

BFA Program

General Critical Studies Requirements

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

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

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

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2-3 courses per semester and represents about 40 percent of each student's overall course load.

For satisfactory progress toward the BFA degree, students should have accumulated the minimum required Critical Studies units for their year level as follows:

Year Level	Minimum CS Units Completed
End of First Year (BFA1-2)	10 units
End of Second Year (BFA2-2)	22 units
End of First Semester, Third Year (BFA3-1)	28 units
End of Second Semester, Third Year (BFA3-2)	34 units
End of First Semester, Fourth Year (BFA4-1)	40 units
End of Second Semester, Fourth Year (BFA4-2)	46 units

Any student failing to meet the above year-level requirements will be placed on Academic Warning. Any student failing to accumulate a minimum of 22 Critical Studies units or whose performance is judged to be consistently unsatisfactory by the end of their second year of residence may be transferred to the Certificate of Fine Arts program (see Institute Policies and Procedures for details).

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

The Critical Studies Core Curriculum

In the first or second semester of the first year, all students must take Writing Arts—a course that introduces students to key concepts underpinning the relation between Art and society. Only students who come to CalArts with AP English credit or Freshman Composition units from a college or university are exempted from the Writing Arts requirement.

First-year students must also take a one-semester Foundation Course, chosen from a variety of subjects ranging from literature to contemporary politics to the biological sciences. Both Writing Arts and the Foundation Course have an intensive writing workshop component. In addition to these two required, first-year courses, students will take one course each semester

from the Critical Studies curriculum array. It is strongly advised that these are chosen from our 200 level courses.

Breadth Requirement

Throughout the remaining three years, students must get at least two units in each of the following Critical Studies categories:

- Humanities
- Social Sciences
- Cultural Studies
- Natural Sciences
- Quantitative
- Métier Studies—courses dealing with the history, theory and criticism of the student's chosen art form (maximum 14 units)
- Other Métier Studies—courses dealing with the history, theory and criticism of an art form other than the student's chosen specialty

The remaining units are elective and drawn from other courses offered by the School of Critical Studies, or can be fulfilled through Advanced Placement credits and liberal arts/general education transfer credits from other accredited colleges and universities. To successfully complete the 46 units, it is expected that after the first year, the student will need to take an average of three Critical Studies courses per semester.

Upper Division and Special Topics Classes

Upper Division courses (300–400 level) assume students are already familiar with the modes of thought and writing associated with a given subject area. Special Topics courses (500 level) allow students to study a specific theme or set of ideas in greater depth, often from a multi-disciplinary perspective. MFA Special Topics classes (600 level) are also open to BFAs with permission of instructor.

Note: Students may take a maximum of 14 units in Métier Studies. Students may take or transfer foreign language credit at accredited institutions outside CalArts during their period of residence (for elective credit only).

Critical Studies Minor

Students who have completed their Foundation, Writing Arts, and Breadth requirements have the option of obtaining a Minor in Critical Studies in one of the following four categories: Humanities, Social Science, Cultural Studies or Natural Science. Students are required to take 18 units from their designated area of concentration. Students are not required to take additional units to obtain the Minor in Critical Studies; rather students would focus existing unit requirements (46 total) in a specific curriculum area. Students who are interested should make arrangements with the Critical Studies office.

Independent Studies

Students who have completed their requirements have the option of working closely with a Critical Studies instructor on a well-defined academic project for course credit (1–2 units). Independent Studies allow for further research and development of themes and ideas students have encountered in Critical Studies courses and/or in their métiers; they are not meant to replace Critical Studies courses. Independent Studies may comprise no more than 10 units of the total 46 needed to graduate.

To obtain credit for an independent study, the student must fully define his/her project in a written Independent Study proposal, which also includes a schedule of meetings and

assignments jointly determined by the student and the instructor. Independent Study proposals can be obtained in the Critical Studies office, and must be returned no later than Wednesday after Class Sign-Up.

Critical Studies Policies Regarding Course Work

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

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

Residency Requirement

Effective Fall 2007, students with previous bachelors degrees do not have to fulfill the full 46-unit Critical Studies Undergraduate Requirements. They are required, however, to complete at least 12 Critical Studies units in order to obtain a BFA degree from CalArts. All other students will be required to take at least 12 of the 46 credits total in Critical Studies at CalArts. Those students working toward a Certificate of Fine Arts are not subject to Critical Studies Undergraduate Requirements.

Institute-wide MFA Offerings

Critical Studies also offers Upper Level and Special Topics classes (400 and 500 level), which are open to all MFA students throughout the Institute, and to upper level BFAs by permission of instructor. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments. Some Core MFA Writing courses (600 level) may be available to highly qualified BFA and MFA students from other programs by strict permission of the instructor.

MFA Writing Program

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

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

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

The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts' uniquely eclectic, experimental atmosphere. The

Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

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

1. Maintain two years of residence (minimum).

The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.

2. Complete a minimum of 41 semester units (excluding required TA/Peer Tutor Teaching Practicums) according to the following chart of minimum requirements.

3. *All students will be required to take Core MFA courses, Upper Level/Special Topics courses, and/or Electives each semester, as well as attend the Wednesday night Visiting Artist Series. Definitions:*

- *Core MFA*—any 600 level course listed in the MFA offerings
- *Upper Level/Special Topics*—400–500 level courses approved by the MFA Writing Program listed in the general Critical Studies offerings.
- *Electives*—any class in the Institute. Could be a Core MFA course, a designated Upper Level/Special Topics class, or suitable courses offered by faculty in other schools in the Institute or Independent Studies with any qualified CalArts faculty.

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 incoming students.

6. *The Writing Arts Teaching Practicum* is required for all Writing Arts TAs in the fall and will count as two credit hours and two hours of workload. *The Graduate Teaching Practicum* is required for Foundation TAs and Peer Tutors and will count as two credit hours and two hours of workload. Teaching Practicums do not count toward Program Minimum Requirements.

7. *Mentoring, Independent Studies, Mid-Residency and Graduation Reviews, Thesis Completion* Mentors will conduct all mid-residency and graduation reviews.

MFA-1s must take an Independent Study with their mentor in the Spring (or 2nd) semester of residency and complete the mid-residency review. MFA-2s must take an Independent Study with their mentor in the Fall (or 3rd) semester of residency and then meet often enough in the following semester to complete thesis and graduation review requirements.

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

(41 Credits, excluding Teaching Practicums)

Year One

Semester One

CS628 Textual Strategies (3)
Core MFA (3)
Core MFA or Upper level/Special Topics (3/2)
Visiting Artist Series (2)
Teaching Practicum (2)

Semester Two

Core MFA (3)
Core MFA or Upper level/Special Topics (3/2)
Elective (3/2)
Independent Study with Mentor (2)
Visiting Artist Series (2)
Teaching Practicum (2)

Year Two

Semester Three

Core MFA (3)
Core MFA or Upper level/Special Topics (3/2)
Core MFA or Upper level/Special Topics or Elective (3/2)
Independent Study with Mentor (2)
Visiting Artist Series (2)
Teaching Practicum (2)

Semester Four

Core MFA (3)
 Core MFA or Upper level/Special Topics (3/2)
 Core MFA or Upper level/Special Topics or Elective (3/2)
 Visiting Artist Series (2)
 Teaching Practicum (2)

Interschool & IM MFA Writing Program, Minimum Requirements

(Critical Studies coursework: 31 credits excluding Teaching Practicums)

Year One**Semester One**

CS628 Textual Strategies (3)
 Visiting Artist Series (3)
 Teaching Practicum (2)
 Core MFA (2)

Semester Two

Core MFA (3)
 Core MFA or Upper level/Special Topics (3/2)
 Independent Study with Mentor (2)
 Visiting Artist Series (2)
 Teaching Practicum (2)

Year Two**Semester Three**

Core MFA or Upper level/Special Topics (3/2)
 Core MFA or Upper level/Special Topics (3/2)
 Independent Study with Mentor (3/2)
 Visiting Artist Series (3/2)
 Teaching Practicum (2)

Semester Four

Core MFA or Upper level/Special Topics (3/2)
 Core MFA or Upper level/Special Topics (3/2)
 Visiting Artist Series (2)
 Teaching Practicum (2)

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.

SCHOOL OF CRITICAL STUDIES

All *elective* courses may be taken to fulfill remaining Critical Studies requirements once the Foundation, Writing Arts and breadth requirements are met. BFA Special Topics vary by semester. Certain courses marked TBA (under semester offered) form part of the Core Curriculum and may be offered alternate years. Please check the Schedule of Classes for specific course offerings.

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

CS132 Critical Vocabulary for the Postmodern Era

3 units / Semester I

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.

CS137 Words & Things: Philosophy & Language

3 units / Semester II

An introduction to how words and things are connected—through invention and convention, use and abuse, expression and representation. While language is a conceptual medium, we use it to offer every possible feeling and the most varied interests for understanding; how is this done? The use of language to produce belief, opinion, knowledge, which are different things, emphasizes issues of rhetoric or persuasion—from how new interpretations are offered that upset existing uses of concepts to the overbearing redundancy of most clichéd uses of language.

* Foundation credit in Humanities.

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

3 units / Semester I

This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices and theories we call “modern democracy” was originally theorized in the seventeenth and eighteenth centuries. During these times, authors such as Hobbes, Locke, Rousseau, and Kant created the vocabulary that later inspired the foundation and self-understanding of most of the political orders (including the so-called “global order”) in which we now live. It was during this process that the ideas of the contract and the revolution became the central organizing concepts of modern politics. During the semester we will thus read the major works of the mentioned authors and engage in an analysis of the historical and conceptual transition from “theologico-political” to “democratico-political” orders—i.e. a process in which *demos* replaced *theos* as the basis of political legitimacy. Moreover, during the semester we will use the newly acquired vocabulary to engage in the interpretation of the current state of domestic and global politics. Are the institutions, practices, and theories developed by the founders of modern democracy in crisis? Is it possible to think of “regime change” as something currently taking place both in the U.S. and the international order? We will also inquire, in short, on the meaning and status of politics in the contemporary world.

* Foundation credit in Social Science.

CS141 Introduction to Anthropology: Fieldwork and Writing

3 units / Semester I

This introductory course addresses the practice of anthropological fieldwork and the subsequent writing of one’s fieldwork experience, also known as ethnography. Students will each choose a cultural site/community (e.g. hospice, Little Tokyo, Hassidic community of Valencia, AA meetings), become a participant/observer within this community, conduct and transcribe interviews, gather “data”, and write an ethnography. Issues: How does the anthropologist position him or herself within the field of inquiry? (e.g. advocate, voyeur, friend, student, objective researcher, and/or subjective storyteller?). What cultural presumptions and biases are brought into the field experience? How do different techniques or approaches to seeing/experiencing the “other” affect our data? What constitutes data anyway? Methods: Participant observation, finding informants, gathering stories, doing interviews, use of photography/video, library research, keeping journals to record experiences, images, and information. How do we merge our subjective perceptions, the data we gather, and critical theories into a narrative that reflects the cross-cultural encounter? We will do in-class writing, review ethnographic films/books, and read and discuss essays on the challenges of contact with “others”.

* 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.

CS146 Theories of Mind: Introduction to Psychology

3 units / Semester II

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.

* Foundation credit in Social Science.

CS152 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.

* Foundation credit in Cultural Studies.

CS158 European Studies: Monsters, Madmen and the Double

3 units / Semester II

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

* Foundation credit in Cultural Studies.

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 Science.

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 Science.

1. Critical Intellectual Skills

Critical Thinking and Essay Writing Skills

CS110 Writing Arts: Avant-Garde Art and Society

3 units / Semester I, II

This introduction to critical thinking and essay writing will be a survey of avant-garde art and literature movements of the 20th century. Our focus will be two-fold: first, we will pay attention to the myriad ways in which visual & performing arts have fused, collaborated, and sometimes conflicted with literary arts in movements such as Futurism, Dada, Cubism, and the New York School. Second, we will explore the various relationships—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 BFA-1s.

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.

CS212 Code + Image

2 units / Semester I

An introduction to the black art of using computer programs to generate moving images. This course has no programming prerequisite and is geared towards students who have never programmed before. The class consists of a series of open-ended assignments, each of which can be achieved within a simple object-oriented framework, which we will develop throughout the course. The goal is to use software in a way that encourages exploration and happy accidents. We learn how well structured software can provide the individual practitioner ready access to a vast creative landscape.

CS213 Number, Numeral, Shape, & 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

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.

CS311 Math as Art

3 units / Semester II

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

CS313A The Art of Structured Programming: Introduction to C

2 units / Semester I

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

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

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

2 units / Semester II

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

* Prerequisite: CS313A or equivalent programming experience.

CS314 Digital Electronics

2 units / Semester TBA

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

* Prerequisite: Strong math and computer background.

CS315 Basic Electronics

2 units / Semester TBA

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

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

CS316 Living Through Systems

2 units / Semester II

Technology has become pre-eminent within culture, mediating human communication, dominating the production of artifacts, and providing a framework for understanding the self. It is hard to reach out culturally—whether to another human, an object, a social group, a text, or a model of reality, without first negotiating a technological barrier. This course looks at issues surrounding information from a number of perspectives—technical, social/organizational, philosophical, and personal. Subjects include: reflections of computer architecture in the fabric of society; the concept of humanity as unique in the face of artificial life; political instantiations of system models such as recursion; interface hardware, the internet, and the disenfranchisement/opportunity that follows. The course will close with a review of cultural responses to these technological changes within the arts. Portions of the course will be conducted via technology, directly engaging the issues as they are discussed.

CS317 Machinima and Videogame Theory

2 units / Semester I

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

CS411 Videogame Workshop

2 units / Semester II

This is a multidisciplinary course in which students work together to create a videogame. Students are expected to come to the class with a discipline that they want to advance. Each student will have a role with specific responsibilities. The core of the project involves interactive software design, animation, and sound design. The goal of the course is an experimental work within the videogame tradition, and as such filmic elements involving performance and cinematography may be included.

CS412 Generative Systems of Image/Music/Text Production

2 units / Semester II

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

CS417 Audio Engineering Seminar

2 units / Semester II

An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.
* Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.

CS512 MFA Research Methods

3 units / Semester II

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

TP212A&B Statical Engineering for the Theater: Strength of Materials

3 units / Semester I, II

See description in the School of Theater section.

Workshops Library Computer Lab & Library Orientation

0 unit / Semester I

Tuesday, September 5th 11:00–12:00

Wednesday, September 6th 11:00–12:00

Sign-up not necessary. Meet at Library entrance.

Workshops MFA Library Orientation

0 unit / Semester I

Library information and research resources of MFA students in all Schools.

Tuesday, Sept. 5th 3:00–4:00

Sign-up not necessary. Meet at Library entrance.

Languages for the Institute

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

MP302A, B, C Vocal Diction

2 units / Semester I

See course description in School of Music section.

CS510C Ewe Language

1 unit / Semester I, II

See description in the School of Music section.

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 TBA

See description in the School of Music section.

FRNCH102 Elementary French II

4 units / Semester TBA

See description in the School of Music section.

GERMAN101 Elementary German I

4 units / Semester I

See description in the School of Music section.

GERMAN102 Elementary German II

4 units / Semester II

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.

2. Creative Writing

CS321 Introduction to Poetry

2 units / Semester I

This class will offer an introduction to poetry reading and writing with an emphasis on experimentation in form and process. Class time will generally be divided between discussion of the reading and discussion of our own poems; we will also do some in-class writing experiments, host guests, etc. This class is designed to give students the time and space to explore a wide variety of poetic forms, styles, and voices, while also providing them with a sense of some of the major forms, trends, currents, and controversies that have shaped recent and contemporary American poetry.

CS322 Poetry Studio

2 units / Semester II

This small seminar is an introductory survey of Modern and contemporary poetry and a laboratory-style writing workshop, with special emphases on “writing from life”—lyric, documentary, and abstract—and on the function of constraints in poetic composition. Readings may include poetry by Wallace Stevens, Laura Riding, Wm C. Williams, Frank O’Hara, Kenneth

Koch, Bernadette Mayer, C. S. Giscombe, David Antin, Anne Carson, and Aaron Kunin, and essays by poets, translators, and theorists in related disciplines, including the psychology of play and of music. Studio class time will be active and will include periodic presentations and group-critiques. As the term project, each student produces a portfolio of original, revised poems.

CS421 Seeing & Saying: Writing from Visual Phenomena

2 units / Semester I

This course will be a reading seminar with a creative and critical writing component, and will be centered on the various problems that attend writing from visual sources of all kinds. In addition to reading classics of “ekphrastic” writing from different genres (such as poetry, journalism, art, criticism, and natural history) and trying our own hand at observations, meditations, and critical estimations (which may involve field trips, “studio”-type exercises with still-lives, and written responses to live and recorded performances), we will also study several theoretical texts, from Plato to Newton to John Berger to Roland Barthes to Laura Mulvey, all of which focus on distinct problematics of “seeing and saying.” This class is designed for students who are serious about sharpening their skills as critical viewers and thinkers, and who would like to become more astute, versatile, and capable commentators on the visual world in which we find ourselves placed “like a pupil in an eye,” as the philosopher Ludwig Wittgenstein would have it.

CS422 The Art of the Fragment

2 units / Semester II

This seminar will focus on the problems, possibilities, and pleasures of the fragment and the fragmentary in various guises: poetry, primarily (from Sappho to Holderline to Lorine Niedecker to Paul Celan, with an emphasis on short forms such as the haiku and the epitaph), subtitles and titles, the art of the caption, the unfinished or partially destroyed, the aphoristic, and so on. We may watch movies such as Alfred Leslie’s *The Last Clean Shirt*, in which Frank O’Hara’s nonsequitur subtitles constitute a poem, consider the work of artists such as On Kawara, whose *Date Paintings* and *Postcard Series* operate like blips arriving out of a nomadic void, examine the role of speech-bubbles in cartoon strips and graphic novels, and/or read a few “unfinished” or “undone” classics, from Coleridge’s drug-addled poem “Kubla Khan” to Joseph Joubert’s *Notebooks*, the brilliant “warm-up” for a novel he never wrote. Students must come prepared to read seriously, think hard, present material, write solid papers, and have fun.

Special Topics in Creative and Critical Writing

CS521 Memory, Media and the City

2 units / Semester II

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

3. Humanities

Literature

CS231 Wet, Black Ink: Contemporary Black Poetry

2 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.

CS233 Beyond Good and Evil: Introduction to Literature and Modernity

2 units / Semester II

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

CS331 The Crazy Negro

2 units / Semester I

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

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.

CS334 Intercultural Art

2 units / Semester I

The culturally hybrid art seen at international biennials (Kwangju, Dakar, Istanbul, Havana), which fits so well into a postmodern and postcolonial context, actually has a long history starting at least with the Phoenicians of about 1200 BCE. In this course we consider some case histories of hybrid or intercultural art—Scythian nomads and Gandhara Buddhists in their relation to Greek culture; Rashid al-Din whose “World History” mingled Chinese, Byzantine and Sassanian sources; Ethiopian icons and the “multicultural utopias” of Islamic Spain and Norman Sicily; the “Aztec Renaissance”; the Japanese Namban (Southern Barbarian) screens; the Afro-Portuguese ivories and various visual expressions of African religions in the New World. We’ll compare some theories of hybridity (Homi Bhabha, Fernando Ortiz, Serge Gruzinski, etc.) and ask how we can disengage the formal elements of mixed styles, which may be fused or separable in layers. Should the work of Third World artists be assessed according to the same criteria as that of Western ones? Culturally hybrid art also raises a host of ethical questions regarding slavery, colonization, exoticism, authenticity and originality, disturbance of grave sites, cultural nationalism, the supposed superiority of painting and sculpture over other arts, use of connoisseurship in discerning individual “hands” in art produced by a workshop, and gendering of intercultural conflicts—such questions will be considered by this course.

CS335 Queerbooks

2 units / Semester I

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

CS336 Pornography/Sex Writing

2 units / Semester II

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.

CS431 Seminar in 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.

CS432 Seminar in 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.

CS433 Exploding Blues: a Cross Métier Exploration

2 units / Semester II

Many people understand blues as a musical form. Some understand it as literary. Yet, if the Blues is a form and not only a style, it can be interpreted across a variety of métier. What is a Blues film? A Blues painting? Blues theater? For that matter, how far has the form been stretched musically while still being understandable as Blues. We will study the conditions that lead to the form’s creation and the conditions that facilitated its migration. We’ll read critical writing on the music, its poetic iteration and create a lab in which participants explode and reconstruct the Blues for their own projects and inquiry across the métier.

Possible resources include: Excerpts from Fred Moten’s *In the Break, nocturnes: Blues*, numerous audio recordings, selections from Harryette Mullen’s *Muse & Drudge*, Honoree Fanone Jeffers’ *Outlandish Blues* and others.

CS434 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.

Special Topics in Humanities

CS531 Aesthetic Theories and Political Thought

2 units / Semester I

The late Hannah Arendt was working on the political reading of Immanuel Kant's theory of aesthetic judgment. Although her notion that political actions, artistic performances, and works of art all share the fundamental quality of being appearances—i.e. of requiring the presence of spectators before which they could appear in order to *be* at all—is already present in her earlier books, it was not until her trip to Jerusalem to cover Eichmann's trial for *The New Yorker* that she started to decidedly approach an aesthetic theory from a political perspective. Arendt's controversial notion of the “banality of evil” sprang from her impression that Eichmann's central characteristic, clearly noticeable during the trial hearings, was his inability to think autonomously or, more precisely, to judge—in the Kantian sense of being able to enlarge your mind and judge from a plurality of perspectives. Arendt was not able to fully develop her project of finding Kant's political philosophy in his *Critique of Judgment*, thus her final work, *The Life of the Mind*, remains unfinished. The course will start by reconstructing Arendt's intellectual experiment and continue by applying the same method to two of the most influential twentieth century aesthetic theorists: Maurice Merleau-Ponty and Theodore Adorno. In the case of Merleau-Ponty, the course will study the elements already present in his early work—*Phenomenology of Perception*—in order to show the tensions between his aesthetic theorizing and his political thinking at the time. Then the course will engage in a close analysis of Merleau-Ponty's late works, from *The Adventures of the Dialectic to Eye and Mind* and *The Visible and the Invisible*, showing how his aesthetic and political thinking was starting to converge in an ontology that could be regarded as a fundamental contribution to contemporary democratic theory. Finally, the course will move to Adorno's *Aesthetic Theory* and *Cultural Industry*, showing how some of those works' main concepts could contribute to the critique of one the dominant political practices of our time: political kitsch.

CS533 Womanhouse: CalArts, Feminism, and The Arts

2 units / Semester I

In 1971 Judy Chicago came to Cal Arts to set up the Feminist Art Program with Miriam Shapiro. In 1972, together with a group of students, they created Womanhouse, a set of installations that created a national sensation. Next they established the Woman's Building in downtown LA. These events, and the strategies of making, doing and organization they involved caused a revolution in the arts that has not yet been sufficiently acknowledged. This course will look at that history, and the affects of its legacy today, within the context of the broader question of ‘femininity’, and its relationship to the modern imaginary and modern culture. The final project will be to ‘curate’ an imaginary show, using any (combinations of) media, to respond to the question of what a Womanhouse might be today.

Philosophy

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.

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.

CS338 Theorizing the Body

2 units / Semester II

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

CS435 Deleuze & Guattari

2 units / Semester II

Description to Follow

Special Topics in Philosophy**CS532 Theories of History & Criticism**

2 units / Semester II

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

CS534 Questions of War: Religion, History, Politics

2 units / Semester II

The past century has been perhaps the most brutal and bellicose in history. Why does war, with its attendant destruction, violence, and disjunctions seem to be an activity so essential to humankind? What have been the chief motivations for war throughout time? How are boundaries drawn between groups that create regimes of exclusion, a key prelude to war? What elements must coalesce in order to cross the threshold into armed conflict? What is it about the human animal that produces deadly conflict? Is there a way to think beyond war? This course will address the concept of war from a number of angles, beginning with an overview of ancient approaches, from the Iliad to the Crusades. It will then examine a number of key thinkers on the subject, including Machiavelli, Hobbes, Darwin, and contemporary strategic theorists. Next, a close analysis of the United States and its approaches to war, beginning with Manifest Destiny and following the various wars that have been fought up to the present moment. As a coda, several alternatives to war will be considered, including the work of Lao-Tzu, Gandhi and Dr. Helen Caldicott. Some of the key themes of the course will be the

strictures of faith, patriarchy, class struggle, paranoia, hegemony, nihilism, terrorism, and the shift to nuclear weapons. The course will also use extensive examples from film and literature to illustrate some of the key points about war, its genesis, and current approaches to the subject.

CS535 The 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.

4. Social Sciences

CS241 Emerging American Modernity: the U.S. 1900–1950

2 units / Semester I

Through a focus on the development of film—a new art form and entertainment business—and the interrelationship between music of the people and the elites, the course addresses the following themes of a modernizing America in the first half of the Twentieth Century: urbanization and its discontent; immigration flood and control; Wall Street speculation; democratic reforms of inclusion and exclusion; warfare as a way of life; artistic experimentation as the norm; technological and business wonders; imperial appetites as foreign policy.

CS242 Haunting Specters

2 units / Semester II

Although for different reasons and in different contexts, Niccolò Machiavelli (1469–1527,) Baron de Montesquieu (1689–1755,) James Madison (1751–1836) and Karl Marx (1818–1883) have been successively denounced or rejected by very influential social, economic and cultural movements. However, their “specters” still haunt modern politics. The *explicit* rejection of Machiavelli’s teachings has been dominant since early modern times, when the Catholic Church and other Christian movements denounced his attempt to claim an autonomous—*independent of religion—ethics* for the political realm. Nevertheless, it has become clear for most scholars that political actors, regardless of their expressed outrage before Machiavelli’s ideas, do constantly act in a Machiavellian fashion. It is one of the goals of this course to analyze what this actually implies. Marx, on the other hand, could be located in the paradoxical crossroads of having influenced modern intellectual history and actual historical processes in a way unmatched by any other critical thinker and still be regarded by many as merely the founder of the political ideology that produced the “evil empire.” Even more surprisingly though, Montesquieu, the main intellectual inspiration behind the American system of government, and Madison, one of the founders of the Republic, have been ignored or misrepresented—and nowadays are simply erased—by the attempt to rewrite the origins of the American Republic from a theological perspective. In short, the goal of this course is to reveal the artificers’ role played by these authors in the shaping of modern social and political practices and institutions.

CS243 The American Century: the U.S. 1950 to the Present

2 units / Semester II

Through a focus on American film, music, and photography, the course addresses numerous themes of a triumphant United States from 1950 to the present: economic prosperity; consumer efflorescence; youth culture; the artist as cultural hero; global competition and dominance; cold wars rather than hot; expansion of democracy; immigration control and invasion; environmental sustainability; identification of human rights and genocide; military losses and foreign policy.

CS248 Democracy in America Today

2 units / Semester I

Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. That intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled *Democracy in America*. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception. During the semester we will examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. At the same time, we will focus our attention on the current state of the American republic. For this purpose, we will read Max Weber's "Politics as a Vocation," Bernard-Henri Levy's *American Vertigo: Traveling America in the Footsteps of Tocqueville* and the *Sundays' Los Angeles Times*—students will be come to class prepared to present and critically analyze one article per week from the Current section. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis.

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

2 units / Semester II

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

CS341A Psychoanalytic Studies I: the Unconscious Intelligence of Human Emotions

2 units / Semester I

This course explores the discovery of basic, primary, and relational emotions in the unconscious and their conscious representations in feelings. It ranges from Charles Darwin, who understood universal body-mind expression of emotions, to Sigmund Freud, who discovered the split between emotional intelligence and the conscious denial of that wisdom, to contemporary psychoanalysis and neurobiology that details and differentiates the variety of emotional meanings. Happiness, fear, joy, anger, disgust, curiosity, shame, and surprise have body foundations. They evaluate each individual's immediate situation and code internal relationships. Dreams give these emotions performative articulation while figurative language—metaphor and metonymy—provides emotional impact for the verbal arts. Short stories, plays, and films will inform the course.

CS341B Psychoanalytic Studies II: Human Emotions and the Creation of Unconscious Narratives

2 units / Semester II

The course explores the complex emotions of love, sorrow, friendship, guilt, envy/admiration, and hatred in unconscious development and universal cultural narratives. Psychoanalysis of object-relations offers insights into the nature of unconscious omnipotence at birth and the psychic efforts, with complex emotions and romance at the core, with which humans engage to create their own worlds in the face of daunting odds. Contemporary social models of royal authority, military rule, tribal or other autocracy, and various forms of democracy will be matched to the unconscious narratives. Plays, and their filmic versions, from across cultures and historical time will be used. Psychoanalytic Studies I is not a prerequisite for Psychoanalytic Studies II.

CS342 Megacities of Asia

2 units / Semester I

The “city” is of interest to geographers, political scientists, architects and artists alike. Heading into the 21st century, the world now holds 23 cities with populations in excess of 10 million. These “mega-cities” will be the defining settlements that determine how we will live on this planet in the next century. Globalization has overwhelmingly been an urbanizing phenomenon and it is creating inequalities both within and between cities and their rural hinterlands. The processes of economic globalization during the 1990s have perhaps most radically affected Asian cities. Though the case of Chinese cities may be the most stunning, significant cultural and political transformations are also going on in Mumbai, in Singapore, and in Kuala Lumpur. We will examine how these cities become the sites of an intensified circulation of people and cultural artifacts, migration, and new forms of tourism and how city cultures are in the forefront of constructing the social and cultural imaginaries of the future. The focus will be on the ways in which economic interests shape and define the landscape of modern cities as opposed to the wishes of urban planners and its inhabitants. The effects of mass tourism and globalization on cities everywhere in the world—and the question whether cities will be able to maintain their distinctive character or will become reproducible and homogenized entities will be the main focus of this course. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.

CS343 From the Couch to Neuropsychanalysis: an Over View of Major Theories of Psychoanalysis

2 units / Semester I

Psychoanalytic theory is crucial to our modern understanding of the mind and is utilized throughout psychological models, but also in literary and film criticism. This course covers major ideas from psychoanalytic theory starting with Freud and moving into Object Relations Theory, Analytic Psychology, Feminist Psychoanalysis, Lacanian theory and integrative models of neurobiology and psychoanalysis. Readings will be from original texts and discussion will involve points of intersection, creative elaboration and difference between models with regard to the development of the mind, the notion of the self, consciousness, the unconscious and human behavior.

CS344 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.

CS345 Government and Politics in the Middle East

2 units / Semester I

This course explores the politics of contemporary Middle East since the demise of the Ottoman Empire at the end of World War I. Some of the topics examined include the process of state-building, civil-military relations, the rise and fall of various political ideologies, the struggle for economic development, the role of oil, cultural change and modernization, the Israeli-Palestinian conflict, political instability, and the emergence of political Islam. In addition to exploration of each of these themes, there will be in-depth examination of the political history of each of the countries of the Middle East.

CS346 Revolution in World Politics

2 units / Semester II

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.

CS348 The Sixties

3 units / Semester II

In our tendency to characterize time by socially significant decades, the 1960s stands out. It has entered our historical and cultural consciousness as a period of contestation, turbulence—even of revolution. It is typified as a time when art and politics came together as natural allies to express opposition to the political, cultural, and sexual status quo. This course will examine ‘The Sixties’ from two primary perspectives:

- it will undertake an analysis of the distinctive political events that are now part of our historical memory: the civil rights movement in the U.S., the Cold War, the Vietnam War, the student counter-culture and women’s movement, May ’68 in France; and
- it will consider the cultural forms and expressions, which gave rise to, or expressed changing sensibilities and behavior: films, popular music and art in particular.

CS349 Border & Memory in Latin America

2 units / Semester I

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

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

2 units / Semester I

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

CS442 Contemporary Latin American Film, Television, and Video

3 units / Semester I

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

Special Topics in Social Sciences:

CS541 Theories of Speech & Action

2 units / Semester II

As opposed to what happens with those human activities associated with the production of objects with a concrete physical existence, the performance of an actor in a play, a musician in a concert, or a political actor in a public stage are all characterized by something like a vanishing futurity. Performative arts and political action share one fundamental quality: their “material” does not last longer than the actual happening. The saying and the acting, always in real time, seem to have no choice but to live in a constant present. This seemingly ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this course is to overcome these theoretical limitations by critically reviewing some of the most influential contemporary aesthetic and political theories of speech and action—pragmatist, phenomenological, discourse-ethical, performative, sociological, and post-poststructuralist. We will read John Austin’s *How to do Things with Words*, Hannah Arendt’s *The Human Condition*, Jacques Derrida’s *Speech and Phenomena*, Michel Foucault’s *Archaeology of Knowledge*, Jürgen Habermas’s *On the Pragmatics of Communication*, Pierre Bourdieu’s *Practical Reason*, and Judith Butler’s *Excitable Speech*.

CS542A American Capitalism I: Major U.S. Corporations and the Global Situation

2 units / Semester I

This course explores the recent history of a major corporation in each of the selected areas: retail, energy, military supply, and arts and entertainment. At issue is the influence of American corporate activities on American lives compared to their impact on the lives of citizens in other countries. Artists, workers, consumers and the environment will be central to our consideration.

CS542B American Capitalism II: American Corporations in China, Central, and South Asia

2 units / Semester II

This course follows American corporations as they take part in the new “Great Game” of conflicting and competing “Great Powers”—the U.S., China, India, and Russia. Of central concern is the scramble for the world’s dwindling supplies of raw materials and energy sources. Commercial activity will be linked to governmental foreign policy, with the emphasis on the U.S.

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.

5. Cultural Studies

CS251 The Sacred and Secular Art of South Asia

2 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.

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 revisited, then reconceived: Surrealism, Futurism, Dadaism, Constructivism, Situationism; the “flâneur,” the “bricoleur,” avant-garde, etc. We enter the spirit of a continent in world war, and re-imagine a continent in utter transformation, an era of the “electronic Baroque” for cities being turned into Baroque shopping malls. New systems, new grammars: in many ways we have left the twentieth century from both ends, back to Victorianism, and class alienation, forward to digital fantasies and global tourism.

CS253 Music, Culture, and Politics in Latin America

2 units / Semester I

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

CS254 Introduction to Chicano and Chicana Cultural Studies

2 units / Semester I

Forming a majority of the heterogeneous U.S. Latino/a population, Mexican Americans have played an important role in the emerging immigrant rights movement, inspiring heated debate among Latinos and non-Latinos alike, as hundreds of thousands of largely Spanish-speaking citizens and illegal immigrants have taken to the streets to protest proposed changes to U.S. immigration law. However the current wave of popular protests draw upon a long history of political organizing among Mexican-Americans. How do these protests call upon the staging and language of past moments of popular dissent? How are they related to the emergence of Chicano/a consciousness in the 1960's and 1970's? How have Chicano/a artists responded to and shaped these struggles? Designed as an interdisciplinary survey, this course will introduce students to the historical, political, and social contexts out of which Chicano/a cultures emerge. In the first part of the course we will examine key issues in Chicano/a history since the 1940's, focusing on moments of political unrest that have informed the current wave of Mexican-American activism. Here we will examine the rise of student and community movements, immigration policy, racism in the legal system, language debates, and gender and sexuality issues. The second part of the course will introduce students to the rich and varied traditions of Chicano/a literature, film, music, theater, performance, dance, art, and religious spectacle that have helped to shape Chicano/a consciousness and social movements.

CS255 Hybrid Cultures: Blended Identity in Southern California

2 units / Semester I

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.

CS256 Infrastructures: Site and Technology

2 units / Semester II

This class will investigate sites of presumed stability within art and architecture. Digital, social, literary, psychic and architectural spaces will be activated to probe questions of structure and disjunction, and to consider physical experience and its relationship to issues of art making. This necessitates a symbiotic understanding of theory and practice, and invites an interdisciplinary attitude toward writing and the production of art. Ultimately, the class urges students to engage broadly with architectural and urban issues to reconsider how an artist might function in contemporary culture.

CS257 Eating Uncle Ben: Appropriating "Blackness" for Fun and Profit

2 units / Semester II

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.

CS259 The New Black: African American Politics and Aesthetics

2 units / Semester II

This course provides an introduction to issues of African-American cultural production. Drawing from the disciplines of fine art, literature, film, theater, and music, broad African-American art movements will be considered alongside the historical and political contexts to which they have so often responded. Students will be required to read excerpts from various texts and discuss particular works that highlight the changing dynamics of black representation from the 19th century to the present. Other coursework will include individual research presentations and final written essays.

CS351 Buying and Selling the Fantasy of L.A.

2 units / Semester II

How did Los Angeles become the capital of boosterism and global marketing—the city of the social imaginary? A social history of power, promotion and social conflict in L.A. What is the relationship between Hollywood cinema and the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbance, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well, of the inner basin and the metropolitan suburbs; and of course, the transitions into the next century.

CS352 Art and Postcolonial Theory

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

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, Odissi 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 Performance, Globalization And Transnational Migration

2 units / Semester II

In this course we will examine recent theories of the globalization of culture with a focus on the transnational consumption of music, dance, and theatre. A highly contested term, "globalization" has been variously linked to the homogenization of culture, the declining influence of nationally based cultural formations, the democratization of culture, and the emergence of diasporic, transnational, and affinity cultures that confound the hegemony of global capital. As we trace the fault lines of these debates as they relate to performing cultures, students will become familiar with key issues within the fields of globalization and transnational studies. In the first part of the course we will examine the expansion of the international recording industry at the end of the twentieth century and the accompanying changes to musical marketing, consumption, copyright, and censorship. While the worldwide dissemination of Euro-American popular culture has been one of the outcomes of this corporate coup, equally compelling is the transnational commodification of indigenous and national performance repertoires, which are repackaged as "world music" and "worldbeat." In the second part of the course we will undertake three case studies of the transnational dissemination of performance repertoires. Who benefits from the commercial circulation of local performance forms? What are the racial politics of their consumption? How are the local uses and meanings of performances transformed once they have entered into commercial circulation? Finally, we will examine the ways that local actors use performance to assert agency within the logic of late capitalism, finding local meanings and uses for global products, and building non-traditional alliances across national and ethnic lines.

CS358 Religion in the Public Square

2 units / Semester I

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

CS452 Remixing Jemima: Poetry and Contemporary Mythology

2 units / Semester I

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

CS453 La Ciudad De Borges

2 units / Semester II

This course will be taught in Spanish—fluent, advanced, and intermediate Spanish speakers are accepted—and will focus on the political reading of Argentine writer Jorge Luis Borges' work. 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. He was not, strictly speaking, a "political" writer. Still, his fiction texts constantly engaged in the indirect understanding of our shared, political world. Moreover, his non-fiction essays dealt on a regular basis with the political events of his time. The course will thus proceed to study Borges' work paying attention to his both indirect and explicit references to, on the one hand, "the political" as such, as a dimension of human existence, and, on the other hand, to his "polities", the actual human communities to which he belonged. Borges was, first and foremost, a citizen of the world. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of American society and world affairs in general. But Borges was also a citizen of what he liked to call "Hispanic America"—his main reference here being neither ethnic nor racial but, of course, the shared language of the region. He wrote extensively on the nineteenth and twentieth century history of Hispanic America and while doing so he reflected on the populist, conservative, and revolutionary traditions of the region. Finally, he was, of course, a citizen of Argentina. In this more local, provincial dimension of his work he wrote, not surprisingly but indeed paradoxically, his most universal references to what he thought about political life. The course will thus engage in a close reading of his fiction and non-

fiction critique of the Rosist dictatorship, Peronism, and the darkest period of Argentine history—the terrorist state and the dirty war of the nineteen seventies. In sum, the course will deal with both the theoretical implications of his political references and his actual views on the political affairs of the Argentina, Latin America and World of his time.

CS454 Animation and “The Body”

2 units / Semester II

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

T 819 History of American Puppetry

2 units / Semester II

This class will look at the rich and varied history of puppetry and Object Theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.

Enrollment limited to 16 students.

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

Special Topics in Cultural Studies

CS551 Photography and Trauma

2 units / Semester I

This course will consider a recent turn in photography theory that has drawn attention to the common structure of photography and trauma; namely, that both deal in images that resist integration into conventional narratives. In his recent book *Spectral Evidence*, Ulrich Baer has described this as ‘the striking parallel between those moments arrested mechanically by photography and those arrested experientially by the traumatized psyche—moments that bypass normal cognition and memory’. This course will examine a range of images—of ordinary and extraordinary events—that evoke the structure of trauma and ask what kind of response and interpretation they demand of the viewer.

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

2 units / Semester I

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

Natural Sciences

CS261 Environments for Intelligence

2 units / Semester I

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

CS262 Origins of Animal Behavior

2 units / Semester II

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

CS263 Science of Art and Life Safety

2 units / Semester II

The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.

CS268 The Reproduction of Sound

2 units / Semester I

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

CS361A&B The Anatomy of Movement

2 units / Semester I, II

CS361A (Fall semester)

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

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

CS361B (Spring semester)

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

CS363 Greenhouse Effect Small, Medium, 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!

TP406 Lighting Technology

2 units / Semester I

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

CS461 Darwin's Bestiary

2 units / Semester I

This course examines the evolutionary history of animals. We will look at the body plans (design) of phyla that include organisms from the Amoeba to the Zebra. We will look at the physiological and ecological constraints on animal design. We will see how novel solutions to these constraints have resulted in the divergence and expansion of organisms into new environments, which ultimately resulted in novel constraints, novel solutions and even more diversity. Recent work on how simple genetic changes have led to major changes in body plan will be reviewed. Finally, we will look at the different ways in which biologists have classified organisms and apply these methods to collections made by individual students.

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.

Special Topics in Physical (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. Metier Studies

CS171A&B Historical Survey of Graphic Design

2 units / Semester I, II

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

* Enrollment limited to 30 by permission of instructor.

CS172 History of Photography

2 units / Semester II

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

CS174A&B Dance & World Cultures

2 units / Semester I, II

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

CS175A&B Film History I & II

3 units / Semester I, II

This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the

medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write several short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.

CS175A Film History I—1895–1950

3 units / Semester I

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from Lumière, Méliès 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

2 units / Semester I

A one-semester course, tracing the development of Movements, manifestos, and a diverse representative theatrical agenda from the point of view of scripts. The course will have a lecture/discussion format.

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

CS178B Survey of World Theater—Visual

2 units / Semester II

A history of design, in concert with changes in art, architecture, music, etc. across cultures and over time. The course will have a lecture/discussion format.

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

CS179A Survey of World Theater—Performance Styles

2 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

2 units / Semester II

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

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

CS272 Prostitution in Film

3 units / Semester I

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

CS273A&B Modern Dance History

2 units / Semester I, II

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a yearlong course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940’s. The spring semester begins with the primary choreographers of the 1950’s and continues to the present.

CS275 History of Experimental Film

3 units / Semester I

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

* May be repeated for credit.

* Permission of instructor required.

CS276 Animation Then and Now

3 units / Semester TBA

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.

AP362 Visual Semiotics

3 units / Semester I

See description in the School of Art section.

AR230 Seminar in Critical Theory

AR230R Pleasure/Text: Readings in Psychoanalysis

3 units / Semester II

See description in the School of Art section.

AR230W The Work of Adrian Piper

2 units / Semester II

See description in the School of Art section.

AR230Y Multiculturalism and Its Backlash

2 units / 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 318 Sexuality, Gender and Destruction in Cinema

3 units / Semester TBA

See description in the School of Film/Video section.

F 319 The Active Spectator

2 units / Semester TBA

See description in the School of Film/Video section.

F 370 History of Documentary Film

3 units / Semester I

See description in the School of Film/Video section.

F 390 Queerness and (Postcolonialism): the Representation of Homosexuality in Chinese Cinema

3 units / Semester TBA

See description in the School of Film/Video section.

F 427 Exilic and Diasporic Cinema

3 units / Semester TBA

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 Animation: 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.

FC381 Advanced Sound for Animators

3 units / Semester II

See description in the School of Film/Video section.

FE333 History of Experimental Animation

3 units / Semester II

See description in the School of Film/Video section.

MH116 Piano Literature

1 unit / Semester I

See description in the School of Music section.

MH190 Blues Before 1960

1 unit / Semester II

See description in the School of Music section.

MH200 Music Cultures

2 units / Semester I, II

See description in the School of Music section.

MH205A Survey of Western Music History & Literature

2 units / Semester I

See description in the School of Music section.

MH205B Survey of Western Music History & Literature

2 units / Semester II

See description in the School of Music section.

MH210 Ethnology of African Music

1 unit / Semester I, 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 I

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.

MH320 Studies in Electro-Acoustic Music

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.

MH350 Seminar in Jazz Literature

2 units / Semester TBA

See description in the School of Music section.

MH400 Focused Topics in Music Literature

MH400-01 Masterpieces of the Symphony

2 units / Semester TBA

See description in the School of Music section.

MH400-02 Seminar on African and African American Music Literature

2 units / Semester II

See description in the School of Music section.

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

2 units / Semester I

See description in the School of Music section.

MH400-04 Stravinsky

2 units / Semester TBA

See description in the School of Music section.

MH400-05 Music of John Cage

2 units / Semester TBA

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.

MH400-07 The Music of Charles Ives and Arnold Schoenberg (year long class)

2 units / Semester TBA

See description in the School of Music section.

MH400-08 Tuning: Theory and Practice in 20th Century Music

2 units / Semester TBA

See description in the School of Music section.

MH400-09 Musical Mavericks in America: from Ives and Ruggles Through Nancarron and Cage (and Beyond)

2 units / Semester II

See description in the School of Music section.

MH400-10 Innovation In 20th Century Western Music (year-long class)

2 units / Semester TBA

See description in the School of Music section.

MH400-11 Hyper-Opera: Song Without Borders

2 units / Semester I, 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.

MH401 Music and the 20th Century Transformation of Culture

2 units / Semester II

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 TBA

See description in the School of Music section.

MH430 Her Music

2 units / Semester TBA

See description in the School of Music section.

MH516 Piano Literature

2 units / Semester I

See description in the School of Music section.

T 005 The Theater

2 units / Semester I, II

See description in the School of Theater section.

T 445A Graduate Seminar: Contemporary Theater

2 units / Semester II

See description in the School of Theater section.

T 828 Artificial Life

2 units / Semester I

See description in the School of Theater section.

TP213A&B History of Theatrical Design & Technology

2 units / Semester II

See description in the School of Theater section.

TP214A&B Architectural Styles

2 units / Semester I, II

See description in the School of Theater section.

TP406 Lighting Technology

2 units / Semester I

See description in the School of Theater section.

TP607 History of Fashion

2 units / Semester I

See description in the School of Theater section.

Special Topics in Métier Studies

CS570B Women in Cinema: History of the Representation of Women in Cinema Part IX: Mommie Dearest—Tales of Love and Misogyny

3 units / Semester I

Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, this ongoing seminar, taught every fall, has been designed to explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of such sexual difference. The “maternal” is one of the most obvious, as well as the most elusive categories in both film theory and psychoanalysis. For the subject-as-child, whether he’s a son or a daughter, the trope of the maternal is steeped in ambivalence, somewhere between Melanie Klein’s poles of the “good mother” and the “bad mother” and Julia Kristeva’s complementary analyses of the “abject” and the “semiotic.” In cinema, the representation of the mother oscillates between the self-sacrificing mother of melodramas, or the “monster” constructed by various film noirs, Hitchcock and the films about “stage mothers,” with a detour toward fetishism and contradiction in the land of the-mother-as-performer. Beyond these narrative/mythical tropes, we’ll also look at motherhood-in-situation: the mother in Russia on the eve of the Soviet revolution, the mother as prostitute in China struggling with modernity, the working-class Japanese mother, the young unwed mother, the mother during anticolonial struggle in Africa, the mother with AIDS, the mother-as-survivor of war etc...

* Permission of instructor required.

CS570D History of Video Art

3 units / Semester II

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

* Open to the Institute with permission of the instructor.

CS570I Questions of Third Cinema

2 units / Semester II

The concept of “Third Cinema”, coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, 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.

CS570P Chinese Cinema at the Crossroads

3 units / Semester TBA

Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as “The Middle Empire” was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911–1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4th, 1989), the age of “post-politics” was reached—with a return to some of the aesthetic concerns of the “Golden Age” of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913–1949 and in the “post-Tiananmen era” we will analyze the relationship between the history of Chinese cinema and China’s struggle with modernity and post-modernity. Requirements: one short paper (4–5 pages mid-semester), one long paper (10–12 pages) at the end of the semester.

F 517A Realist Style

3 units / Semester TBA

See description in the School of Film/Video section.

CS800 Graduate Private Directed Study

1–2 units / Semester I, II

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

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

CS900 Graduate Private Directed Study

2–3 units / Semester I, II

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

* May be repeated for credit.

Interdisciplinary Studies

ID200A&B Collaboration Laboratories:

ID200A Interdisciplinary Collaborative Process

2 units / Semester I

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process, which is compatible with both the form and content, which he/she is working with, in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/sound works, performances, film/ video, etc. and any number of unnamed forms.

* Enrollment open to the Institute by permission of instructor.

* Priority to graduate and upper division undergraduates.

ID200B Multiple Personalities: Interdisciplinary Collaborative Process

2 units / Semester II

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

* Enrollment open to the Institute by permission of instructor.

* Priority to graduate and upper division undergraduates.

ID300A&B Interdisciplinary Critique

2 units / Semester II

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

Enrollment required for Interschool Grant recipients.

* Priority to graduate and upper division undergraduate students.

ID360 Re: Inventing the Wheel an Interdisciplinary History Survey

2 units / Semester I

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater. Open to the entire Institute.

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.

ID450 Performing Art

2 units / Semester II

What constitutes art that is performed, and how does one produce it for public presentation? This class will explore the possibilities of devising, building and executing live performance works through individual class participants' development of their own original ideas. Works-in-progress and final projects will be designed for presentation at an L.A.-area art center (to be determined). Class will be introduced to the broader possibilities of producing their work in and around Los Angeles, and will be informed by the works of artists who have worked in these environments through lectures, visiting artists, and site visits to various performance spaces.

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

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

MFA Writing Program Core Classes**CS610 Teaching Practicum Writing Arts**

2 units / Semester I

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

CS611 Graduate Teaching Practicum

2 units / Semester I, II

This course is a hands-on introduction to the instruction of analytic and critical essay composition. Each student's term project is to design and manage an undergraduate writing tutorial; and the weekly practicum, centered on the term projects, is a resource of practical teaching guidance, as well as an active master-level seminar on effective critical writing and editorial annotation.

CS620 MFA Visiting Artist Series

2 units / Semester I, II

Selected artists and MFA Thesis presentations.

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

CS621 Black Clock Intern

3 units / Semester I, II

Workshop in editing and producing a literary magazine.

* Enrollment limited by special arrangement with the instructor.

CS622A&B MFA Seminar in Narrative

3 units / Semester I, II

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

CS623 MFA Seminar in Narrative Closure

3 units / Semester I

“In my end is my beginning” is perhaps the truest precept of narrative design and analysis, and the most useful. What drives narrative and where is it going? How is its teleology also eschatology, a consideration of narrative “end time”? What happens when the arrival is different from the destination? Issues of narrative closure and/or interruption are profoundly involved in issues of social, psychological, and historical motivation and, finally, in the question of mortality itself. Narrative is a design for living because it is a design for dying. This seminar, largely a work shopping of student writing—fictional, non-fictional, poetic—takes closure and terminality as its critical lodestone. Students will present work three times during the semester and will be expected to present written and oral critique of each other's writing. In addition, students will be assigned in-class presentations from three critical sources: *Handbook of Narrative Analysis* by Luc Herman and Bart Vervaeck (Nebraska, 2005); *Reading for the Plot: Design and Intention in Narrative* by Peter Brooks (Harvard, 1992), and *The Sense of an Ending: Studies in the Theory of Fiction (with a New Epilogue)* by Frank Kermode (Oxford, 2000).

* Limited to 8 students by permission of instructor.

CS624 MFA Seminar in Narrative Ethics

3 units / Semester II

What does it mean to be a “good” writer? What is your authority as an author and your responsibility to the themes, settings, iconography, and especially, the characters you deploy? In what ways may your moral point of view come into conflict with the ethical demands of your narrative? What is the difference between morality and ethics? In its inescapable entertainment of the “face” of the Other, narrative exposes and defies even the most orthodox

design. Narrative simultaneously de-signs, and in portraying the scene, becomes inevitably ob-scene. These are ethical dilemmas, often in the face of moral codes, and ones often obscured by the author's own authority. This seminar will ask students to workshop their work in all genres three times during the semester and critique in writing and discussion the work of their classmates. In addition, students will be responsible for in-class presentations from the following critical sources: *Handbook of Narrative Analysis* by Luc Herman and Bart Vervaeck (Nebraska, 2005); *Deceit, Desire and the Novel: Self and Other in Literature* by René Girard (Johns Hopkins, 1976); *Narrative Ethics* by Adam Zachary Newton (Harvard, 1997).

* Limited to 8 students by permission of instructor.

CS625 MFA Seminar in Hybrid Vigor

3 units / Semester I

The universe is made of stories, not atoms.—Muriel Rukeyser. It was made up. Maybe they whispered to you in the womb, maybe they told us tales as kids. Maybe we bought the stuff they told us in school. We won't mention the vast swollen fantasies of wish-fulfillment in movies. So here we are, making it up as we go. Participants will parse and poke the fictive impulse in selected fictions, the poetics of persona and narrative in specific poetries, and their roles and functions in the mix of sampled hybrid genres. We'll work toward developing a common vocabulary useful in discussing work of related spirit or in analogous forms by participants. Texts include *The Voice Imitator* by Thomas Bernhard, *On the Road* by Jack Kerouac, *Secrets from the Center of the World* by Joy Harjo, *Ancient Acid Flashes Back* by Adrian Louis, *Notebooks of a Chile Verde Smuggler* by Juan Felipe Herrera, *The Book of Imaginary Beings* by Jorge Luis Borges, as well as excerpts by Eduardo Galeano, Alice Notley, Charlotte Delbo, Ilya Ehrenberg and others.

CS626 MFA Seminar in Interactive Media

3 units / Semester II

This course introduces the concepts, strategies and techniques of interactive electronic media. Students will have substantial involvement with multimedia authoring tools such as Director, Flash, QTVR for the exploration of "hypermedia" creations involving video and photographic images stored on CD-ROM or for WEB. Interactive multimedia production involves goals and methods distinctly different from those common to the usual practices of video, film and computer graphics. The artist designs structured by flexible pathways of access into bodies of image, video, VR panoramas, text and sound information, and facilitates free navigation among these elements. Readings concerned with various theoretical and critical perspectives on "hypermedia" are discussed in class; the conceptual issues raised by this type of media production are of great interest to its practitioners. During the class students will work on their own projects and at the end create their own interactive multimedia artwork or presentation for WEB or CD-ROM.

CS627 MFA Seminar in Journalistic Essay

3 units / Semester II

Description to Follow

CS628 MFA Seminar in Textual Strategies: the Class that Must be Obeyed

3 units / Semester I

Required of ALL MFA Writing students (including Interschool and IM) in the Fall of their first year of residence, the class is taught by two core MFA Writing Faculty in two separate sections that exchange at mid-semester. It functions as an introduction both to the Writing Program and to the dynamics of a personal writing practice—that complex phenomenon composed of a set of working methods, a (possibly linked) series of themes, and an understanding of how these methods and themes have been, and may become, positioned within

the vast landscape of modern and contemporary writing. An additional goal of the class will be to develop a working MFA Thesis proposal for defense in the mid-residency review required at the end of the second semester in residence.

CS629A&B MFA Seminar in Poetics

3 units / Semester I, II

This class centers on developing, through writing, an understanding of our world and contexts. This class offers the opportunity to continue working on writing projects already begun but students are encouraged to write beyond the borders of usual thinking. This class will consider writing as a way of translating perception and experience as a mode of listening to circumstances, adventures, and environments. Works read in class will include those by Will Alexander, Wanda Coleman, Mike Davis, Sesshu Foster, and many others. Translators and artists who work primarily in non-literary forms are welcome.

CS630 MFA Seminar in Influence, the Anxiety Thereof

3 units / Semester I

“The individual is a graveyard in which are inscribed the names of a few thousand dead artists by whose only actual denizens are a few mighty, often antagonistic giants.”—Harold Bloom. This will be a consideration of INFLUENCE according to Bloom, as well as other manifestations of influence—including embedded influences. We’ll start with Tony Kushner’s “Only We Who Guard the Mystery Shall Be Unhappy”, alongside the “Grand Inquisitor” section (book five) of *The Brothers Karamazov* by Dostoevsky; move on to Anne Carson’s *Economy of the Unlost* alongside Simonides of Keos and Paul Celan, as well as John Ashbery’s *Other Traditions* alongside John Clare and Laura Riding; and also JM Coetzee’s *Foe* alongside Defoe’s *Robinson Crusoe*; and, finally Pinter’s *Betrayal* alongside Beckett’s *Play*.

CS631 MFA Seminar in Experiments in Writing

3 units / Semester I

This course examines writing and text in its relation to new media such as the World Wide Web. Have the conditions that obtain in the new developments in media necessitated, and facilitated a new kind of writing and different modes of textuality? Applying post-structuralist theories of text to what is found on the WWW, what resonance is found with the experiments in writing of the last century? In what way do American and Continental experimental techniques (the cut-up, chance operation, writing-through, appropriation, écriture feminine, delirium, narrative self-reflexivity, etc.) align with, resist, re-articulate the innovations of new media?

CS632 MFA Seminar in Literary Theory for Writers

3 units / Semester II

What relation does critical theory, written by critics, theorists and academics, have to the actual practice of writing? The argument put forward by the last generation of literary theorists is that the opposition between writer (or artist) and critic is a false one, and that their functions are more alike than different. Many writers have incorporated critical, literary or philosophical speculations into their work, and many critics have strayed from academic orthodoxy towards more creative and experimental writing. This course examines the interface between the literary text and critical writing, both to familiarize writers with literary theory and to expand their conceptions of a writing practice.

CS633 MFA Seminar in Contact and Assemblage

3 units / Semester I

This is a workshop for anyone doing (or interested in doing) research of real live events or places and negotiating the “documentary data” within mixed-genre pieces. First, we will investigate different modes and problematics of contact with the subject(s) of our

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

CS634A&B MFA Seminar 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.

CS635 MFA Seminar in Short Form

3 units / Semester II

"Mark Twain, like most writers, found it easier to write long than short. He received this telegram from a publisher: *Need 2 page short story two days.* Twain replied, "*No can do 2 pages two days. Can do 30 pages 2 days. need 30 days to do 2 pages.*"—*NY times*. This seminar will consider short, short pieces that exhibit an economy of means: a minimum of quantity and a maximum of effect—in a multitude of forms: epigrams, tag-lines, PSA's, Koans, recipes, epitaphs, flash-fiction, short plays, short-short stories, haiku, prose poems, etc.

CS636 MFA Seminar in Experiments in Creative Non-Fiction

3 units / Semester II

In this course we will read eight distinct, recent, book-length nonfiction meditations, which we will use throughout as inspirations for our own writing. The reading will be divided into four overlapping categories: the slippery scholarly (Anne Carson's poetic account of ancient love, *Eros the Bittersweet*, and Avital Ronnell's critical tour de force, *Crack Wars*), the obliquely autobiographical (Roland Barthes' reflection on photography and his mother, *Camera Lucida*, and Catherine Millet's unusual erotic memoir, *The Sexual Life of Catherine M.*), the perambulatory, research-laden meditation (Susan Sontag's final rumination on ethics, *Regarding the Pain of Others*, and Annie Dillard's theological inquiry, *For the Time Being*), and the journalistic (Janet Malcolm's classic roast, *The Journalist and the Murderer*, and Robert Sullivan's personal/historical account of rodent life, *Rats*). Our own writing experiments will explore the uses of memory, observation, and research in nonfiction writing, with the goal of exciting interest and developing deftness in the construction of long-form polemics, memoirs, meditations, or investigations.

CS421 Seeing & Saying: Writing from Visual Phenomena

2 units / Semester I

See description in Creative Writing.

CS422 The Art of the Fragment

2 units / Semester II

See description in Creative Writing.

CS431 Seminar in Classical Film Theory

3 units / Semester I

See description in Humanities.

CS432 Seminar in Contemporary Film Theory

3 units / Semester II

See description in Humanities.

CS434 Psychoanalysis, Semiotics and Literature

2 units / Semester II

See description in Humanities.

CS435 Deleuze & Guattari

2 units / Semester II

See description in Philosophy (Humanities).

CS452 Remixing Jemima: Poetry and Contemporary Mythology

2 units / Semester I

See description in Cultural Studies

CS512 MFA Research Methods

3 units / Semester II

See description under Special Topics in Quantitative.

CS531 Aesthetic Theories and Political Thought

2 units / Semester I

See description under Special Topics in Humanities.

CS532 Theories of History & Criticism

2 units / Semester II

See description under Special Topics in Philosophy (Humanities).

CS534 Questions of War: Religion, History, Politics

2 units / Semester II

See description under Special Topics in Philosophy (Humanities).

CS535 The Making of Everyday Life

2 units / Semester I

See description under Special Topics in Philosophy (Humanities).

CS541 Theories of Speech & Action

2 units / Semester II

See description under Special Topics in Social Sciences.

CS543 Sufism: Islamic Mysticism, Music, Dance and Spirituality

2 units / Semester I, II

See description under Special Topics in Social Sciences.

CS551 Photography and Trauma

2 units / Semester I

See description under Special Topics in Cultural Studies

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

2 units / Semester I

See description under Special Topics in Cultural Studies