



the critical studies annex



# CALARTS

The School of   
Critical Studies  
08/09



study those criticals!

## BFA Program

### General Critical Studies Requirements

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

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

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

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

- The ability to think, speak, and write clearly and effectively.
- An informed acquaintance with fields of study beyond your *métier* such as those in other *métiers*, the humanities, the natural and physical sciences, and the social sciences.
- A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
- Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
- The ability to identify possibilities and locate information in other fields that have a bearing on questions and endeavors that arise in your *métier*.

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 and students transferring in undergraduate credits are required to complete at least 12 CalArts Critical Studies units in order to obtain a BFA degree from CalArts. 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. 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.

The goal of the MFA Writing Program is to encourage students to find their own aesthetic, even as they become knowledgeable about prevailing aesthetic and critical traditions. MFA Writing Program students will:

- develop a writing practice that allows them to produce work to the best of their creative and analytical potential
- become fluent in a vocabulary that encourages communication and understanding of their own practice as well as the work of their peers
- prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- produce a thesis that accurately reflects their capacities as writers and that embodies the breadth of their aesthetic stance
- become good citizens of the workshop/seminar and learn to function within a community of artists; understand the value of that community while following their own compass as writers
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

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

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Complete a minimum of 37 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 Thursday night Visiting Artist Series each semester. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives.
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 fall for all new students.
6. The Thesis Workshop is recommended for all 2nd year students in both semesters.
7. The Graduate Teaching Practicum is required in the spring semester of all 1st year students who desire a 2nd year Teaching Assistantship. Second year TAs must take either the Writing Arts Practicum or the Foundation Practicum based on their assignment (no credit).
8. Mentoring, Mid-Residency and Graduation Reviews.

Mentors will conduct all mid-residency and graduation reviews: Mentors and mentees meet a minimum of three times a semester for advisement and a fourth time to conduct mid-residency and/or graduation reviews.

MFA1s will complete a thesis proposal within the course structure of Textual Strategies.

MFA2s will complete the thesis evaluation 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)

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

#### Year One

##### Semester One

Core MFA (3)  
Visiting Artist Series (1)  
Textual Strategies (3)  
Core MFA or Elective (3/2)

##### Semester Two

Core MFA (3)  
Visiting Artist Series (2)  
Teaching Practicum or Core MFA (3)  
Core MFA or Elective (3/2)

#### Year Two

##### Semester Three

Core MFA (3)  
Thesis Workshop or Core MFA (3)  
Visiting Artist Series (1)

Core MFA or Elective (3/2)

##### Semester Four

Thesis Workshop or Core MFA (3)  
Visiting Artist Series (2)  
Core MFA or Elective (3/2)

## Interschool & IM MFA Writing Program, Minimum Requirements

(Critical Studies coursework: 30 credits)

#### Year One

##### Semester One

Textual Strategies (3)  
Core MFA (3)  
Visiting Artist Series (1)

##### Semester Two

Visiting Artist Series (1)  
Teaching Practicum or Core MFA(3)  
Core MFA or Elective (3/2)

#### Year Two

##### Semester Three

Thesis Workshop or Core MFA (3)  
Visiting Artist Series (1)  
Core MFA or Elective (3/2)

##### Semester Four

Thesis Workshop or Core MFA (3)  
Visiting Artist Series (1)  
Core MFA or Elective

## MA in Aesthetics and Politics

### Learning Goals for the MA Program in Politics and Aesthetics

Students graduating from the MA Program in Aesthetics and Politics are expected to

- Have read widely and deeply in the literature on modern and contemporary political, critical and aesthetic theory;
- Be able to articulate the complex relationship between political and aesthetic problems, theories and movements;
- Write critically and at a scholarly level for a variety of publications and audiences; and
- Begin to engage in dialogue with the world beyond CalArts.

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

meanings are generated, renewed and contested. Applicants interested in these fascinating crossroads and increasingly burgeoning fields of study will have the unique opportunity of enjoying the artistic environment and interdisciplinary dialogue offered by CalArts.

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

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

### **MA Aesthetics and Politics Curriculum (30 credits required for the completion of the degree).**

- 12 Core Course Credits
- 12 Elective Credits
- 3 Contemporary Critique Credits
- 3 Thesis Credits

#### **Core Courses:**

1. Contemporary Political Thought
2. Critical Discourse in the Arts
3. Contemporary Critical Theory
4. Thesis Workshop

#### **Contemporary Critique Lecture Series**

Students will attend monthly lectures by prominent critics and theorists; these will take place at the Roy and Edna Disney/CalArts Theater (REDCAT) in downtown Los Angeles –CalArts’ theater and gallery space located in the Walt Disney Concert Hall complex.

#### **Thesis**

The MA thesis may assume a plurality of forms, from a traditional 15,000 word/50 page scholarly work to a series of investigative pieces on a relevant topic, a combination of three re-worked and articulated term papers, or a theoretically informed, comprehensive rationale for a work of art.

The pool of Elective Courses will emphasize three fields of study:

1. Critical Theory (aesthetic theory, theories of language and discourse, social and political thought, feminist and cultural theory)
2. Global Societies and Politics (global, cultural and postcolonial studies, comparative politics, American studies)
3. Critical Discourse in the Arts and Media (social and political critique in the arts, criticism of and in new technologies and new media)

## **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 I

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 II

This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices and theories we call "modern democracy" was originally theorized in the seventeenth and eighteenth centuries. During these times, authors such as Hobbes, Locke, and Rousseau 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 two of 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.

### **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.

### **CS154 DOUBLES, in art and culture**

3 units / Semester I

This course will be an exploration of the various permutations and manifestations of doubles and how they inform the production and reception of cultural phenomena. Students will investigate doubles and doubling through the following general groupings: constructed objects (e.g., masks, dolls, mannequins, mirrors, robots); biological occurrences (e.g., twins, clones, surrogacy); psychological tropes (e.g., compulsion, obsession, projection, shadow); rhetorical/literary practices (e.g., repetition, documentation, translation); representational practices (e.g., stereotypes, appropriation, ); performative practices (e.g., gossip, recitation, passing, mimicry, parody); cultural performance (e.g., historical re-enactments/simulations, virtual

reality, tricksters); perception (e.g., memory, de ja vu, ghosts and ghosting, palimpsests). We will explore how a handful of different cultures accrue diverse meanings to the occurrence of doubling. As required readings will cover only a mere fraction of the relevant literature on doubles in art and culture, each student will conduct research into one aspect not covered in the syllabus and present it to the entire class. Students are encouraged to investigate how doubling functions within their *métier* – conceptually, as a particular methodology, or in specific productions/case studies. Readings will include works of Baudrillard, Gertrude Stein, Patricia Spacks, Dostoevsky, Freud, Sander Gilman, Maria Sabina, Ellen Basso, Barthes, and Elizabeth Stewart. Films include *The Golem*, *The Cradle Will Rock*, *Magic*, *Student of Prague*, *Cabinet of Dr. Caligari*, and *The Double Life of Veronique* (either in-class showings or possible student presentations).

\* 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, paranoid, alienated models of the self. Among subjects en route: Romanticism, Symbolism, Aestheticism, Decadence, modernity, “psycho-geographies,” the optical codes and novelties that lead to cinema provide background for Surrealism, Expressionism.

\* Foundation credit in Cultural Studies.

### **CS162 Heredity, Race, Intelligence, and Evolution**

3 units / Semester II

People perceive themselves as of different “races”. In every generation someone tries to prove that one or another “race” is superior or inferior to the rest. This course will explore the history and nature of these perceived differences, the scientific evidence related to “race”, culture, ethnicity, and human evolution. The class will write, design and assemble a book for the general public, which will be intended to demolish racial myths and illuminate the common human condition based on science and logic.

\* Foundation credit in Natural Sciences.

### **CS169 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 Natural Sciences.

## **1. Critical Intellectual Skills**

### **Critical Thinking and Essay Writing Skills**

#### **CS110 Writing Arts: 20th Century Art Movements 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—be 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.

#### **CS213 Number, Numeral, Shape, and Structure**

2 units / Semester I

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

#### **CS214 Irreverent Research**

2 units / Semester I, II

Discover and reinvent what “research” means to visual and performing artists. Learn to search and evaluate a variety of library and Internet resources. Areas covered include: searching

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

**CS216 The Sweet Fruit of Cybernetics: Smart Mobs, File Sharing, Social Nets, and Folksonomies**

2 units / Semester II

What makes Google's search engine superior to the others? How does Amazon recommend titles to us? Why might you expect better information from Wikipedia than from the Encyclopedia Britannica? Cybernetics, as described by Norbert Wiener, is the study of communication and control mechanisms in the animal and the machine. This course will uncover how this obscure branch of systems theory informs today's most exciting and disruptive technologies. We will consider how the revolutionary benefits of these systems derive from accretions of insignificant interactions, reflect on how these methods may be used to uncover deep structures, and we will consider the risks of depending on self-regulating systems. We will study the history of cybernetics, of systems design, of social networks, peer architectures, artificial intelligence, file sharing, and other practical technologies we know today. We will investigate the disruptiveness of these technologies, and ways in which these techniques may be employed in artwork. We will investigate some of the dangers inherent in frictionless systems, have a look at the RIAA's case against Napster, and compare the collapse of the Tacoma Narrows Bridge. Compare these logical systems to living systems, and look at the frontiers of artificial intelligence including cellular automata, complex systems and swarm intelligence. Students will be asked to make one twenty minute presentation of material relevant to the week's theme and complete a final project using the background and techniques learned in class.

**CS217 Digital Media and Web Development for Musicians**

2 units / Semester I

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like Myspace and Facebook. Final project in this course is to have a personal website set up and running.

\* Permission of instructor required.

**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.

**CS312 Statistical Cynicism 101**

2 units / Semester I

This course is a straightforward introduction to statistics. After a brief introduction to common statistical methods used in industry and science, students will learn about the limitations of

statistics through real-world examples where statistics have been misapplied. Examples studied will include the reason for the inclusion of the third-brake lights in cars, the efficacy of a now-abandoned open-heart surgical procedure, and the myth of vaccination dangers.

**CS313 Introduction to Object-Oriented Musical Programming**

2 units / Semester I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. Chuck, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use Chuck for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how Chuck can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

**CS319 Surfing the Web: Theorizing Art & Animation on the Internet**

2 units / Semester I

This course will explore art and animation on the internet, in order to investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, as well as examine theories of the world wide web, cyberculture, and the digital sphere. Lev Manovich's "What is Digital Cinema" will be one of the main texts that we will consider, along with works by George Landow and N. Katherine Hayles. We will take a close look at various sites on the internet that showcase art and animation, and discuss their connections to traditional "sites" (museums, galleries, cinemas). We will also look at how digital tools inspire and affect artistic expression online—the infinite scalability of vector art, the ability to control every pixel in Photoshop, and the revolution that Flash animation has instigated, in the form of time-based animation and media online (YouTube, Vimeo, Imeem, Veoh).

**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 Brian Eno, Lev Manovich's Soft[ware] Cinema, and Harold Cohen's scripted painting machine AARON.

**TP212 Statical Engineering for the Theater: Strength of Materials**

3 units / Semester I

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 II

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 SF to the present practice of “slipstream”. Both experimental and traditional story-telling techniques are reviewed with a special emphasis 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 nano-technology, brain chemistry and ubiquitous computing. Sub-genres include space and colonization, cyborgs, future cities 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 Bahnu Khapil and Kelly Link. Readings are supplemented with film and television material.

**CS322 Poetry Writing**

2 units / Semester II

This is an introductory poetry writing course. Students will be writing and revising their own poems in response to class readings and assignments. The course will be divided into five units with different formal themes. These are Free Verse, Prose Poetry, Sestinas, Collage, and Poem as Private Letter or Public Address. The poets we will be reading will include William Carlos Williams, Lorine Niedecker, Alice Notley, Eileen Myles, James Schuyler, Frank O’Hara, Lewis Warsh, Noelle Kocot, John Ashbery, Henri Michaux and many more. Students will be required to produce poems regularly throughout the course, to participate vigorously in critiques and discussions of readings, to turn in a final portfolio of revised poems, and to write two short papers in response to the readings.

**CS327 Artists As Writers**

2 units / Semester I

This class is a lecture/workshop investigating artists as writers. students are introduced to the writing of a variety of artists and are accompanied/supported on a journey examining their own texts, the generative impulse with regard to writing; texts will be considered as complement/formal addition to, discursive of or totally discrete from simultaneous practice in “métier.” classes will consist of weekly discussion/presentation re: readings, in-class writing exercises, sharing and work-shopping of projects. Projects/exercises will include: art/practice journal, thematic free-writes, essay, autobiography, constraints, obstructions, conventional narrative forms, screenplay, extended research notes (text as process.)

**CS425 Kafka Rules: Writing in Response to the Work of Franz Kafka**

2 units / Semester I

In this course students will examine, inhabit and respond to the fictional work of Franz Kafka and some of the major 20th century ideas with which this work is in conversation. Readings will include a selection of Kafka’s shorter short stories and parables, excerpts from his novels *The Trial* and *The Castle*, and the longer stories, “*The Metamorphosis*” and “*In the Penal Colony*.” Writing assignments will use these Kafka texts as inspiration, subject matter and material for students’ writings as they respond to and experiment with and within these works whose singular comedy and dread, uncanny clarity and precise absurdity necessitated the coinage of their own adjective. Students will write prose poems, ‘short short fiction’, and make formal poems using techniques of collage, as well as forming their own texts by erasing texts of Kafka’s. In a final essay students will apply ‘rules’ derived from Kafka’s work and secondary sources to current events or to their own Kafkaesque experiences with bureaucracies and institutions. Secondary readings in creative genres will include the prose poetry of Tina Celona and Henri

Michaux, the short fiction of Diane Williams, the erasures of Jen Bervin and Joshua Beckman. Theoretical readings will include related excerpts from Louis Althusser, Michel Foucault, Elaine Scarry, Max Weber, Gilles Deleuze and Felix Guattari, Jacques Lacan and Sigmund Freud as well as additional short readings on the anthropology of the state.

### 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.

#### CS235 Experiments in Gender and Genre

2 units / Semester I

What does it mean to be a gendered 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 gender and sexuality 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 authors from the last several decades who have sought to push the boundaries of gender and genre. Many of these authors write in hybrid forms – what is it about the hybrid that is so appealing to innovative gender-conscious writers? Authors will include Kathy Acker, Joe Brainard, Judith Butler, Anne Carson and Luce Irigaray.

#### CS237 Say It Loud: The Rhetoric of American Social Movements

2 units / Semester I

This course explores the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated people(s). We will closely analyze the rhetorical documents of the International Workers of the World (or Wobblies), the Civil Rights Movement, the Black Panthers, the American Indian and Chicano Rights Movements, the Women's Movement, the movement for Gay Liberation, the Anti-War Movement, the Environmental Movement and the Anti-Globalization Movement. For their final project, students will be asked to analyze the rhetoric of a contemporary social movement and make a presentation to the class.

#### CS330 Nietzsche

2 units / Semester II

An introduction to the main concepts introduced by this remarkably fertile philosopher. Em-

phasis 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*.

#### 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: 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. Bök'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 II

What makes a book gay or lesbian or Queer? Or even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a 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.

#### CS336 Pornography & Sex Writing

2 units / Semester I

While the contemporary meaning of "pornography" suggests primarily the visual representation of sex, the roots of the word are in language: pornography means "the writing of harlots." This course traces literary sex writing from the Marquis de Sade to the contemporary avant-garde and examines the issues of language, the body, thought, sensation and liberation that arise in it. Among the writers we will look at are de Sade, Georges Bataille, Pauline Reage, Jean Genet, Kathy Acker, Dennis Cooper, and John Rechy.

**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.

**CS339 Slavery in Silhouette: The African American Slave and Neo-Slave Narrative Tradition in Textual and Visual Culture**

2 units / Semester I

The slave narrative, as William L. Andrews argues, is “one of the bedrock traditions of African American literature and culture.” We will study the African American slave narrative tradition from its origins in the eighteenth century through its present day manifestations in textual and visual culture. We will focus particular attention on major literary works in the slave narrative tradition by Olaudah Equiano, Nat Turner, Frederick Douglass, Harriet Jacobs, and Booker T. Washington; transcribed narratives of the Federal Writers’ Project; major literary works in the neo-slave narrative tradition by Zora Neale Hurston, Malcolm X, Ishmael Reed, Charles R. Johnson, and Toni Morrison; and two contemporary visual culture artifacts that incorporate generic conventions of the slave narrative tradition: Spike Lee’s *Bamboozled* and the silhouette art of Kara Walker. We will supplement literary texts in the tradition with readings in literary criticism about the tradition, with an emphasis on cutting-edge scholarly approaches to the material.

**CS430 The Art of Portraiture**

2 units / Semester II

This seminar will examine the art of portraiture—including self-portraiture, but primarily the portraiture of others—in a variety of mediums: literature, first and foremost, but also visual art and film. The course will be particularly helpful to students whose *métier* work involves portraiture, but it will also be of use to anyone interested in cross-media inquiry, or in the various formal, theoretical, and ethical issues that attend the in-depth representation of another. In addition to addressing the self/other dyad, we will also consider a number of others, including abstraction and representation, psychology and anti-psychology, empathy and unknowability, distance and intrusion, and specificity and generality. Works covered may include writing by Roland Barthes, Peter Handke, Jamaica Kincaid, Leonard Michaels, and Michael Ondaatje; visual art by Francis Bacon, Andy Warhol, and Amy Sillman; and films by Werner Herzog and Andrew Jarecki. Writing assignments for this course will include three creative experiments in portraiture and one critical paper.

**CS435 Deleuze & Guattari**

2 units / Semester II

Description available at registration.

**CS438 Pier Paolo Pasolini: The Pursuit of Language**

2 units / Semester I

One of the most seminal intellectual figures in 20th century literature and art, Pier Paolo Pasolini’s uniqueness lies in his uncontainable ability to embrace many art forms and media,

with a uniquely personal, uncompromised and sharp perspective. His work spanned from poetry, to prose, drawing, playwriting, filmmaking as well as film theory, and finally to journalism. He was fully and equally committed to being a practitioner and a theoretician, an artist and a social commentator. This course explores Pasolini’s work in its complexity, in order to analyze and contextualize the scope of his linguistic experimentation. Our ‘narrator’ and guide in this process will be Enzo Siciliano’s comprehensive book “Pasolini: a biography”. A literary homage by one of Pasolini’s best friends and Italy’s most influential novelists and critics, Siciliano’s book merges biography, poignant literary and filmic criticism, and an accurate study of Pasolini’s ‘philosophy of language’. This reading will be complemented with chapters from Paul Ginsborg’s “A History of Contemporary Italy”, as it would be impossible to understand the impact and relevance of Pasolini’s investigation without framing it in the social and cultural context in which he operated. We will of course read and see texts by Pasolini and discuss them in class.

**CS439 Lessons on Being and Becoming: Perspectives in Modern Philosophy**

2 units / Semester I

A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume’s problem of induction; Kant’s demarcation of knowledge; Schelling’s teleology and Hegel’s philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl’s phenomenological analyses of Being, Heidegger’s conception of Being and time and poetry, Bergson’s notion of duration and Becoming and Wittgenstein’s sociolinguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre’s existential psychoanalysis in Being and Nothingness; de Beauvoir’s early conception of feminism in *The Second Sex*; Levinas’ conception of Being, temporality and the other and Derrida’s critical assessments of both Being and Becoming in relation to western philosophical thought.

**Special Topics in Humanities****CS535 Making of Everyday Life**

2 units / Semester II

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

**CS536 Psychoanalysis, Semiotics and Literature: The labyrinth of individual development as seen through the writings of James Joyce.**

2 units / Semester II

This course will focus on James Joyce’s “A Portrait of The Artist as a Young Man” and sections of “Ulysses” as primary texts for discussing psychoanalytic themes revolving around death and rebirth, creativity, separation and loss of the mother and father, identification with the maternal

body and the unconscious dynamics of subjectivity. The individual journey of development will be looked at in reference to the larger collective cultural constructs of the family, church, state, art and the laws of gender. Readings from the field of semiotics will be utilized to explore Joyce's use of language as a facilitating and transformative medium for his exploration of the unconscious force of the maternal body in the masculine imagination.

#### **CS537 Classical Film Theory**

3 units / Semester I

This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. Open to all upper level BFAs and MFAs by permission of instructor.

#### **CS538 Contemporary Film Theory**

3 units / Semester II

This seminar builds on a previous seminar in Classical Film Theory, though a student need not have taken that course or be a student of film to enroll. The course is in fact designed to profit writers of all disciplines. Beginning with certain philosophical considerations surrounding Modernism and Existentialism, we will move on to examine the intertextuality of contemporary film theory with other contemporary bodies of "high" theory including Structuralism, Psychoanalysis, Feminism, Post-structuralism, and then proceed to investigate the "post-theoretical" challenges of Post-modernism, Cultural Studies, and The End of Cinema. Rigorous readings will be accompanied by weekly lectures and screenings. The inter-connected nature of the seminar demands sustained attendance, and students will be required to write focused weekly responses to the films with the context of the readings and lectures. A final written exam or proposed creative project will also be required. Open to all upper level BFAs and MFAs by permission of instructor.

## **4. Social Sciences**

#### **CS244 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; Worldviews 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.

#### **CS245 Ethnography of the Particular: Exploring Culture Through Life Story**

2 units / Semester I

In order to understand life in another culture, anthropologists observe and interact with individual people, often recording individual life stories. However, as noted by David MacDougall, so often the individual in the finished ethnography is "left by the wayside on the road to the general principle" [the Balinese eat this; the Inuit believe that] leaving the study of other cultures largely the study of "Others" who lead somewhat homogenous timeless lives free of con-

tradition, personal relationships or responses to historical events. As Lila Abu-Lughod stated when she coined the phrase 'ethnographies of the particular', there is much to be learned by studying the specific experience of particular individuals because "particulars suggest that people in other cultures live as we perceive ourselves living, not as robots programmed with 'cultural rules' but as people going through life, agonizing over decisions, making mistakes, trying to make themselves look good, enduring tragedies and finding moments of happiness" – in short, being human. This course is an exploration of particular life stories as an investigation into larger cultural themes, beliefs and practices. We will look at three life story ethnographies and review relevant literature to explore the process of life story production. By reading about a Moroccan tilemaker, a !Kung hunter-gatherer, and an American woman born with neither arms nor legs, we will explore to what extent the lives of individuals can represent greater cultural values and experiences. In addition, each student will be responsible for conducting several life story interviews with one person of their choosing and, by using techniques learned in class, will begin to write an 'ethnography of the particular.'

#### **CS246 Playing the Devil: Tricksters, Outlaws, and Bad Wo/Man Figurations in Black Imagery**

2 units / Semester II

This course will involve a critical comparative analysis of trickster figures in African American and Caribbean folklore, bad wo/man imagery in popular culture and literary productions, devil masquerades in African diasporic carnivals, and performances of thugs and gangsters in Hip Hop. The intellectual focus of this class is to think through the historical traditions of these figures and their contemporary resurgent as representations of black pathology. Historically, trickster, outlaw, and devil figures in the African diaspora have not been reducible to binary notions of good and bad. Trickster figures like Br'er Rabbit and Anansi of African American and Caribbean folklore respectively have distinct ties to the Yoruba-derived Eshu-Elegbara deities as both trickster and crossroads figures. In carnival practices in the Caribbean, masquerades of outlaws and devils are popular and often tied to ideas of Africa. Such imagery continues in the arena of 1972 black cinema as male protagonists of rebellion and political or social dissent became primary figures and box office successes. This imagery became central to representations of outlaws, bad boys, and gangsters in Hip Hop. And while there are a small handful of similar representations of black woman in 1970s black film, the resurgence of angry black woman performances on television and so-called "reality" shows is also popular. The gender and sexuality politics associated with these images play a profound role in the perpetuation of black stereotypes in US popular culture. The question becomes how much this contemporary imagery pulls from and plays with counter-narratives offered through devils and tricksters throughout the diaspora? Is it only ever about stereotypes?

#### **CS247 Modeling Cities: An Introduction to the History and Theory of Urban**

2 units / Semester II

This class investigates the theoretical frameworks and practical methodologies of urban planning. In particular, the anarchist roots of planning will be contrasted with later models that encourage central control and highly structured urban systems. An emphasis will be placed on the visual aspects of urban planning and plans and designs will be evaluated against the lived experience of cities. Students will be introduced to the vocabulary and history of the discipline as well as the epistemological shifts that have occurred in theories of planning in light of neo-liberal globalization. The first half of the class will be devoted to understanding the history of planning and urbanism in relation to Modernity. The focus will be on European and American cities. The second half of the class will look at the contemporary situation in Calcutta, Beijing, and Lagos to understand specific urban planning issues in relation to post-colonialism, neo-liberalism and globalization. Students will be expected to lead discussions on readings and complete a final research project.

**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.

**CS341 American Jihad: God & War in the USA**

2 units / Semester II

From the revolutionary war, to the civil war, both world wars and our current engagements in Iraq & Afghanistan, wars undertaken by the United States of America are frequently sold and sometimes actually fought on principles explicitly linked to divine providence. Whether over "God-given" human rights (Revolutionary & Civil Wars), manifest destiny (Mexican-American & Indian Wars) or the spread of "godless" Communism (Korea & Vietnam), American military conflicts are often motivated and understood in the context of cultural proselytizing and godly crusade. Missionary-like zeal and imperialist ambitions have gone hand in hand as often as moral courage in defense of humanitarian ideals, often in the same war and almost always in the same propaganda. This course examines how religious sentiment, rhetoric, images and battle hymns for the Republic are enlisted to help pick America's battles. Whether in Revolutionary War era pamphlets or contemporary recruitment posters, American military engagement is portrayed and accepted as inevitable precisely because it is characterized as providential, as a battle between the forces of good and evil. Students' final projects will examine how notions of divine will, intervention and appeals coincide with or confront the history of a U.S. military action of their choice by examining both war propaganda and corresponding anti-war activism, including conscientious objectors, pacifists and political proponents of just war theory as it relates to American warfare.

**CS342 Mega Cities 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.

**CS345 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.

**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.

**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?

**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.

**CS445 The Urban Situation: Art, Politics, and the City.**  
2 units / Semester II

This course will look at how the modern city (since the 18th c.) has functioned as a dynamic site structuring the relationship of art and politics. The premise of the course is that 'political art' is a modern cultural category that is inconceivable without the urban contexts that have played such a fundamental role in the history of art in the West. These contexts have gener-

ated, shaped, and given social meaning to the phenomenon of political art in the past, and also in recent times. Course readings will have a historical focus but students are invited to explore contemporary examples of 'the urban situation' of political art.

**Special Topics in Social Sciences:**

**CS543 Sufism: Islamic Mysticism, Music, Dance and Spirituality**  
2 units / Semester II

This course examines the origin and growth of Sufi tradition, commonly associated with the "Whirling Dervishes" and the profoundly beautiful poetry of the great mystic Rumi. While paying particular attention to the roles played by the main masters of Sufism in Turkey, we will also focus on the local traditions of Syria, Egypt, Iraq, South, and South East Asia. Themes include, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al-Arabi, poetics and pilgrimage traditions, the various meditative techniques of Sama and Dhikr and the mystical and spiritual properties of music and dance movement. The class will also examine the relationship between Sufism and Islam, the "reformist movements" and the controversies surrounding Sufism in the contemporary scene ranging from attacks by Muslim fundamentalists to how the peaceful rituals of Sufism belie the images of Muslim terrorists that usually make the evening news. We will explore how Sufism's poetry, music, and meditation are an important part of the "peaceful" lives of many Muslims and have been for more than a thousand years. Readings include selected poems of Rumi and Sadi, the Rubaiyat of Omar Khayyam, Qawwali music of Nusrat Fateh Ali Khan and critically examine its influence on Hindustani music and the classical Kathak dance tradition. Performers and guest artists will visit the class.

**CS544 The Visible and the Invisible**  
2 units / Semester II

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

**CS545 Political Theater**  
2 units / Semester II

We will explore the theories and practices that constitute the broad and contentious category of "political theatre." This includes a study of activist performance, community-based theatre, living newspaper, guerilla and street theatre, and popular entertainment. Focus will be on the work of Brazilian social activist and theatre director Augusto Boal and his Theatre of the Oppressed (TO), an aesthetic language founded on the principles of Brecht, Freire, and carnival. Among the issues to be raised and problematized: absence of the fourth wall, process (performance-making) over product (the performance itself), art in the context of activism, theatre in everyday life, art that breaks the law (ethics), and shifting definitions of "community." Students will be expected to explore theatrical concepts on their feet, design and

execute “invisible theater” actions, and to write papers that we will propose to present at the annual Pedagogy and Theatre of the Oppressed conference. Alongside an investigation of how Boal’s tenets and techniques translate in a variety of other disciplines (from social psychology to quantum physics), we will study the work of other political theatre groups/artists including the Living Theatre, Bread and Puppet, San Francisco Mime Troupe, Circus Amok, Cornerstone, and Suzanne Lacy.

## 5. Cultural Studies

### CS251 Cinema and Culture in India

3 units / Semester II

In this course we will examine the extent to which popular film deploys and addresses the social, cultural, and political myths of the modern Indian nation. Despite the fact that often Indian cinema is dismissed as trivia, labeled as escapist, mere entertainment, fantasy oriented we will contest that Indian cinema is indeed deadly serious, and examine how it constructs and critiques the grand narratives of Indian nationalism, ask what fantasies and illusions they elicit and project, and interrogate their relationship to India’s preoccupation with its emerging modernity. Since the 1990’s, the opening up of the Indian market and global travels of Hollywood movies have taken on yet another inflection, and in the process there has been a re-mapping of the “Indian” subject. We will concentrate on the contribution of the globalization era to this particular study. Taking these films as constructed realities of dominant anxieties, we will investigate how these films reveal and conceal significant contemporary issues. Students learn to critically read films as cultural artifacts – indices of political, social, and cultural predicaments. Films by directors Satyajit Ray, Subash Ghai, Mrinal Sen, Kumar Shahani, Shyam Benagal, Bimal Roy, Guru Datt, Raj Kapoor, K Asif, Adoor GopalaKrishnan, Anand Patwardhan, and Mani Ratnam will be screened. All films are approximately two hours long and subtitled. Requirements include regular attendance, one-page short response/concept papers for each of the screenings and a long essay on a topic or film germane to our work in this term. This is a cinema that has kept billions around the world rapt for over half a century, so plan to submit entirely to its pleasures.

### 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?

### 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 II

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.

### CS259 The Hottentot Venus: Hypersexualization of the Black Female Body

2 units / Semester II

Where do images of the hypersexualized black female body originate? What are the underlying assumptions behind these images? What social and cultural functions do these portrayals serve? Why is the private matter of black female sexuality a public concern? This seminar will provide an in-depth analysis of images of the hypersexualized black female in films, videos, cartoons, literature, music, and advertising. The course will consider the fetishism of the black female body and will examine the treatment of this figure as a sign of deviance and transgression. The course will draw on current scholarship in black feminist studies and discuss intersections with critical theories on “the grotesque,” “the monstrous,” “the abject,” and “the trickster.” Central to the course are representations of black female sexuality by African American women including Elizabeth Alexander, Josephine Baker, Octavia Butler, Barbara Chase-Riboud, Queen Latifah, Lil’ Kim, Audre Lorde, Suzan-Lori Parks, Sonia Sanchez, Coreen Simpson, Tina Turner, the Urban Bush Women, Kara Walker and Carla Williams.

**CS350 African Diasporic Expressive Cultures in the Americas**

2 units / Semester I

This course explores carnival, martial art, dance, and musical cultures. By unpacking notions of “diaspora” in the literature of these forms, we will discuss theories of connection and kinship amongst people of African-descent in North, Central, and South America, the Caribbean, and the continent of Africa. These connections are at times articulated through blood ties, but have also come to signify connections through cultural practices or transnational political relations. The course is organized around specific practices, literature about each, and recorded footage when available. We will explore carnivals with specific attention to Trinidad and Caribbean carnivals in North America; the Brazilian martial art of capoeira and its relation to other practices like samba; Puerto Rico’s musical bomba music and dance and its particular manifestation within Saints Day celebrations; and the art of b-boying and other dance practices associated with the music and culture of Hip Hop in the US and abroad. We will examine how these practices overlap in key ways despite their historical differences. By exploring both the nature of these points of difference and overlap, we can think through ideas of retentions, survivals, cultural memory, and blood ties in the articulation of diaspora in work on these practices. Performances and expressive cultures are not only the objects of theory, but the sources for theoretical interrogation of diaspora. By analyzing cultural production, we privilege the capacity for practice to inform our understandings of cultural and transnational connection just as much as scholarly work.

**CS352 Art and Postcolonial Theory**

2 units / Semester I

See description in the School of Art section.

**CS353 Performing Arts of South Asia and Indonesia**

2 units / Semester II

This course will examine the performance practices and literature relating to selected traditions of performing arts in South Asia and Indonesia today, with emphasis on the different theories of Rasa (sentiment), theories of Natya and Nritya (drama and dance), and the theory of Dhvani (suggestion). Classical dance/dramatic forms in India have been nurtured in different parts of the country and beyond and have taken on the hue and texture of its region. Each dance/dramatic form represents an entire culture, the ethos of the local people and a personalized artistic signature. In this course we will explore the most popular classical styles of Bharata Natyam from Tamil Nadu, Oddissi from Orissa, Kathakali from Kerala, Kuchipudi from Andhra Pradesh, Kathak from Lucknow and Jaipur and Manipuri from Manipur. We will investigate how some of these popular forms reached beyond the great seas into Oceania and how the forms have changed today. Several other forms of traditional dance that fall into the categories of semi-classical, folk, drama, and martial India, will also be explored. Readings include the Ramayana and Mahabharata, (in English), theoretical material from the Natyashastra, and recent writings, to provide an overview of geographical, religious, cultural and historical contexts, and modern thinking on the performing arts in South Asia and Indonesia. Audio and video materials will be used to study aspects of performance in practice. The aim of this course is to locate dance/dramatic performance in the larger context of South Asian cultural geography and social history, and to discover some of the theoretical and aesthetic structures of specific performance practice.

**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.

**CS451 America in Time: 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.

**CS453 La Ciudad De Borges**

2 units / Semester I

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, of course, 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 world affairs in general. In particular, we will explore Borges early essays and “detour of fiction” on the questions of totalitarianism and democracy. This will be done in dialogue with four twentieth century political philosophers: Hannah Arendt, Friedrich Hayek, Robert Nozick and Claude Lefort. But Borges was, of course, a citizen of Argentina, thus

the course will also deal with Borges' opinion on his polis, Argentina, and thus on the political and cultural history of the country.

#### **CS454 Animation and "The Body"**

2 units / Semester II

This course will investigate theories of performance and identity in contemporary discussions of "the body," in relation to drawing, constructing, and re-figuring the body in the field of animation. We will examine notions of knowledge, experience, and 'self' in selected philosophical texts in order to learn more about how we read and interpret our surroundings. 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*. We will look in-depth at specific examples of animated films and talk about how they are constructed, both in terms of process and final result, as well as their connections to critical discussions about gender, identity, and performance.

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

2 units / Semester I (offered alternate years)

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.

#### **CS553 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.

## **6. 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.

#### **CS264 Genetics: From Mendel to Monsanto**

2 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.

### **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

\* Permission of instructor required.

### **CS361A&B Anatomy of Movement**

2 units / Semester I, II

#### **CS361A (Fall semester)**

This course is an introductory discourse on the human body and how it achieves both stability and mobility. The class concentrates on the identification and cooperation of the structures and functions of the skeletal and muscular systems. We will refer to the interests of the class to add context, relevance, and theory to our foundational information. Students will be exposed to anatomical terminology, the principles of Kinesiology, and the laws of mobility as they pertain to the lower body: pelvis, legs, lower limbs and feet.

\*Required for all BFA II students.

#### **CS361B (Spring semester)**

This course is an introductory discourse on the human body and how it achieves both stability and mobility. The class concentrates on the identification and cooperation of the structures and functions of the skeletal and muscular systems. We will refer to the interests of the class to add context, relevance and theory to our foundational information. Students will be exposed to anatomical terminology, the principles of Kinesiology, and the laws of mobility as they pertain to the upper body: spine, torso, arms, and hands. There is no prerequisite for this course.

\*Required BFA II students.

### **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 (aurification), 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 an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

### **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.

### **CS463 The Greenhouse Effect: Small, Medium, and Large**

2 units / Semester I

In this course we will study the greenhouse effect historically and at disparate scales. We will examine the structure and history of greenhouses and why they work, the design and workings of solar systems for heating and cooling buildings, both passive and active. We will expand our horizon to examine heat trapping in the L.A. basin. Finally, we will look at global warming as a technical, social and political issue. Along the way we will learn principles of heat flow, optics, heat storage, photochemistry, global energy flows and of course catch some rays!

## **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 Indus-

trial 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. Dance and World Cultures is a year-long course, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.

### **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, Mli 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 (Not offered Fall 2008)

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 apparent 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—Arts Activism**

3 units / Semester I

This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day-long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog.

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

**CS272 Prostitution in Film**

3 units / Semester TBA

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.

**CS274 Walking in Santa Clarita: Mobile Bodies, Close Readings & the Re-imagining of Space**

2 units / Semester II

Activating our physical and kinesthetic awareness skills, this course focuses on practiced space through embodied thinking, as exemplified by the Situationists, the 1960s revolutionary art collaborative, and its successors. This course aims to place Santa Clarita at the center of its focus as a studio to research the layers of infrastructure, phenomena, interactions and inhabitation that comprise its network of spaces. More specifically, we will explore and interpret spaces in Santa Clarita through deliberate, observant walking influenced by physical practices, theoretical readings, writing and case studies. At the end of the course, each student will have created a short performance, presented for the class and invited guests, that utilizes text, image, sound and/or movement based on their research results. These performances are meant to offer the spectator alternative views of Santa Clarita as experienced more slowly and on a physical, perhaps, more intimate level. By doing so, the aim of the performance is to challenge

pre-conceived notions of an area that often goes unnoticed or, otherwise, forced into a certain representations driven by consumerism, media, economic and social trends, and branding of space. This course is open to artists from all disciplines. No prior experience with Santa Clarita or performance is necessary.

**CS275 History of Experimental Film**

3 units / Semester II

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

\* May be repeated for credit.

\* Permission of instructor required.

**CS276 Animation Then and Now**

3 units / Semester II

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.

**CS372 Relational Aesthetics: Social Exchange and Politics of Aleatory Space**

2 units / Semester II

In the early 1990’s a group of artists began producing works whose chief concern was the creation of contexts for social interaction, claiming the chance interactions, and interpersonal exchanges that occur within the situations they construct as their primary medium. Building on the traditions of installation, performance, conceptual art, and institutional critique, artists such as Rirkrit Tirvanija, Liam Gillick, Thomas and Carsten Höller (among others) have reopened and radically redefined the contemporary understanding of the role of the viewer, the institution, and the artist. This movement, (dubbed ‘Relational Aesthetics’ by its chief proponent Nicolas Bourriaud, director and head curator at the Palais de Tokyo) has had a major impact on contemporary art, yet, despite the individual successes of many of the artists with whom the term is associated, the deeper implications of the movement has had only minor reception within the U.S. This class will attempt to unpack the historical, aesthetic, and theoretical parameters of both the concept, and the specific practices to which it is attached, emphasizing the political and social understanding of art and art making that it implies, as well as practices which question their propositions. The focus of the class will be to produce an active debate around the possibilities and problematics associated with relational aesthetics especially the specific issues raised when it is applied to an U.S. context.

\* Permission of instructor required.

**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.

**AP110 Visual Semiotics**

2 units / Semester I

See description in the School of Art section.

**AR230A Freud and Lacan: An Introductory Workshop**

3 unit / Semester I

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.

**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 TBA

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.

**MC/MH400-11 HyperOpera: Lyrical Psychogeography**

2 units / Semester I, II

See description in the School of Music 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 II

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 TBA

See description in the School of Music section.

**MH/MT400-04 The Music of Luigi Nono**

2 units / Semester I

See description in the School of Music section.

**MH400-05 The Music of James Tenney**

2 units / Semester II

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.

**MH400-10 Analysis: What is Experimental Music?**

2 units / Semester II

See description in the School of Music section.

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

2 units / Semester I

See description in the School of Music section.

**MH400-14 The Music of Edgard Varese**

2 units / Semester TBA

See description in the School of Music section.

**MH400-15 Form in Contemporary Music**

2 units / Semester TBA

See description in the School of Music section.

**MH400-16 Contemporaneouity in Music**

2 units / Semester TBA

See description in the School of Music section.

**MH400-17 Analytical Survey of Western Music since 1900**

3 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 I

See description in the School of Music section.

**MH430 Her Music**

2 units / Semester TBA

See description in the School of Music section.

**MH501 Explorations into the Ontology and Aesthetics of Free Improvisation**

2 units / Semester II

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 (Not offered 2008-2009 academic year)

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.

**TP607 History of Fashion**

2 units / Semester TBA

See description in the School of Theater section.

**Special Topics in Métier Studies****CS570D History of Video Art**

2 units / Semester II

Video has a history quite different from that of film; with roots in gallery practice, performance, documentary activism and alternative TV, its radical roots continue to influence today's productions. In addition to screenings and discussion, we will examine key texts theorizing video practice. Students are expected to write 3 papers and will have an option to submit creative works as final projects.

\* Open to both undergraduate and graduate students.

\* Open to the Institute with permission of the instructor.

**CS570I Questions of Third Cinema**

2 units / Semester TBA

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.

**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.

**ID517 Special Topics in Art and Politics: Artists and War**

3 units / Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective 'zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneckman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra'ad, Andrew Johnson, and others. Open to the Institute. Priority given to students from Art, F/V, and Critical Studies Grad and upper-division undergrad by permission of instructors

**ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Semester I

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

**ID540 Interdisciplinary Collaborative Performing and Visual Art Making**

3 units / Semester II

We will meet weekly for 3 hours

1½ hours – Improvisation (practice, generate, collaborate)

We will freely improvise and also use dance and music improvisation exercises and structures

such as graphic scores, non-objective visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art “material.” In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the “moment.” We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion. We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods. We will become familiar with performing and visual arts library resources and research techniques.

### **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 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.

### **CS616 The Voice in Fiction: Articulations of Body and Space**

3 units / Semester I, II

Romantic notions of literature often privilege “voice” as a timeless interiority associated with

the author’s discovery of self and unique worldview. But beyond “finding one’s voice,” what is the actual thing we hear and experience as we write, read, and listen in time? How can the voice/voices in fiction turn the body inside out and expose the carnal heterogeneity of the medium, and also the music. This workshop will investigate in writing, extensive reading, and in performance how the voice in the story becomes the voice of the story.

### **CS617 The Big Tent: Literary Journalism and Popular Criticism**

3 units / Semester I

In this class, we will look at how writing works in a popular context, as well as the literary and intellectual possibilities of dealing with a broader audience. While this has always been an essential issue, it seems even more so now, when reading is widely regarded as being in decline even as the advent of new technologies suggests that we are entering a “Gutenberg moment,” in which the very nature of information and its transmission is in the process of fundamental change. The class will operate as a hybrid writing workshop/seminar, in which we will look at various models, from Thomas Paine’s “Common Sense,” the pamphlet that sold 150,000 copies in the first six months after its publication in January 1776 and helped spark the American Revolution, to a succession of magazines, newspapers and online outlets, including blogs, which could be said to be the pamphlets of today. What does it mean to write for a broad audience? How do we expand the nature of the cultural and creative dialogue? It’s fashionable to dismiss mass media as somehow watered down and consensus-based, but in fact, just the opposite is true. Rather, it is the responsibility of the artist and/or critic to reach out, to try and speak to audiences that do not share his or her point of view. It is essential, in other words, to engage in a conversation, to question the preconceptions of the audience, even as the audience makes us question our own. This is the central issue of the class, to discuss the ways in which we do this, and to think about our writing as a communicative tool.

### **CS618 Punctured Books, Novels that Skip, Chapters in Boxes: The novel as a Print Technology**

3 units / Semester I

In this course we will examine the material conventions of the novel with a particular focus on works that impose alternative reading models. How do typography, design, and the physical construction of a novel affect the reading experience? How are print technologies exploited for narrative gains? Authors considered may include Julio Cortazar, Laurence Sterne, Daniel Danielewski, B.S. Johnson, Kathy Acker, John Barth, Steven Hall, and Carole Maso.

### **CS619 MFA Workshop in Poetic Forms**

3 units / Semester I

This course will function on three levels: it will be a poetry writing workshop; it will offer an abbreviated, idiosyncratic history of various 20th (and to a lesser extent, 21st) century attempts to theorize, embody, or otherwise articulate the move from “closed” to “open” or “free” verse, starting roughly from modernism and ending in the present; and it will offer a space to meditate on the meaning and possibilities of poetic form at-large. We will begin by considering the basics of prosody, during which time students will get a chance to experiment with a wide variety of “closed” forms. After that, we will explore different theories of “vers libre” as it developed throughout (primarily American) poetry of the 20th century, from the condensed poetics of the Imagists to the Whitmanic “breath line” of Beat writers, from the neo-formalism of the Functionals to the expansive “talk line” of the New York School, from African American poets working to cull forms from jazz or the blues to the “open field” poetics as explored by Charles Olson and many other page-sculptors since. Throughout, we will workshop our own writing, and discuss issues such as the shifting meaning and possibilities of “formalism,” the present, future, ontological, and even political status of “free verse,” and the morphological and/or metaphysical differences between form, shape, and composition. By the course’s conclusion,

students will ideally have gained more formal tools and vocabulary to use as both poets and writers at-large, as well as generated a coherent body of poetic work.

#### **CS620 MFA Visiting Artist Series**

3 units / Semester I (2 units), II (1 unit)

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.

#### **CS624 MFA Workshop in Short Story**

3 units / Semester II

The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student's work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

#### **CS628 Textual Strategies: the Class that Must be Obeyed**

3 units / Semester I

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 MFA Seminar in 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 course will be titled “Visionary Realities and Fantastical Realisms,” and will consider poetry as vision and as visionary. What world do visionary poets (defined loosely as poets who present a radically re-imagined world view as a foundational aspect of their writ-

ing) create in their writing, and what is the relationship of this world to what we think of as the “real world”? How do the particular spaces poetry opens, in consciousness and in culture, provide a ground for considering contemporary social and political struggles from alternative perspectives? Readings will be selected from the following list: Will Alexander, William Blake, Mahmoud Darwish, Emily Dickinson, kari edwards, Allen Ginsberg, Renee Gladman, Carla Harryman, Vicente Huidobro, Joanne Kyger, Nathaniel Mackey, Stéphane Mallarmé, Fabio Morábito, Alice Notley, Leslie Scalapino, Juliana Spahr, Gertrude Stein, Cecilia Vicuña, Hannah Weiner and Walt Whitman. In Spring, we will examine the possibilities and limitations of writing in wartime in a course titled “Response.” What is possible to write in a context of brutality—or is it possible to write at all? What can writing do in such circumstances? Is it different to write in wartime than it is to write anytime? How do we, as writers, navigate current political and cultural landscapes? Our reading list will include writers whose work directly engages historical moments such as WWII, Hiroshima and Bosnia, as well as writers responding to the contemporary climate—the wars in Iraq and Afghanistan, the Israeli-Palestinian conflict, and the so-called war on terror. Note: you may take these classes 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 Performance Theory and Practice**

3 units / Semester II

This seminar will introduce students to the wide range of issues and practices that constitute the developing field of performance studies, particularly as they relate to writing. Through embodied exercises, conceptual scores, and applied theory, students will produce “performative texts” for the page. Those interested in writing texts to be performed are of course welcome, though this is not a playwriting class. We will investigate “performativity” as an analytic (as a way of reading culture), play (the “as-if” element of culture) and display, the relation between order and unpredictability, improvisational techniques and theory, movement notation, theories of spectacle and spectatorship, and various tropes of performance (e.g. masquerade, ventriloquism, exhibition, historical re-enactment). The course is intended to blur performance and analysis -- that is, to employ immediacy, mutation, interactivity, kinaesthetics, and reflexivity in our critical investigations, modes of research, and literary productions.

#### **CS631 Look With Your Eyes: Visual Storytelling/Image-Rich Texts for All Seasons**

3 units / Semester II

From novelist to essayist to poet, all writers may heighten the impact of their work by learning how to utilize the power of visual and aural modality. Through investigation of and practice in the language of images, students gain competency in textually materializing what might otherwise remain purely psychological or conceptual. This class will be divided into a seminar in which we consider a variety of work, likely including image-abundant essays, manifestoes, short stories, novels, poems and screenplays (as well as work which twists/flays each of these forms)—and a workshop in which we generate/discuss our own related experiments. Readings will range widely, possibly including works from Harmony Korine, Hannah Arendt, Eileen Myles, Lucy Lippard, Mikhail Bakunin, Michael Palin, Valerie Solanis, Ben Weissman.

#### **CS632 MFA Workshop in Short Fiction**

3 units / Semester I

With an emphasis on voice and true empathy for character, this short fiction workshop will examine how these elements shape the integrity of a narrative over the mechanizations of plot. We will look at precision in language with consideration for the musicality and economy of our choices. Also, how voice and character make demands for the appropriate tone, while setting the author free to journey with the story.

**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.

**CS638 MFA Workshop in Non-Fiction**

3 units / Semester I

In this seminar we will investigate and workshop all forms of literary non-fiction with emphasis on the critical essay, travel writing, journalism, and the curatorial essay. Experiments in and cross-fertilization of the above are encouraged. The very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. In this light, the inclusion of first person narratives within critical texts is appropriate, though we will not be focusing on memoir or autobiography. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each others' work in light of the possibilities and hazards such shifts suggest. While the seminar will focus on reading and responding to students' texts, outside readings include work by Peggy Phelan, Geoff Nicholson, Theresa Senft, Adam Phillips, and Dick Hebdige.

**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?

**MA Aesthetics and Politics Program Core Classes****CS720 Aesthetics and Politics Lecture Series**

3 units / Semester I, II

This will not be a conventional course but a yearlong lecture series made of six autonomous blocks of one REDCAT lecture delivered by a visiting speaker, followed by one seminar session

at CalArts. The REDCAT lectures will take place the first Tuesdays of each month—October, November, December, February, March, and April. The lectures will emphasize three different fields of study—esthetic and political theory, social and political critique, and political art. At the end of the academic year, students will turn in a paper focused on one or more of the subjects discussed by the guest speakers.

**CS721 Contemporary Critical Theory**

3 units / Semester II

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments—involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

**CS722 Contemporary Political Thought**

3 units / Semester I

This course will outline the ways in which contemporary political thought has intertwined with aesthetic and cultural theories, thus showing the potentially common ontological foundation of their fields of study. The seminar will be structured around three debates—German, French, and American. We will first engage the disagreement between decisionist, deliberative, and phenomenological theories of action and their implicit and explicit understanding of language, aesthetic critique, and democratic legitimacy. Readings in this section will focus on authors such as Carl Schmitt, Jürgen Habermas, and Hannah Arendt. The second, “French” section of the seminar will discuss the potential isomorphism of art and politics, typical of theories that spring from a common understanding of aesthetic expression, political action, and spoken language. In this section we will read authors such as Maurice Merleau-Ponty, Claude Lefort, and Jacques Rancère. Finally, we will focus on the moral, cultural, or aesthetic foundations of a just society. Authors discussed here will include John Rawls, Robert Nozick, Michael Walzer, and Frank Ankersmit.

**CS723 Critical Discourse in the Arts**

3 units / Semester I

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the poststructuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques Rancière's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. The second element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

**CS724 Thesis Workshop**

3 units / Semester II

This course will be devoted to developing and advancing final thesis projects through a workshop format. Over the course of the semester, each student will have opportunities to present work-in-progress for comment and feedback by the course instructor, the student's mentor and fellow students. The aim will be to produce a detailed thesis outline by the end of the semester.

**MA Aesthetics and Politics Program Elective Classes****CS435 Deleuze & Guattari**

2 units / Semester II

Description available at registration.

**CS445 The Urban Situation: Art, Politics, and the City.**

2 units / Semester II

This course will look at how the modern city (since the 18th c.) has functioned as a dynamic site structuring the relationship of art and politics. The premise of the course is that 'political art' is a modern cultural category that is inconceivable without the urban contexts that have played such a fundamental role in the history of art in the West. These contexts have generated, shaped, and given social meaning to the phenomenon of political art in the past, and also in recent times. Course readings will have a historical focus but students are invited to explore contemporary examples of 'the urban situation' of political art.

**CS536 Psychoanalysis, Semiotics and Literature: The labyrinth of individual development as seen through the writings of James Joyce.**

2 units / Semester II

This course will focus on James Joyce's "A Portrait of The Artist as a Young Man" and sections of "Ulysses" as primary texts for discussing psychoanalytic themes revolving around death and rebirth, creativity, separation and loss of the mother and father, identification with the maternal body and the unconscious dynamics of subjectivity. The individual journey of development will be looked at in reference to the larger collective cultural constructs of the family, church, state, art and the laws of gender. Readings from the field of semiotics will be utilized to explore Joyce's use of language as a facilitating and transformative medium for his exploration of the unconscious force of the maternal body in the masculine imagination.

**CS537 Classical Film Theory**

3 units / Semester I

This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. Open to all upper level BFAs and MFAs by permission of instructor.

**CS538 Contemporary Film Theory**

3 units / Semester II

This seminar builds on a previous seminar in Classical Film Theory, though a student need not have taken that course or be a student of film to enroll. The course is in fact designed to fit writers of all disciplines. Beginning with certain philosophical considerations surrounding Modernism and Existentialism, we will move on to examine the intertextuality of contemporary film theory with other contemporary bodies of "high" theory including Structuralism, Psychoanalysis, Feminism, Post-structuralism, and then proceed to investigate the "post-theoretical"

challenges of Post-modernism, Cultural Studies, and The End of Cinema. Rigorous readings will be accompanied by weekly lectures and screenings. The inter-connected nature of the seminar demands sustained attendance, and students will be required to write focused weekly responses to the films with the context of the readings and lectures. A final written exam or proposed creative project will also be required. Open to all upper level BFAs and MFAs by permission of instructor.

**CS543 Sufism: Islamic Mysticism, Music, Dance and Spirituality**

2 units / Semester II

This course examines the origin and growth of Sufi tradition, commonly associated with the "Whirling Dervishes" and the profoundly beautiful poetry of the great mystic Rumi. While paying particular attention to the roles played by the main masters of Sufism in Turkey, we will also focus on the local traditions of Syria, Egypt, Iraq, South, and South East Asia. Themes include, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al-Arabi, poetics and pilgrimage traditions, the various meditative techniques of Sama and Dhikr and the mystical and spiritual properties of music and dance movement. The class will also examine the relationship between Sufism and Islam, the "reformist movements" and the controversies surrounding Sufism in the contemporary scene ranging from attacks by Muslim fundamentalists to how the peaceful rituals of Sufism belie the images of Muslim terrorists that usually make the evening news. We will explore how Sufism's poetry, music, and meditation are an important part of the "peaceful" lives of many Muslims and have been for more than a thousand years. Readings include selected poems of Rumi and Sadi, the Rubaiyat of Omar Khayyam, Qawwali music of Nusrat Fateh Ali Khan and critically examine its influence on Hindustani music and the classical Kathak dance tradition. Performers and guest artists will visit the class.

**CS544 The Visible and the Invisible**

2 units / Semester II

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

**CS545 Political Theater**

2 units / Semester II

We will explore the theories and practices that constitute the broad and contentious category of "political theatre." This includes a study of activist performance, community-based theatre, living newspaper, guerilla and street theatre, and popular entertainment. Focus will be on the work of Brazilian social activist and theatre director Augusto Boal and his *Theatre of the Oppressed* (TO), an aesthetic language founded on the principles of Brecht, Freire, and carnival. Among the issues to be raised and problematized: absence of the fourth wall, process (performance-making) over product (the performance itself), art in the context of activism, theatre in everyday life, art that breaks the law (ethics), and shifting definitions of "com-

munity.” Students will be expected to explore theatrical concepts on their feet, design and execute “invisible theater” actions, and to write papers that we will propose to present at the annual Pedagogy and Theatre of the Oppressed conference. Alongside an investigation of how Boal’s tenets and techniques translate in a variety of other disciplines (from social psychology to quantum physics), we will study the work of other political theatre groups/artists including the Living Theatre, Bread and Puppet, San Francisco Mime Troupe, Circus Amok, Cornerstone, and Suzanne Lacy.

### **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.

### **CS553 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.

### **ID517 Special Topics in Art and Politics: Artists and War**

3 units / Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective ‘zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra’ad, Andrew Johnson, and others. Open to the Institute. Priority given to students from Art, F/V, and Critical Studies Grad and upper-division undergrad by permission of instructors

### **MC/MT400-13 Critical Reading**

2 units / Semester I

In this course, musicians will read and discuss works of literature, science or acoustics, political theory and philosophy from the last two centuries (always in different configurations of authors). As a final project, students will create an aesthetic manifesto as well as a musical work that bears some relation to the writing. The goal of this course is twofold: to provide a theoretical, non-technical background for the musician, and, more importantly, to plumb the selected readings for their conceptual relevance to the act of making music.

\* May be taken either for Composition or Music Theory & Analysis credit

### **MH501 Explorations into the Ontology and Aesthetics of Free Improvisation**

2 units / Semester II

Moving beyond historical notions of artistic aesthetics and into new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Important proponents of philosophical anthropology include Max Scheler, Michael Jackson, Eric Voegelin, and Paul Ricoeur. Their work with intersubjectivity and interpersonal relationships via language and non-verbal interaction with emotion and feeling will be explored. As well, the work of sociologists Randall Collins (Interaction Ritual Chains) and Edward O. Wilson (Consilience) will be explored and discussed. We will discuss Henri Bergson and Paul Ricoeur readings about time and memory. The aura of Walter Benjamin and the suddenness of Karl Heinz Bohrer will be explored.

### **T 880 Writing for Performance I**

3 units / Semester I

A semester course in experimental theater history and performance theory (1910-1939) This course looks at both European and American theater/film and literary movements from the turn of the 20th century to the pre WWII era. Students will read and view plays, essays, as well as view films, research and study non-traditional performance and text, allowing an analytical approach to our understanding of the “abstract” or “avant-garde” theater and the politics and social changes that shaped their aesthetic and philosophical movements. Writers, Movements and Topics to be covered include experimentation in early American modernist theater, including Negro theater & the Lafayette Players, Eugene O’Neill and the Provincetown Playhouse/ women and the re-structuring of the feminine identity: Gertrude Stein, H.D., Claude Cahun & the dance performances of Anita Berber/ German Film & Theater/ Italian Constructivism/Russian Agit-Prop/ Futurism/ Dada, the conceptual dances of Anita Berber, Antonin Artaud, Group Theater/Harlem Experimental Theater, and the WPA theater.

\* Open to graduate students in the Institute by permission of instructor.