flash, C++, or an advanced digital authoring tool (Maya, AfterEffects, Jitter, Reason, etc). We will discuss examples of prior work during the course.

CS412 Generative Systems

2 units / Semester I

Since the atom was split, the amount of information available for consumption as textual material has grown exponentially. It has been predicted that by 2012 the amount of textual information available to a human being will double every 11 seconds leading to an ephemeralization of knowledge. At the same time, the systems we use to organize information and make it legible have increased in number and complexity. This course is designed to introduce students to the ways in which various artistic disciplines have used organizational systems to generate imaginative taxonomies, art, and writing defined by process, as well as musical and dance compositions that deploy chance operations. Generative art can be created with varying degrees of technical skill, and can be seen as part of an ongoing exploration of pattern and randomness in the arts. We will look at some examples of complexly programmed online work, but will also be interested in art that is informed by the way technology has impacted the world, i.e. forms of art that come out of a sense of database aesthetics. We will also look at non-electronic conceptual writing from contemporary and historical sources such as "The Tapeworm Foundry," by Darren Wershler-Henry, various works by the Oulipo, and/or theories of "uncreative" writing, such as Kenneth Goldsmith's "Day," and the combinatoric and permutational work from the past of Raymond Lull and Athanasius Kircher. We will also explore this type of work from other disciplines, including John Cage's explorations with the "I Ching," Anthony Braxton's jazz compositions and the Judson Dance Theater's creations of 'post-modern' dance choreography,

programmatic examples from the Fluxus Workbook, the generative music techniques employed by Brain Eno, Lev Manovich's Soft[ware] Cinema, and Harold Cohen's scripted painting machine AARON.

CS413 Internet Minigame Workshop

2 units / Semester II

In this course we explore an emerging cultural form: the Internet Minigame. These games, produced by small groups, have a freedom to comment on politics and society not found in larger games produced by professional studios. We will look at prior work in this domain to learn what minigames have done, and imagine what they might do in the future. We will also learn about game production, to enable students to participate in the discourse. Students will work in a small group for the duration of the term. Each group will go through a process of developing a game and releasing it online. The course is taught in Flash, although students more experienced in another technique are welcome to use it.

Students must have a thorough foundation in digital content creation of some type (Flash, Maya, AfterEffects, Jitter, Reason, C++, etc).

CS417 Audio Engineering Seminar

2 units / Semester II

An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.

* Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.

CS512 MFA Research Methods

3 units / Semester II

This course will cover methods and materials for research in disciplines relevant to students' interests, principles of scholarly investigation, and research strategies. Requirements for the class include visits to local library collections, and "written" work using research materials. Students may wish to work on an existing work in progress. The semester begins with a few weeks of online searching methods using resources available at CalArts (library catalog and collections; online databases including full-text periodicals, reference sources; and the World Wide Web). Subject-specific resources will be presented, depending on the needs and interests of students who enroll. Students will each decide on a project to write which will draw heavily from a local collection, which can be visited by researchers, drawing upon the rich collections available in Los Angeles. The collection may be a library, a Special Collection, an archive, or a photograph archive (or other appropriate collection). Students are required to use the collection during the semester as part of the writing project.

TP212 Statical Engineering for the Theater: Strength of Materials

3 units / Semester TBA

See description in the School of Theater section.

Languages for the Institute

(Note: Courses listed under Languages for the Institute may be taken for ELECTIVE credit only.)

The following French, German, and Italian courses are offered in conjunction with College of the Canyons. For all students other than Voice, an extra fee will be required.

FRNCH101 Elementary French I

4 units / Semester I

See description in the School of Music section.

FRNCH102 Elementary French II

4 units / Semester II

See description in the School of Music section.

GERMAN101 Elementary German I

4 units / Semester TBA

See description in the School of Music section.

GERMAN102 Elementary German II

4 units / Semester TBA

See description in the School of Music section.

ITAL101 Elementary Italian I

4 units / Semester TBA

See description in the School of Music section.

ITAL102 Elementary Italian II

4 units / Semester TBA

See description in the School of Music section.

CS005A&B Supplementary English for Artists

1 unit / Semester I, II

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

2. Creative Writing

CS221 Slipstream – Experimental Science Fiction Writing

2 units / Semester I

This creative writing class familiarizes students with the art of making the strange familiar or the familiar strange. Students are introduced to genre works, ranging from pre-cyberpunk sci-fi to the present practice of “slipstream”. Both experimental and traditional story-telling techniques are reviewed, with a special emphasis placed on prose style and hybrid narrative forms. Projects include the short story and the film treatment, and are peer reviewed in a workshop format. Topics for writing exercises are drawn from an array of sources, including the study of nanotechnology, brain chemistry and ubiquitous computing. Sub-genres include cyborgs, future cities, space and colonization, and women and science fiction. Materials for study range from the renowned works of James Tiptree, Jr., Philip K. Dick and J.G. Ballard to the current works of Craig Baldwin, Bahnu Khapil and Kelly Link. Readings are supplemented with film and guest lectures.

CS322 Poetry Writing

2 units / Semester I

The course will be an introduction to poetry writing for undergraduates. Each class session will be divided between discussions of readings in 20th and early 21st century North American poetry and workshop-style critiques of student work. The class will utilize the history and development of free verse to draw attention to the importance of the use of line break, punctuation and pagination in our struggle to represent our voices on paper. It will also focus on what is uniquely North American about free-verse (unrhymed, unmetred poetry) in English. The class reading list traces the story of English free verse in North American poetry beginning with William Carlos Williams and Marianne Moore, and continuing through the work of poets as related and diverse as Lorine Neidecker, Muriel Rukeyser, Robert Creeley, Frank O’Hara, John Ashbery, Kenneth Koch, Jack Spicer, Sylvia Plath, Ted Berrigan, Charles Simic, James Schuyler, Eileen Myles and/or others. The readings conclude with the work of younger contemporary poets, such as Chelsey Minnis, Joshua Beckman, Noelle Kocot, Tyehimba Jess and Anselm Berrigan. Students will be expected to produce and revise a reasonable number of poems during the semester, as well as to comment constructively on fellow students’ work and actively engage with the course reading.

CS324 Crafting Nonfiction Using Fiction Techniques

2 units / Semester II

Considering the fuzzy line between nonfiction and fiction, this course will encourage creative nonfiction writing through the investigation of nonfiction craft basics alongside the art of writing lyric, lively prose. In this writing workshop, students will submit their own original work, as well as critical evaluations of assigned reading. Focusing on masterful traditional and experimental nonfiction narrative examples, we will examine similarities and differences between journalistic and personal essays, the lyric essay, and the art of interviewing. Weekly craft discussions about how to discover a story, how to decide which facts serve the prose, how to record facts, and when to include oneself or edit oneself out of a piece, will encourage students to form their own cohesive narrative stances. Craft discussions on fiction basics such as point of view, plot vs. story, dialogue, use of detail, humor, and developing voice and style will illustrate just how much room there is within the nonfiction writing realm for subjectivity. Authors studied will include Joan Didion, Susan Sontag, David Foster Wallace, and Phillip Lopate, among many others.

CS423 The Art Of Cruelty

2 units / Semester I

In a political and entertainment landscape increasingly glutted by images of torture, horror, and endless warfare, is there anything that the so-called “art of cruelty” has to teach us? Or is turning our attention to such just another means of deepening our predicament, a predicament famously described by Walter Benjamin as that in which “[mankind’s] self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order?” To explore such questions, we will turn our gaze away from the mania of popular culture and media spectacle, and toward literature and art. We will begin with two great theorizers of cruelty, the Marquis de Sade and Antonin Artaud, then move on to consider several recent works in differing genres, perhaps including plays such as Peter Weiss’s *Marat/Sade*, Martin McDonagh’s *The Pillowman*, and the dramatic works of Sarah Kane; the painting of Francis Bacon; the performance art of Marina Abramovic; the poetry of Gottfried Benn and Sylvia Plath; the photography of Diane Arbus; the cinema of Luis Bunuel; and fiction by Jane Bowles, Heather Lewis, and Brian Evenson. By providing a space to explore the theoretical, ethical, and aesthetic functions of cruelty in a variety of mediums, this class aims to help anyone struggling with difficult problems of violence, provocation, shock or shock fatigue, risk, and/or conscience in his or her art practice. There will be several short response papers and two longer critical papers in which students will get a chance to work on articulating and exploring their ideas in writing.

CS424 The Artist As Writer

2 units / Semester II

This course will consider recent and contemporary possibilities for the artist-as-writer at work in the world. It will be primarily a literature seminar, but it will also provide a space to become better writers ourselves, via related writing exercises, experiments, and final projects. Reading may include work by painters such as Vincent Van Gogh, Paul Cezanne, and Robert Motherwell; composer John Cage; dramatist Richard Foreman; dancers such as Yvonne Rainer, Deborah Hay, and Simone Forti; and multimedia artists such as Joseph Cornell, Robert Smithson, Felix Gonzales-Torres, Mary Kelly, Andy Warhol, David Wojnarowicz, Mike Kelley, Martha Rosler, and Frances Stark. Rather than focusing on visual or performance art which incorporates text into its fabric, this course will focus on artists’ writings which stand on their own. The goal of this course is to inspire students to become more alive and alert to the literary careers of artists in a variety of fields, and to encourage them to become as adept, audacious, and ambitious in their writing lives as in their lives as artists and/or performers.

Special Topics in Creative and Critical Writing**CS521 Memory, Media and the City**

2 units / Semester II

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

3. Humanities

CS232 What is Philosophy?

2 units / Semester I

Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic) differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'?

In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism.

CS233 Introduction to Literature: Beyond Good and Evil

2 units / Semester II

Evil, like language, exists both within and without. We think we know language, but who, or what, is evil? And how does language, in the form of literature, create a space to confront and explore our relations to it? This course looks at approaches to evil in modern western literature. Topics discussed include: sin, redemption, culpability, morality, ambiguity, ethics, monsters, freaks, perverts, obscenity, blasphemy, vice, virtue, madness, transgression, sex, war, crime, confession, truth, lies, (post)-colonialism, and the devil. We also look at forms of seduction sound, style, voice, and structure and how these shift within modernity. This course aims not make judgments, but to face the bad that inhabits us all, in a space where it is allowed, that is the space of literature. Works covered include: short stories, confessionals, as well as more traditional novels. Authors include Camus, Nabakov, Shelley, O'Connor, Frederick Douglass, Bataille, Conrad.

Beauty walks with Evil, Evil with beauty... And yet and yet...What is evil? How can literature be used as a space to work through our relations to it? And what is the place of evil in Modernity? This course looks at the relations between evil, literature and modernity. Topics discussed include: sin, redemption, morality, ethics, politics, monsters, freaks, horror, violence, obscenity, blasphemy, vice, virtue, madness, monstrousness, transgression, idiocy, disease, crime, passion, punishment, confession, truth, lies, and video-tapes. We also look at the relations between 'fiction' and 'reality', and the connections between war, sex and colonialism in the 'global' age. The course aims not to make judgments, but to confront the bad that inhabits us all, in a space where it is allowed, that is the space of literature. Works covered include, cartoons, science fiction, and confessionals, as well as more traditional novels and other creative writing. Authors include Dostoyevsky, Acker, Harlan Ellison, Frederick Douglass, Bataille, Conrad, and Zemyatin.

CS234 Women and Writing

2 units / Semester I

What does it mean to be a woman writer? Is gender something that must necessarily reveal itself in writing? Are there masculine forms, feminine forms? If so, what might they be? What does it mean, "The personal is political?" How can that question become an interrogation not just of content, but also of form? This class will serve as a workshop for students who wish to analyze their own relationships to womanhood and/or femininity in terms of a creative writing practice. Through in-class exercises and critiques of students' writing, we will look for ways to push the boundaries of our received language and literary forms. In addition to responding to each other's work, we will look at texts by women from the last several decades who have

sought to push the boundaries of gender and genre. Many of these women write in hybrid forms – what is it about the hybrid that is so appealing to innovative woman writers? Authors will include Gertrude Stein, Luce Irigaray, Kathy Acker, Anne Carson, Cole Swenson, Bhanu Kapil and Mary Burger.

CS330 Nietzsche

2 units / Semester II

An introduction to the main concepts introduced by this remarkably fertile philosopher. Emphasis on notions of philosophy and culture, pivoting on such ideas as the force and energy of production as opposed to the passive aggressions of “slave” [mass and elite] cultures. Nietzsche’s critical conceptions of tragedy, language, and politics—their mixtures—will be discussed through reading such texts as *The Birth of Tragedy*, *Use and Abuse of History*, and *the Genealogy of Morals*.

CS331 The Crazy Negro(es)

2 units / Semester I

Whether you’re talking Stagolee or Tupac, the so-called crazy negro is a frequent figure in work depicting African Americans. Yet, how do we navigate the line between archetype and stereotype in our understanding and usage of the figure in our own work? When does one community’s hero become another community’s terror? By examining, discussing and dissecting his appearances in provocative cultural production from within African American communities and from outside of it, we will interrogate the figure and our responses to him. We will seek out examples that are perhaps veiled and look for cognates from other cultures.

CS332 History and Theory of Aesthetics

2 units / Semester II

A one-semester survey of the contested concepts that have been used to argue for the autonomy of aesthetics: representation, truth, illusion, aesthetic device, form and content, and so on. Focus on key texts from Plato, Kant, Wittgenstein, etc.

CS333 Pataphysics II: the Art and Science of Exceptions

2 units / Semester II

Is ‘art’ a form of knowledge? And can such knowledge change the world or the way we live in it? This course takes Alfred Jarry’s utopian notion of an ‘imaginary science’ as the model for just such a vision. We begin with the notion of the Avant-garde - its histories, its multiple definitions, and its repeatedly announced demise, to ask whether the term is still in any way relevant. Following this, the course will focus on C. BŠk’s tropes of exceptionality - the anomalous, 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 aim is to look at different models of knowledge and how these can be interrupted, diverted or subverted into new mental courses: modes of thinking which are not confined to a room of their own, but are conceptually and materially embedded in social contexts. An overriding concern will be the question of the relationship between the ‘exceptional’ and the ‘ordinary’. The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional art media with methodologies from science, politics 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.

CS335 Queerbooks

2 units / Semester I

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

CS337 Womens(out)house: Women, Art & Activism

2 units / Semester I

In the 60s and 70s many advocates of social transformation—whether along the lines of class, race, gender, geography, sexuality or ethnicity—sought to transform both art and society by cross-pollinating between aesthetic and activist techniques. Thus demonstrations around civic issues became (artistic) happenings, and artworks were inserted into public spaces as tools for political intervention. A key site for this kind of political-aesthetic hybrid is the work we now label “feminist art.” “Women’s-(out)-house will examine this history, focusing on the always dynamic relations between “art-making” and the “political” issues with which it has always been associated. We will also look at the issues facing us today, and how these can be integrated with various contemporary art practices. The final project will be to ‘curate’ an imaginary show, using any (combinations of) media, to respond to a particular problematic in the world today.

CS338 Theorizing the Body

2 units / Semester I

This course investigates Western conceptions of the human body and its role in shaping subjectivity. Readings are drawn from a variety of philosophical and theoretical sources, including Plato, Descartes, Foucault, Bachelard, Irigaray and Haraway. Later in the semester we will consider the body in contemporary art, “body art” and contemporary cultural practices of body modification, with special attention to what it means to have a body or be embodied in the era of virtual reality.

CS433 Mutating Blues

2 units / Semester I

Many people understand blues as a musical form. Some understand it as literary. Yet, if the Blues is a form and not only a style, it can be interpreted across a variety of *métier*. What is a Blues film? A Blues painting? Blues theater? For that matter, how far has the form been stretched musically while still being understandable as Blues. We will study the conditions that lead to the form’s creation and the conditions that facilitated its migration. We’ll read critical writing on the music, its poetic iteration and create a lab in which participants explode and reconstruct the Blues for their own projects and inquiry across the *métier*. Possible resources include: Excerpts from Fred Moten’s *In the Break*, *nocturnes: Blues*, numerous audio recordings, selections from Harryette Mullen’s *Muse & Drudge*, Honoree Fanone Jeffers’ *Outlandish Blues* and others.

CS435 Deleuze & Guattari

2 units / Semester II

Description available at registration.

CS436 The Philosophy of Vision and Visuality

2 units / Semester I

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.

Special Topics in Humanities**CS531 Aesthetic Theories and Political Thought**

2 units / Semester II

The late Hannah Arendt was working on the political reading of Immanuel Kant's theory of aesthetic judgment. Although her notion that political actions, artistic performances, and works of art all share the fundamental quality of being appearances—i.e. needing the presence of spectators before which they could appear in order to be at all—is already present in her earlier books, it was not until her trip to Jerusalem to cover Eichmann's trial for *The New Yorker* that she started to decidedly approach an aesthetic theory from a political perspective. The course will start by reconstructing Arendt's intellectual exercise and continue by applying the same method to three of the most influential twentieth century aesthetic theorists: Maurice Merleau-Ponty, Theodore Adorno, and Alain Badiou. In the case of Merleau-Ponty, the course will study the elements already present in his early work—*Phenomenology of Perception*—in order to show the tensions between his aesthetic theorizing and his political thinking at the time. Then the course will engage in a close analysis of some of Merleau-Ponty's late works, from *The Adventures of the Dialectic* and *Signs* to *The Visible and the Invisible* and *Eye and Mind*, showing how his aesthetic and political thinking were starting to converge in an ontology that could be seen as a fundamental contribution to contemporary democratic theory. The second half of the semester will start with Adorno's *Aesthetic Theory* and a few of his essays on music and culture in order to show how some of those works' main concepts could contribute to the critique of the dominant political practices of our time. Finally, the course will focus on contemporary philosopher Alain Badiou's works such as his *Handbook in Inaesthetics*, *Being and Event*, *Ethics*, *Saint Paul*, and *Metapolitics*.

CS532 Theories of History & Criticism

2 units / Semester II

This course introduces contemporary ideas of how senses of history and criticism are drawn into the workings of institutions and subjects. Ideas of progress and decline, breakthrough and breakdown straddle our uses (and abuses) of history and criticism. The specific focus this semester is an analysis of the L.A. art-world—we will discuss and analyze how institutions (Getty, LACMA, L.A. Times) make criteria for selecting what to show, to memorialize, to give a boost to—and how subjective roles are emphasized, such as the artist as critic, as historian, as visionary.

4. Social Sciences

CS242 Imaging Culture: Representation and Visual Anthropology

2 units / Semester I

As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a 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. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course.

CS248 Democracy in America Today

2 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.

CS340 Boom Bap Boom: Exploring Some Sociocultural Impacts of Hip Hop

2 units / Semester II

This course is designed to investigate and interrogate hip-hop's effects, primarily upon US cultural production. In execution, BOOM BAP BOOM will leverage breadth into depth focusing from a mixed tape model of readings in critical theory, popular magazines, audio offerings and viewings-to analysis. The final two sections of the course will each include two of these analyses (as determined by the instructor). Students will be expected to produce their own analyses that reflect discussions presented in the respective sections.

CS342 Megacities of Asia

2 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.

CS346 Theories of Mind: Introduction to Psychology

2 units / Semester I

There is new, compelling evidence that emotions form the foundation for our intellectual abilities and our behavior. This evidence leads to many questions such as: What is the relationship between thinking and emotions? How do early experiences influence the mind’s construction of an interpretation of reality? How does that interpretation affect the development of personality and behavior? These and many other questions will be covered in this introductory course on the major ideas in psychology from its inception to the present day. This course examines the causes, processes, and consequences of the two phenomenon of revolution. The emphasis will be both on various related political phenomena, as well as on case studies of countries in which revolutions have taken place. Students will be expected to write a research paper on one of the revolutions studied in the class or on a related topic. Regular attendance and participation is essential to passing the class.

CS347 An Interrogation of Modernity and Capitalism in Latin America

2 units / Semester II

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

CS349 Border & Memory in Latin America

2 units / Semester I

Borders have been in constant flux in the region, from the Southern Cone to the U.S.-Mexican border. Questions of immigration and Diaspora have gained increased importance in recent times, as rural populations move to the city and workers and exiles change countries. What are the forces creating these movements, and what do they tell us about global conditions? Who has been responsible for drawing and enforcing the borders in these regions, and how has this impacted the peoples of Latin America? Particular emphasis will be placed on the borders between the U.S. and Mexico, and the U.S. and Cuba. Finally, how are borders created in the memory of citizens and countries of Latin America, and what kinds of artistic production is created in their wake?

CS441 Ahimsa: a Culture of Peace Nonviolence in The Modern World

2 units / Semester I

This seminar explores the theoretical underpinnings of an Ahimsa/nonviolence paradigm. In this course we will look at examples of how nonviolence offers an approach to peacemaking that has been used not only to counteract forms of social discrimination and political repression but also to resist foreign imperialism or occupation. "If you want peace," assert nonviolence activists, "work for justice-justly." Drawing general support arguments from the South Asian (especially the Indian) context and looking at the literature on nonviolence and its relationship to universalism, this course will provide a critical understanding of nonviolence and nonviolent social change in the modern world. Through several historical case studies, this course focuses on an in-depth understanding of human history and experience that have brought about nonviolent change and transformations not only in India but also around the world. Some key questions examined are: Is Nonviolence passive or active? What is the relationship between nonviolence and the notions of power and courage? What is the role of religion, philosophy and history of ideas in leading nonviolent transformation and change in personal, political and social spheres? How and why have particular nonviolent approaches worked in addressing political oppression, social injustice and violation of human rights? Who were the leaders of nonviolent movements around the world and what inspired them to adopt unconventional approaches in dealing with violence and oppression? What are the methods and strategies employed by these leaders? Did such methods and techniques lead to social, political and environmental change in different parts of the world? Such explorations hopefully will provide a new understanding of human history from a fresh perspective of transformation and change through nonviolent means. The study of some key twentieth century individuals such as Gandhi, Nehru, Mandela, Suu Kyi, The Dalai Lama, King, Chavez and many other contemporary leaders and activists, inform and illuminate contemporary thought and will stimulate our critical reflection about the relevance of nonviolence in the contemporary context.

CS442 Contemporary Latin American Film, Television, and Video

3 units / Semester I

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

CS443 The Mystery of Consciousness

2 units / Semester II

The "problem" of consciousness remains one of the great mysteries challenging neuroscientists, cognitive scientists, physicists, philosophers, psychologists, mystics and poets...indeed all of us in one way or another. This class surveys major theories of consciousness as they have been informed by and have informed changing religious, scientific, cultural and philosophical paradigms.

CS444 Social Psychology: a Study of the Power of Groups in Shaping Individuals and Society 2 units / Semester I

Basic ideas from the field of social psychology regarding group behavior will be explored as they relate to historical and current situations and people. Many types of groups will be explored: political, religious, business, family, socio-economic, racial, educational and artistic movements for example. There will be an emphasis on the origins and function of violence as it relates to aggression, prejudices, racism, sadism, terrorism and power, as well as on the concepts of conformity, group-think, mob-behavior, bystander apathy and learned helplessness. Larger “macro” concepts will be understood in light of a “micro” understanding of the etiology and function of violent and passive, as well as perverse and creative psychic phantasies and organizations within an individual.

Special Topics in Social Sciences:

CS541 Theories of Speech & Action

2 units / Semester I

As opposed to what happens with those human activities associated with the production of objects with a concrete physical existence, the performance of an actor in a play, a musician in a concert, or a political actor in a public stage are all characterized by something like a vanishing futility. Performative arts, speaking language, and political action share one fundamental quality: their “material” does not last longer than the actual happening. The saying and the acting, always in real time, seem to have no choice but to live in a constant present. This seemingly ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this course is to overcome these theoretical limitations by critically reviewing some of the most influential contemporary theories of speech and action— decisionist, phenomenological, deconstructionist, pragmatist, discourse-ethical. Particular attention will be paid to those authors that inscribe their approach to the study of speech and action at the center of an otherwise comprehensive political theory. This semester we will focus on the work of four authors: Carl Schmitt, Hannah Arendt, Jacques Derrida, and Jürgen Habermas.

5. Cultural Studies

CS250 Fighting History: The Role of American Dissent

2 units / Semester I

For a nation born of dissent, American cultural and political discourse has historically attempted to marginalize and silence people, communities, interests and perspectives that threaten or deviate too far from cultural norms or national objectives. However, dissenting and unpopular opinions are occasionally transformed into the cultural consciousness, assuming the dimensions of American principle or national consensus. This course will challenge students to explore the role and place of dissent in the American narrative. They will examine case studies of both armed and non-violent insurrections, protests, strikes and civil disobedience. Whether embodied in individuals such as abolitionist John Brown, women’s rights leader Elizabeth Cady Stanton, Cesar Chavez and Malcolm X, or in groups like conscientious objectors, the Black Panthers, the Hollywood 10, Operation Rescue or ACT-Up, dissension is as American as apple pie. Nonetheless dissenters are almost always labeled traitors, criminals or crazy before often becoming known as heroes, visionaries and profiles in courage. But in the age of the Patriot Act is the public space and tolerance for dissent shrinking? Has its power been diluted, or does it still carry the potential to change the course of American history? For the final project, students will research one individual or group in-depth – the nature of their dissent, their strategies, and ultimately, their effectiveness.

CS252 European Studies: Europe in the Twentieth and Twenty-first Centuries

2 units / Semester I

The twentieth century in Europe was short and bloody (1914-1989). The next century already promises to be filled with a complexity to rival the last. We review key terms from Modernism, and see where they fit in the new transnational civilization of CNN, Balkan conflicts, globalized localism, internet business, gaudy Hollywood cultural imperialism, the visual arts and media in general. Among terms to be visited, then reconceived: Surrealism, Futurism, Dadaism, Constructivism, Situationism; the “flâneur,” the “bricoleur,” avant-garde, etc. We enter the spirit of a continent in world war, and re-imagine a continent in utter transformation, an era of the “electronic Baroque” for cities being turned into Baroque shopping malls. New systems, new grammars: in many ways we have left the twentieth century from both ends, back to Victorianism, and class alienation, forward to digital fantasies and global tourism.

CS253 Music, Culture, and Politics in Latin America

2 units / Semester I

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

CS254 Queering the Pitch

2 units / Semester I

In this course we will examine debates within the fields of gay, lesbian, and queer studies as they relate to the production and consumption of music. Reading recent musicological studies of same-sex desire, homosexuality, and the regulation of sexual identities across different racial, ethnic, national, and class communities, students will engage such concepts as homophobia and heterosexism, while learning to distinguish between constructionist and essentialist approaches to sexuality. Through our readings we will uncover the complex interactions of social codes, individual activity, and institutional power that mark the shifting boundaries between what is considered sexually “normal” and “deviant.” How does music contribute to the world-making of those who transgress the limits of heteronormative sexualities? What can we learn about the neglected histories of gay and lesbian musicians who have contributed to the canons of classical and popular music? How do queer communities memorialize traumatic histories through musical performance? How are queer subjectivities constructed between the lines of heterosexist musical cultures? What can queer musicology teach us about the construction and enforcement of normative sexualities?

CS255 Hybrid Cultures: Blended Identity in America

2 units / Semester II

What does an American look like? What does an American eat? What holidays does an American celebrate? What assumptions and generalizations can we really make about Americans once we consider and contemplate the many cultural groups and sub-groups living in America today? More intriguing still is the formation of “combination” or “hybrid” groups with blended cultural heritage within the larger American context. This course is an anthropological inquiry into these “blended” identities with an emphasis on groups living in Southern California. We will discuss such issues as: Cultural Continuity and Change; Race, Class, and Gender; World-views and Language; The Construction of “Ethnic” Identity; and Representations in Popular

Culture. This course will integrate scholarly and popular texts (e.g., films, videos, music) to illuminate the cultural, economic, and socio-political complexity of life in Southern California. Students are encouraged to use personal interests and experiences as a guide while developing their research projects.

CS256 Imagining Infrastructures: Site and Technology

2 units / Semester II

This class will investigate sites of presumed stability within art and architecture. We will look towards infrastructure to activate a number of questions related to form and function. Ultimately, the class engages broadly with architectural and urban issues to reconsider how an artist might function in contemporary culture. This class will be structured twofold: readings and in-class discussion, and out-of-class field trips and interactions with a variety of local sites associated with infrastructure, such as public works sites in Santa Clarita, and exhibitions related to material questions, etc. Through this approach the class will tread the line between art and social-economic space, theory and practice, research and field-work. In addition, the class will consider a broader relationship to “place” and how it functions to construct ethnic, social, and political identities. Students will be asked to work on projects, individually and collaboratively, and to lead discussions on class readings. A blog for the course can be found at <http://imagininginfrastructure.blogspot.com>.

CS257 Eating Uncle Ben: Appropriating “Blackness” for Fun and Profit

2 units / Semester I

Whether in advertising, avant garde art or escapist fantasy, images of African Americans have often been useful for the interests of people outside the Diaspora. This course focuses on interrogating articulations of “black identities” by non-Blacks, from the overtly racist work of cartoonists to the complicated presence of Melanctha to the gradual revisions of politically correct marketers (Rastus, the Cream of Wheat Man) to Crash. Our goal is to interrogate the complex intentions behind the usages, and as such, we’ll focus on the strategies at work more so than audience response. It is not the purpose of the class to enforce political correctness, but to discuss intent and accountability. Course materials will range from literature to TV commercials. The class will consist of discussion, analysis and a final collection of appropriations.

CS258 The Art of the Invisible: Experiments in Radio Production and Podcasting

3 units / Semester I

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 history of radio as an art form as well as develop the hands-on skill and experience required to control the medium. Work covered will range from Orson Welles’s “The War of the Worlds” to the avant-garde sound art of Gregory Whitehead; from the monologues of Joe Frank to radio documentaries such as “This American Life” and “Ghetto Life 101.” Production elements covered will include writing for radio, audio recording, editing and mixing, and producing a program ready for broadcast. Each student will complete a stand alone radio piece which we will collaboratively compile into a single program and podcast online, broadcast on local radio, and publish as a companion cd. This course is encouraged for writers & playwrights, actors, performance artists, musicians, sound artists, sound designers and anyone who wants to hear their own work rather than see it.

CS350 Representing the World in Photography and Moving Images

2 units / Semester II

This course explores how the world as a whole has been represented in photography and moving images, from the late 19th century down to the present. Concepts and debates drawn from studies of globalization will be used as a framework for examining the ideals, values and assumptions that help to shape how representations of the world are produced and received. We will examine these issues of cultural meaning and interpretation in relation to the aesthetic, formal and generic qualities of different types of world representation. Although the course will focus principally upon photography and moving images, it assumes that images of the world created in these media are most fruitfully understood in relation to a broader spectrum of cultural experiences and representations that aim to evoke the world as a whole.

CS351 Buying and Selling the Fantasy of L.A.

2 units / Semester II

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.

CS352 Art and Postcolonial Theory

2 units / Semester I

See description in the School of Art section.

CS354 The History of Simulation and Interactive Media

2 units / Semester I

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

CS355 Unbuilt and FarOut: Collaborative Design Practices and Expanded Architecture 1945-present

2 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.

CS356 Chris Marker in Contexts

2 units / Semester II

The French photographer, filmmaker and multimedia artist Chris Marker is often perceived as a unique and singular figure in post-1945 audiovisual culture. This course seeks to expand and challenge this perception, by using Marker's work as a fulcrum to explore significant wider aesthetic and cultural developments in filmmaking and art since 1945. These include personal documentary making, cinéma vérité, the French New Wave, political counter-cinema after 1968, the emergence of digital and electronic media, the use of the moving image as both medium and cultural resource for gallery-based works of art, and memory as a central representational trope of contemporary culture. Much as these contexts might alter some of the ways we perceive Chris Marker, the very choice of Marker as a means to engage these wider developments can also enrich and transform our understanding of the cultural movements and contexts in and against which his work has emerged.

CS357 Performance and Conquest: Mexico

2 units / Semester II

In this course we will analyze the forms and uses of performance as a political force in the conquest of Mexico, when the imperial order of the Mexica (Aztecs) was violently eclipsed by Spanish colonial rule. Performance, a central part of both European and indigenous epistemologies, was an important means of maintaining and contesting social authority both before and after the conquest. After the encounter of these two cultures new performance practices emerged as groups vied to establish and resist hegemonic rule. Examining primary source texts and images, as well as critical texts, we will trace the complex role of political performance in the conquest and subsequent colonization of the land that would become known as "New Spain." In the first part of the course we will review the role of performance in pre-conquest Mexico, examining the ritual, music, dance, and theater through which Mexica leaders secured their social status and maintained a privileged position vis-à-vis neighboring groups. Focusing on the moment of encounter, we will next examine the rhetoric and spectacle of encounter that accompanied the brutal seizure of Mexica territory. In the third section we will explore the forms of military and evangelical performance that helped the colonial power consolidate control. Finally, we will examine modes of syncretic performance through which a colonized people embodied subversive histories and created alternatives to colonial epistemologies and practices.

CS358 Religion in the Public Square

2 units / Semester I

To some, the separation of church and state is an ideal, to others, an obstacle. What can't be denied is that it is often imperfectly understood and inconsistently applied. The ironies abound: clergy acting as agents of the state when signing marriage licenses, the president declaring America a Christian nation, lawmakers invoking scripture instead of the Constitution to justify their votes. Culture wars have flared throughout the history of the Republic and religion has tellingly been on the front lines, whether during the Abolition and the Civil Rights eras, or during the more recent debates over abortion and same-sex marriage. This course focuses on the inherent tension between religious tolerance and religious freedom and whether the Establishment Clause of the Constitution still serves as an effective bulwark against orthodoxy and zealotry, both religious and secular. We will examine the Founders' theological argument behind the Establishment Clause, the presumption of Christianity amidst religious diversity and irreligion, and whether it is possible or even desirable to exile religion from public and political life entirely. The debates over slavery, same-sex marriage, Hip Hop ministries, public television and Andres Serrano's "Piss Christ" will be examined to illustrate competing public theologies and to give students the critical and historical context to understand and engage them.

CS359 Cultures of Latin America: Readings on Society

2 units / Semester II

This course explores distinctive cultural aspects of Latin America by looking at the ways it has been represented in canonical readings spanning from the diaries written by Christopher Columbus to the more recent documents written by the Ejército Zapatista de Liberación Nacional in Chiapas. By drawing mostly on essays, but also on letters, paintings, photographs, murals and film, the course addresses a series of questions that lie at the heart of how one thinks about Latin America. What is expected from “Latin America”? What place has exotism and orientalism played in this construction? Is there a common identity among the many “cultures” of Latin America? What are the connections and gaps between ‘Latin’ American cultures? Different debates and investigations about the distinctive features of these societies and the formation of national cultures will guide us in exploring the most significant aspects of the Hispanic world. The course will be divided into four parts: the emergence of new cultural forms in the colonial period, the construction of national identities in the 19th century, the emergence of the masses into political life in the 20th century, and Neo-liberalism and its political effects in the last part. Its purpose is twofold: 1) to introduce students to problems central to Latin America, 2) to sharpen student’s skills as analytical readers.

CS451 America in Motion: Film, History & Politics

2 units / Semester II

What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes, including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as diagram, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance a knowledge of the intersection of film, history and politics.

CS452 Remixing Jemima: Poetry and Contemporary Mythology

2 units / Semester II

Considering myth as both a formalized structure and raucous collective belief, students will investigate how artists have adapted, revisited and subverted myths of and about African Americans to address socio-political and cultural issues. Myth provides a ready-made source for allusion, we will explore mechanisms for “creating belief” including mass media’s role in contemporary mythmaking (from racial profiling to superheroes). The course will focus on social myth, mythologized spaces, the mythologized self and discuss myth via Levi-Strauss and the popular imagination. The semester culminates with a detailed project proposal demonstrating a synthesis of the concepts. Materials will include poetry by Cornelius Eady, artwork by Kara Walker and Betye Saar, music by the Wu Tang Clan and Parliament, the writing of Suzan Lori Parks, Ralph Bakshi’s “Streetfight” (originally called “Coonskin”) and others.

CS453 La Ciudad De Borges

2 units / Semester II

This course will meet ten times at CalArts—from the beginning of the semester to Spring break. After that, students will have the option of either traveling with the instructor to Buenos Aires, Argentina, during Spring break, or writing four two-page weekly essays during the month of April (since there will be no meetings in April.) Classes will be conducted in English but fluent, advanced, and intermediate Spanish speakers will be encouraged to read Borges’ texts in their original Spanish versions—particularly during and after the trip to Buenos Aires, where they will be able to purchase his *Obras Completas*. The course will focus on the political reading

of Argentine writer Jorge Luis Borges' work. 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, Latin American, and World 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, first and foremost, a citizen of the world. 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 American society and world affairs in general. But Borges was, of course, a citizen of Argentina. In this more local dimension of his work he wrote, not surprisingly but indeed paradoxically, his most universal references to the questions of history, struggle, power, authority, order, and freedom—all fundamentally political questions. In short, in this course we will concentrate on the political implications of his writings—both the philosophical and interpretive, theoretical and historical implications. Finally, the use of the word *ciudad* in the title of the course refers also to the literal Spanish meaning of the term—thus the trip to Buenos Aires. The 9 days spent there will be an intense study of Argentine culture and the relationship between the local and the universal that Borges found to be the central characteristic of his famously beloved city.

CS454 Animation and "The Body"

2 units / Semester II

This course will investigate theories of performance and identity in contemporary discussions of "the body" (Butler, Phelan, Sobchak, Hayles and others), in relation to the concern with drawing, constructing, and re-figuring the human body in the field of animation. The course will examine the diverse ways in which the human form takes shape in animated films—from highly photo-real representations in *Final Fantasy*, to stream-of-consciousness movement in Ryan Larkin's *Walking* (looking in-depth at specific examples and talking about how they are constructed, both in terms of process and final result), and connect this critical discussions about gender, identity, and the body as a site of meaning.

CS455 Animation and Transgression

2 units / Semester I

This course will examine the relationship between animation and transgression, looking at examples of animated films that exceed traditional boundaries of content, format, and framing, and redefine ways in which audiences connect with visual subject matter. The idea of transgression will be discussed in relation to the "beautiful" (Kant), the "sublime" (Burke) and the "grotesque" (Bataille, Kristeva), in order to study classical definitions of art and beauty, and the postmodern drive to redefine their parameters. Particular attention will be paid to films that knowingly, and often outrageously, transgress narrative and stylistic conventions. Films by animators such as Marv Newland, Jan Svankmajer, Paul Driessen and Lotte Reiniger will be examined, concurrent with works of art by Man Ray, Hannah Höch, Vincent van Gogh, and Salvador Dalí.

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

2 units / Semester I

This class will look at the rich and varied history of puppetry and Object Theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville marionettes, WPA puppet plays, Vegas showgirl puppet acts, television ventriloquism and finally avant-garde object theater. We will look at the form and content of these various uses of puppetry and the subcultures from which they sprang. We will consider puppets as immigrant objects carried to the New World, as vehicles of dissent, as propaganda, as drag, as cheap advertisement, and as post modern performers.

* Enrollment limited to 20 students.

* Open to the Institute. BFA-2 and above.

Special Topics in Cultural Studies

CS552 Parallel Worlds: Fiction & Imaginary Futures, 1850–Present

2 units / Semester I

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

Natural Sciences

CS261 Environments for Intelligence

2 units / Semester I

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

CS262 Origins of Animal Behavior

2 units / Semester II

The behavioral repertoire of animals is as amazingly diverse as the behavioral repertoire of humans. Behaviors are no different than any biological trait in that they have evolved by natural selection. The physical and social environments of an animal act as strong forces that shape behaviors to optimize individual fitness, even if that means self-sacrifice. Human behavior can be seen as the result of natural selection in much the same way as one would study the behavior of crickets, salmon or peacocks. This course presents the major hypotheses of behavioral ecology and illustrates them with examples from the entire animal kingdom. To examine if these hypotheses help explain or predict human behavior, we will look at the methods and results of recent studies including cooperative social behavior, mate choice and domestic violence.

CS263 Science of Art and Life Safety

2 units / Semester II

The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and

main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.

CS268 The Reproduction of Sound

2 units / Semester I

A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording.

* Prerequisites: solid math skills, including algebra

CS269 Conservation and the Environment

3 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.

CS361A&B The Anatomy of Movement

2 units / Semester I, II

CS361A (Fall semester)

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

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

CS361B (Spring semester)

The spring semester will cover the arms, back, and upper torso.

CS364 Matter and Molecules: From the eve of atoms

2 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. Ancient alchemists hypothesized anywhere from one to five fundamental elements that, when combined in different proportions, form all things. Alchemists sought the Philosopher's Stone which would turn cheap metals into gold and was thought to be the key to immortality. We will see how

centuries of fabricating gold-like compounds (aurifiction), failed attempts to manufacture real gold (aurifaction) and preparing medicinal elixirs provide the initial observations required to advance an early science of chemistry. We will explore how scientists were able to study, characterize and ultimately construct theories about things far too small to see (molecules, atoms, and chemical bonds). As atomic theories of elements moved beyond “Air, Water, Earth and Fire” an orderly arrangement of the over 100 elements could be constructed that not only explain but also predicts the chemical properties of elements. We will see how the beautiful arrangement of electrons around a nucleus provides a model to understand chemical shape, properties and reactions. In addition to learning basic chemistry, we will look at some of the personalities and some very important missteps that helped to ultimately bring about our current understanding of matter. In-class demonstrations and experiments will help to illustrate concepts and help us to appreciate science as an active process and not just a collection of facts.

TP406 Lighting Technology

2 units / Semester I

Lecture/demonstration leading to in-depth understanding of energy systems, elementary physics of electricity and light, lighting instrument design and operation, lighting control, and the interaction of colored light with colored surfaces. An overview of equipment, accessories and control systems. There will be a lab component to apply techniques and increase skill level.

CS461 Darwin's Bestiary

2 units / Semester I

Animals come in many different shapes and sizes. Regardless of an animal's form or habitat, there are common physical requirements and processes. These factors span the range of biodiversity from the seemingly simple, single celled Amoeba to the apparently complex, multi-cellular Zebra. This course seeks to understand the physiological and the ecological constraints on animal form. We will explore how novel solutions to the problems posed by physics result in the divergence of animal forms and the expansion of organisms into new niches. We will see how relatively few genes and simple genetic mutations can lead to major changes in structure. We will learn how genes and structures encoded by genes reveal the ancestral histories of existing life forms. This course will be organized around the construction of bestiaries. Like their medieval counterparts, each student's bestiary will use the description of animals to tell a story. Unlike traditional bestiaries, the Darwinian bestiary will be grounded in modern zoology and phylogeny to explore past, present and even potential animal life forms.

CS462 The Human Body from Food to Function

2 units / Semester II

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

CS464 The World Behind Glass

2 units / Semester I

What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in convey-

ing 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.)

Special Topics in Natural Science

CS561 Introduction to Holography

2 units / Semester I, II

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

* Lab fee \$80.

7. Métier Studies

CS171A&B Historical Survey of Graphic Design

2 units / Semester I, II

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

* Enrollment limited to 30 by permission of instructor.

CS172 History of Photography

2 units / Semester II

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

CS174A&B Dance & World Cultures

2 units / Semester I, II

This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance.

CS175A&B Film History I & II

3 units / Semester I, II

This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write several short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.

CS175A Film History I-1895-1950

3 units / Semester I

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from Lumiere, Młli s and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a textbook is mandatory.

* Permission of instructor required.

CS175B Film History II-1950-2006

3 units / Semester II

The second semester will continue from the early fifties and conclude with several works from the past decade. Each of the focuses from the first semester will be further examined, and new sets of social concerns, such as the rise of independent filmmaking, the introduction of school-taught filmmaking and the study of film history, development of new genres and their self-referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.

CS178A Survey of World Theater-Text

3 units / Semester I

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

CS178B Survey of World Theater-Visual - Seeing is Believing

3 units / Semester II

Seeing is Believing focuses on the intersection of performance and visual communication. The title is of course double-edged because "belief," while it may seem self-evident to someone who has it, is not always shared. We may be inclined to believe what we see because we trust our own judgment. Or, if we are involved in the visual and performance arts we are likely to want our audience to believe in the sincerity or authenticity of what we put before them. In this class we will consider what both creates and undermines seeing as believing: ideals, models, frames of presentation and design; myths and narratives which propose authentic modes of seeing and believing. Inevitably this means engaging the symbiotic relationship between trust and doubt, reality and illusion, understanding and misunderstanding and many other appar-

ent dichotomies that may not be clear divisions at all. We will focus on various kinds of visual evidence and rhetoric in images and films, which will in turn connect to the various forms and tools which give this kind of communication its power: music, gesture, and language. We will consider what it means to play, to animate the inanimate, and to repel and attract through provocation.

CS179A Survey of World Theater-Performance Styles

3 units / Semester I

Theater history in light of performance styles; a particular emphasis on documentation from the 20th/21st centuries.

* One of four courses available to meet the Theater School *métier* studies requirement.

CS179B Survey of World Theater-Cultural

3 units / Semester II

Theater from an anthropological point of view - as an expression of social identities per ethnicity, class, etc.

* One of four courses available to meet the Theater School *métier* studies requirement.

CS272 Prostitution in Film

3 units / Semester II

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

CS273A&B Modern Dance History

2 units / Semester I, II

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a yearlong 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.

CS275 History of Experimental Film

3 units / Semester I

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

* May be repeated for credit.

* Permission of instructor required.

CS276 Animation Then and Now

3 units / Semester I

An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.

AG461A&B Graphic Design Theory I & II

3 units / Semester I, II

See description in the School of Art section.

AH010 What Makes It Art?

2 units / Semester I

See description in the School of Art section.

AH020A&B Modern Art History in Review

2 units / Semester I, II

See description in the School of Art section.

AR230W The Work of Adrian Piper

2 units / Semester II

See description in the School of Art section.

F 314A&B Film Today

3 units / Semester I, II

See description in the School of Film/Video section.

F 370 History of Documentary Film

3 units / Semester II

See description in the School of Film/Video section.

F 522D Deleuze and Cinema

3 units / Semester TBA

See description in the School of Film/Video section.

FC275 Art Appreciation

3 units / Semester II

See description in the School of Film/Video section.

FC276 Animation Now and Then

3 units / Semester I

See description in the School of Film/Video section.

FC371 Story for Animators

2 units / Semester I

See description in the School of Film/Video section.

FC373A&B Screenwriting for Animators: the Picture in Words

2 units / Semester I, II

See description in the School of Film/Video section.

FC374 Story for Animators II

2 units / Semester I

See description in the School of Film/Video section.

FC377 History of Character Animation

3 units / Semester I

See description in the School of Film/Video section.

FE295-CS Cameraless Filmmaking: Aesthetics& Strategies

3 units / Semester II

See description in the School of Film/Video section.

FE333 History of Experimental Animation

3 units / Semester II

See description in the School of Film/Video section.

MH116 Piano Literature

1 unit / Semester I

See description in the School of Music section.

MH190 Blues Before 1960

1 unit / Semester II

See description in the School of Music section.

MH200 Music Cultures

2 units / Semester I, II

See description in the School of Music section.

MH205A Survey of Western Music History & Literature

2 units / Semester I

See description in the School of Music section.

MH205B Survey of Western Music History & Literature

2 units / Semester II

See description in the School of Music section.

MH215 Introduction to the Music of Flamenco

1 unit / Semester I

See description in the School of Music section.

MH220 African Song

1 unit / Semester I, II

See description in the School of Music section.

MH240 Jazz History

2 units / Semester I

See description in the School of Music section.

MH310 History and Practice of Electro-Acoustic Music

2 units / Semester TBA

See description in the School of Music section.

MH315 Survey of 20th Century Music

2 units / Semester I

See description in the School of Music section.

MH316 Survey of 19th Century Music

2 units / Semester TBA

See description in the School of Music section.

MH317 J.S. Bach

2 units / Semester TBA

See description in the School of Music section.

MH318 Medieval Music: History, Theory and Practice

2 units / Semester TBA

See description in the School of Music section.

MH325 Music and the Age of Enlightenment

2 units / Semester TBA

See description in the School of Music section.

MH345A&B Solo Vocal Literature

2 units / Semester I, II

See description in the School of Music section.

MH400 Focused Topics in Music Literature

MH400-02 Seminar on African and African American Music Literature

2 units / Semester II

See description in the School of Music section.

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

2 units / Semester I

See description in the School of Music section.

MH400-06 Music in Transition: Opera, Madrigal, Sonata and Musical Oddity from the End of the Renaissance (1600) to the High Baroque (1720)

2 units / Semester TBA

See description in the School of Music section.

MH400-12 Musical Reflections of Surrealism Western Music (year-long class)

2 units / TBA

See description in the School of Music section.

MH401 Music and the 20th Century Transformation of Culture

2 units / Semester TBA

See description in the School of Music section.

MH420 Music Improvisation out of This World

2 units / Semester TBA

See description in the School of Music section.

MH425 Overview of Electronic Arts

2 units / Semester II

See description in the School of Music section.

MH430 Her Music

2 units / Semester TBA

See description in the School of Music section.

MH516 Piano Literature

2 units / Semester I

See description in the School of Music section.

T 005A&B The Theater

2 units / Semester I, II

See description in the School of Theater section.

TP213A&B History of Theatrical Design & Technology

2 units / Semester I, II

See description in the School of Theater section.

TP214A&B Architectural Styles

2 units / Semester I, II

See description in the School of Theater section.

TP406 Lighting Technology

2 units / Semester I

See description in the School of Theater section.

TP607 History of Fashion

2 units / Semester I

See description in the School of Theater section.

Special Topics in Métier Studies

CS570B History of the Representation of Women in Cinema

Part X: Sexual Politics in the Chinese Martial Arts Film

3 units / Semester II

A hybrid cultural product in which East meets West and in which nostalgia for a lost (non-fragmented) China lingers in the ambiguous space of post-colonialism, the martial arts film (wuxia pian) became a playful and spectacular way of enacting a grand-scale redefinition of gender roles. In the early Republican era (which coincides with the beginning of film production in China), the concept of “new woman” (xin nüxing) was discussed at all levels of discourse. We will examine how the development of the wuxia pian from the 1920s to recent films played a significant role in articulating, projecting, demultiplying the changes affecting the role of women in Chinese society. Martial arts films create an alternative, marginalized “world of vagrants” (jiang hu), composed of thieves, traveling entertainers, knights-errant, killers, bodyguards for hire, and unattached women. The following topics will be discussed: the role of the xia nü (warrior woman); the Fallen Goddess; sexual masquerade and the influence of the different Chinese operatic traditions; fighting as a substitute for sex; martial arts training; actual and symbolic castration; male masochism; homoeroticism; prostitution and the brothel as alternative space; the transmission of a book from father to son or master (sifu) to disciple; the sacred swords; eunuchs and monks; the relationship between sexual (dis)order and the quest for national identity; the mise en scène of the gaze...

* Permission of instructor required.

CS570D History of Video Art

2 units / Semester II

Students will acquire practical and critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and contrasted. Includes lectures, screenings, and an introduction to production skills in the basic practices of video techniques. Examples will be shown of the earliest origins of video art and “alternative media” by artists who participated in its evolution—which in many ways started as a revolution to the current trend of installation art. Includes lectures, readings, and screenings, including seminal and often unseen videos.

* Open to the Institute with permission of the instructor.

CS570I Questions of Third Cinema

2 units / Semester I

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, and 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.

F 517A Realist Style

3 units / Semester II

See description in the School of Film/Video section.

CS800 Graduate Private Directed Study

1-2 units / Semester I, II

Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. Use Critical Studies approved form only.

* May be repeated for credit up to a maximum of 10 units.

CS900 Graduate Private Directed Study

2-3 units / Semester I, II

Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester. Use Critical Studies approved form only.

* May be repeated for credit.

Interdisciplinary Studies**ID370 The People's Theory**

2 units / Semester I

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

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

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

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

MFA Writing Program Core Classes

CS610 Teaching Practicum Writing Arts

2 units / Semester I

A course for Critical Studies MFA students who lead Writing Arts discussion sessions. Readings in pedagogy, with special emphasis on the teaching of critical thinking and writing, as well as discussion of such practical matters as syllabus design, organizing and implementing classroom activities, plagiarism, and responding to student work.

CS611 Graduate Teaching Practicum

2 units / Semester I, 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.

CS620 MFA Visiting Artist Series

2 units / Semester I, II

Selected artists and MFA Thesis presentations.

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

CS621 Black Clock Intern

3 units / Semester I, II

Workshop in editing and producing a literary magazine.

* Enrollment limited by special arrangement with the instructor.

CS622 MFA Workshop in Narrative

3 units / Semester II

A workshop devoted to narrative in all forms and media: fiction, nonfiction, poetry, film/video, etc. Though our discussion will be guided primarily by student work, initial readings and exercises suggest ways of thinking about storytelling across genre and medium. Whether you work consistently in one form or have a hybrid practice, take this class if you would like to develop your narrative sensibility-as both a writer and a critic-in an interdisciplinary context.

CS623 Advanced Research on Antonin Artaud

3 units / Semester II

Antonin Artaud (1896-1948) has been an inspirational cross disciplinary figure for many decades, and his work continues to exert a profound contemporary influence on performance, film, dance, creative writing, digital arts, theoretical work (notably via that of Deleuze), and other areas of intensive critical investigation into art and culture. This advanced course will examine every aspect of Artaud's work and will trace the links between them: his work with the Surrealist movement and film projects of the 1920s, his legendary Theatre of Cruelty of the 1930s, his work within the context of an asylum incarceration during the early 1940s, and his radio projects, visual art-works and final performance-theories of the late 1940s. In particular, the course will explore Artaud's conception of such areas as: gesture; the relationship between image and text; society and insanity; spectatorial perception and the active role of the spectator; representation; anatomical transformation. The course will be based around a number of

key texts in the form of radio works, film works, manifestoes, and theoretical writings. The impact of Artaud's work has been international and has crossed every creative field, and the course will survey some of the prominent artists and theoreticians who have drawn from Artaud's work, especially since the 1960s, such as the Japanese Butoh-choreographer Tatsumi Hijikata and the Vienna Action Group artists, among others.

CS624 MFA Short Story Workshop

3 units / Semester I

In this workshop we'll read stories by Eileen Myles, Vladimir Nabokov, Lucy Corin, Lynda Barry, Denis Johnson, Jamaica Kincaid, Randall Kenan, Lorrie Moore, and many others. We'll focus on style, plot, character, setting, form, dialogue, tone, etc. by doing weekly writing exercises inspired by these works. At least one assignment will include an illustrated or graphic component. In addition to our weekly reading and writing assignments students will revise & workshop several pieces over the semester. A final project will include participating in a student reading and making a chapbook of several stories written over the semester. Please bring a sense of humor, open mind, and donuts to this class.

CS625 MFA Seminar in Experiments in Autobiography

3 units / Semester I

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

CS626 Revolutionary Words: The Feminine as Allegory of the Modern

3 units / Semester I

From the absence of an experience of the feminine in contemporary culture, to the recognition that Woman, as displayed in images of the prostitute, the lesbian and the androgyny, is often used an allegory of the modern, the motif the feminine imposes, by its constancy and wealth of meanings, all its interpretive radicalism. More, perhaps, than any other theme the subject of woman links the modern reformulation of history to our currently perceived lack of presence. *Revolutionary Words* will focus on how both the experience of the feminine and the woman as an allegory of the modern have been (re)presented in writing. We will look at a variety of texts, from feminist theories, and new forms of history-writing that relate the origins of individual subjectivity to a massive social shift in notions of gender and sexuality, to modern and contemporary modes of fiction and poetry that lay claim to a 'feminine' voice. Writers studied will include amongst others, P. du Bois, A. Hollywood, J. Kristeva, L. Irigaray, V. Woolf, H.D. J. Joyce, S. Beckett, H. Mullen, S. Cisneros, J.Spahr, M. Kelley, C. Schneeman, and others.

CS627 Testimony, Magical Realism, and the Carnavalesque

3 units / Semester I

This seminar focuses on three aesthetic literary strategies that challenge dominant discourses of power (e.g., political propaganda, media-speak, advertising, "heroic" and romantic narrative.)

Each of the three engage very different forms and measures of logic, reportage, narration, symbolism, and metaphor toward putting alternative versions of experience into popular circulation. Testimony privileges coherency and identity politics; magical realism refuses distinctions between metaphor and fact; the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and investigate how they each reconfigure cultural memory and challenge institutionalized versions of truth. Readings include works by several Latin American writers (e.g., Menchu, Asturias, Cortázar), Bakhtin, Black Elk, Lenny Bruce, and Angela Carter. Students will be required to write in all three genres.

CS628 Textual Strategies: the Class that Must be Obeyed

3 units / Semester II

Required of ALL MFA Writing students (including Interschool and IM) in the spring of their first year of residence, the class is taught by two core MFA Writing Faculty in two separate sections. It functions as an introduction both to the Writing Program and to the dynamics of a personal writing practice. An additional goal of the class will be to develop a working MFA Thesis proposal for defense in the mid-residency review.

CS629A&B Poetics

3 units / Semester I, II

Poetry is a precise, finely-honed, linguistically oriented way of paying attention, of attending to our circumstances, both imaginatively and concretely. Poetry asks us into awareness – as readers and writers, both broadly defined – calling us to see and listen and speak in ways that mean beyond the common currencies of language used normatively. This class principally centers on developing, through writing, an understanding of our world and contexts. In this class, you will have the opportunity to continue working on writing projects you may have already begun; you will also be encouraged to write beyond the borders of how you're accustomed to thinking of your writing. We will use all the tools at our disposal – reading, writing, and conversation – to explore what we believe, and how we will enact, the possibilities for poetry and poetics in our time. In Fall, the workshop will focus on book-length poems. What kinds of thinking and experiments can occur in the space of a book that cannot be done in a shorter sequence or single poem? Are there certain elements a project must include in order to sustain an inquiry or exploration over significant time and space? What techniques do different writers use to teach us how to read their work? How does thinking in terms of book-length projects change our vision of poetics – that is, of what poems can do, of what is possible in the expansive space of a large-scale project? Students will be encouraged to create chapbook-length works, but will not be required to do so. Our reading list will be principally drawn from the following writers: Ammiel Alcalay, Beverly Dahlen, Stacy Doris, Allen Ginsberg, Lyn Hejinian, Susan Howe, Bhanu Kapil, Bernadette Mayer, Myriam Moscona, Alice Notley, Charles Olson, Michael Ondaatje, George Oppen, Deborah Richards, Eleni Sikelianos, Frank Stanford, Gertrude Stein, Cecilia Vicuña, Anne Waldman, Rosmarie Waldrop, C.D. Wright and Louis Zukofsky. In Spring the course will focus on one of the following topics, with related readings to be chosen accordingly: writing in wartime, urban and place-based writing, language poetry, translation and mistranslation, or collaborations (among writers and across genres). I will take student input into account in selecting the focus for the Spring semester workshop.

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.

CS630 MFA Workshop in the Lyric Essay

3 units / Semester II

This course will be evenly divided between discussing outside texts and our own work. Through a variety of readings, exercises, and formal workshops, we will explore the many ways that writers throughout history have employed innovative uses of the essay in their work, and thus how their efforts might help inform our own explorations of the form. For the first half of class, we will discuss the broad history of texts that have been written using lyric styles in a multitude of modes: the personal essay, the biographical, the travelogue, reportage, and “performative” texts. The second half of class will be spent exclusively workshoping new student work. Class size will be held firmly at 12. Students are encouraged to come with at least some background in writing nonfiction.

CS631 Visual Storytelling

3 units / Semester I

The capacity for visual storytelling is indispensable for any kind of creative writing. Poets, novelists, screenwriters, short story writers, even essay writers, can channel their personal voices and approaches to narrative by learning how to rely on the impact of images and sounds. Given that a writer’s main instrument is language, visual storytelling is the most productive environment to gain access to a new language--the language of images--aimed at externalizing and dramatizing what is internal, psychological, and intellectual. Turning the invisible into something substantial and tangible allows writers to use words to create a powerfully personal imagistic universe. For this reason, visual storytelling becomes a unique and intense process of translation that supports writers in enriching and sharpening their own writing style. It will be up to them to decide how they want to utilize the exercises, lessons, and lectures of the class in working on a short story, a novel, poem, screenplay, or an essay.

CS633 MFA Workshop in Contact and Assemblage

3 units / Semester II

This is a workshop for anyone doing (or interested in doing) research of real live events or places and negotiating the “documentary data” within mixed-genre pieces. First, we will investigate different modes and problematics of CONTACT with the subject(s) of our investigations including Heisenberg and the Uncertainty Principle, Keat’s “negative capability,” the way of the bricoleur, framing devices, and participation/ observation. Readings include Clifford (“Ethnographic Authority” and “Ethnographic Surrealism”), Gomez-Pena (“Border Culture”), and Solnit (Wanderlust: A History of Walking). Second, we will investigate modes of ASSEMBLAGE such as montage, puzzles, dialectical notebooks, scoring, and braiding. We’ll look at assemblages of Susan Griffin (Chorus of Stones), Eve Sedgwick (Dialogue on Love), Maya Deren, and Anna Deveare Smith (among others). Some questions we will ponder: What ethical, aesthetic, and political issues are involved in researching “live data?” What constitutes “data” anyway? How does the presence of writer/investigator on site affect the very circumstances we are attempting to document? How might the process of research suggest the form of assemblage? How do we parley the unsteady borders between self and other, fiction and fact, and when does it matter to differentiate between them and when not? Students will workshop their projects at least 2 times during the semester; MFA 2s are encouraged to workshop their thesis projects if they so desire.

CS634A&B MFA Workshop in the Novel

3 units / Semester I, II

The course will focus on the writing of a novel, or in some select cases perhaps a literary work of non-fiction that takes the form of a novel. The number of students will be limited and the workshop is offered with the idea that students may want to take it for both the fall and spring semesters, although that isn’t necessarily mandatory. In terms of schedule, it’s designed so as

to strike a balance between workshop time and allowing the writer enough time to write. Recommended (but not assigned) reading includes the work of Bronte, Fitzgerald, Faulkner, Ellison, Marquez, Henry Miller, Carson McCullers, Paul Bowles, Philip K. Dick and Joanna Scott.

CS637A-D MFA Thesis Workshop

3 units / Semester I, II

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

CS639 Writing the Colonial Dilemma: Camus and his Critics

3 units / Semester I

The course will look at the role Algeria played in Camus' fiction (*The Stranger*, *Exile and the Kingdom*, *The First Man*); Camus' own evolving political sensibility as articulated in his fiction and non-fiction; the approach of Camus' most trenchant critics (Albert Memmi, Sartre, Edward Said), and the stakes of his contemporary "rehabilitation" (Olivier Roy's biography, recent historiographical work, David Carroll's recent book "Albert Camus, the Algerian"). The emphasis will be on close textual readings of his writing on the one hand, and the "situated-ness" of these on the other.

CS640 art | writing

3 units / Semester I

Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives – pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for a work of art, enacts or instigates or is the work of art; when are artists writers and writers artists?