

## BFA Program

### General Critical Studies Requirements

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

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

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

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

- The ability to think, speak, and write clearly and effectively.
- An informed acquaintance with domains of knowledge beyond the *métier* such as those in the humanities, cultural studies, natural and social sciences, and other artistic practices.
- Awareness of theories and methodologies from multiple disciplines and an ability to assess the strength of their claims.
- Acquisition of research skills and an awareness of the ethical issues involved in conducting and presenting such research.
- The capacity to incorporate critical thinking skills into one's academic work and creative process.

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

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

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

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

At the end of his or her 2nd year, Critical Studies' faculty monitors each student's academic performance and provides counseling for the remaining two years.

## The Critical Studies Core Curriculum

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

First-year students must also take a one-semester Foundation Course, chosen from a variety of subjects ranging from literature to contemporary politics to the biological sciences. Both Writing Arts and the Foundation Course have an intensive writing workshop component. In addition to these two required, first-year courses, students will take one course each semester from the Critical Studies curriculum array. It is strongly advised that these are chosen from our 200 level courses.

### Breadth Requirement

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

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

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

### Upper Division and Special Topics Classes

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

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

### Critical Studies Minor

Students who have completed their Foundation, Writing Arts, and Breadth requirements have the option of obtaining a Minor in Critical Studies in one of the following four categories: Humanities, Social Science, Cultural Studies or Natural Science. Students are required to take 18 units from their designated area of concentration (12 of which must be completed at CalArts). Students are not required to take additional units to obtain the Minor in Critical Studies; rather students would focus existing unit requirements (46 total) in a specific curriculum area. Students who are interested should make arrangements with the Critical Studies office.

## Independent Studies

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

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

## Critical Studies Policies Regarding Course Work

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

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

## Residency Requirement

Effective Fall 2007, students with previous bachelors degrees and students transferring in undergraduate credits are required to complete at least 12 CalArts Critical Studies units in order to obtain a BFA degree from CalArts. While all students graduating will have to meet the breadth requirement, students transferring in from outside institutions may apply transfer credits to any of the corresponding Critical Studies categories up to a maximum of 34 units. The remaining 12 units (Residency Requirement) which must be taken in Critical Studies at CalArts may fall in the following distribution:

2 units in Metier Studies

2 units in Other Metier Studies

8 units in any combination of Humanities, Cultural Studies, Social Sciences, Math & Sciences providing the student will have met the breadth requirement by graduation.

## Institute-wide MFA Offerings

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

## MFA Writing Program

The 2-year School of Critical Studies MFA Writing Program offers three options for study: the Writing Program-the choice of most students; Interschool Writing; and Integrated Media (IM). Genre experimentation and emphasis on a critical context characterize each of these options.

The Program is deliberately small, and students are encouraged to work closely with a mentor.

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

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

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

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

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

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

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Complete a minimum of 39 semester units according to the following chart of minimum requirements.
3. All students will be required to take Core MFA courses as well as attend the Thursday night Visiting Artist Series each semester. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives.
4. The Visiting Artists Series is a required class each semester for everyone in the program. The course also functions as a forum for MFA-2s who wish to present their theses. They will be scheduled as visiting artists.
5. Textual Strategies will be required in the fall for all new students.
6. The Thesis Workshop is recommended for all 2nd year students in the fall semester, but not required.
7. The Graduate Teaching Practicum is required in the spring semester of all 1st year students who desire a 2nd year Teaching Assistantship.

8. Mentoring, Mid-Residency and Graduation Reviews. Mentors will conduct all mid-residency and graduation reviews. Mentors and mentees meet a minimum of three times a semester for advisement and a fourth time to conduct mid-residency and/or graduation reviews.

## MFA Interschool Writing

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

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

1. Maintain two years of residence (minimum)

The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills. It may also be extended for students whose Interschool requirements exceed a two-year residence (for example, the School of Film/Video).

2. Complete the same requirements as for the MFA Writing Program, except as noted in the following chart of minimum requirements.

## MFA Writing Program, Integrated Media

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

## MFA Writing Program, Minimum Requirements (39 Credits)

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

### Year One

#### Semester One

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

#### Semester Two

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

### Year Two

#### Semester Three

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

### Semester Four

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

## Interschool & IM MFA Writing Program, Minimum Requirements

(Critical Studies coursework: 30 credits)

### Year One

#### Semester One

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

#### Semester Two

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

### Year Two

#### Semester Three

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

#### Semester Four

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

## MA in Aesthetics and Politics

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

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

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

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

enjoying the artistic environment and interdisciplinary dialogue offered by CalArts.

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

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

### **MA Aesthetics and Politics Curriculum (33 credits required for the completion of the degree).**

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

#### **Core Courses:**

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

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

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

#### **Thesis**

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

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

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

The thesis is due by November 1, 2010 for students enrolling in Fall 2009. If a student does not complete the thesis by November 1, he/she will have to pay a \$500.00 fee to maintain his/her status as a candidate for graduation, each semester (up to two) that he/she does not complete his/her thesis. The Program Director, in conjunction with the students, will set a due date for the theses of students who do not complete their theses by November 1, 2010. Students who do not complete their theses by November 1, 2011 will no longer be eligible to graduate, and will have to reapply to the Aesthetics and Politics program and complete coursework and a thesis as arranged with the Program Director.

If a student does not complete the required coursework within the academic year of his/her enrollment, he/she will need to enroll during the following academic year to complete the remaining courses. The Program Director, in conjunction with the students, will set a due date for the theses of students who do not complete their coursework within one academic year. Once they complete their coursework, these students will have to pay a \$500.00 fee to maintain their status as a candidate for graduation, each semester (up to two) that they do not complete their theses.

## **Critical Studies Course Offerings**

### **Key to the Critical Studies Numbering System:**

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

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

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

## **Foundation Courses-BFA1 Only**

### **CS131 Wet, Black Ink: Contemporary Black Poetry**

3 units / Semester II

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

\* Foundation credit in Humanities.

### **CS132 Introduction to Postmodernism**

3 units / Semester 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.

**CS142 Dreaming as Unconscious Thinking and Thinking as Conscious Dreaming**

3 units / Semester II

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

\* Foundation credit in Social Science.

**CS145 Latin American Mega-Cities**

3 units / Semester II

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

Finally, how has the city been a source of creative production by the artists of the region, both historically and at this moment in time?

\* Foundation credit in Social Science.

**CS151 The Sacred and Secular Art of South Asia**

3 units / Semester I

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

\* Foundation credit in Cultural Studies.

**CS154 DOUBLES, in art and culture**

3 units / Semester I

This course will be an exploration of the various permutations and manifestations of doubles and how they inform the production and reception of cultural phenomena. Students will investigate doubles and doubling through the following general groupings: constructed objects (e.g., masks, dolls, mannequins, mirrors, robots); biological occurrences (e.g., twins, clones, surrogacy); psychological tropes (e.g., compulsion, obsession, projection, shadow); rhetorical/literary practices (e.g., repetition, documentation, translation); representational practices (e.g., stereotypes, appropriation, ); performative practices (e.g., gossip, recitation, passing, mimicry, parody); cultural performance (e.g., historical re-enactments/simulations, virtual reality, tricksters); perception (e.g., memory, de ja vu, ghosts and ghosting, palimpsests). We will explore how a handful of different cultures accrue diverse meanings to the occurrence of doubling. As required readings will cover only a mere fraction of the relevant literature on doubles in art and culture, each student will conduct research into one aspect not covered in the syllabus and present it to the entire class. Students are encouraged to investigate how doubling functions within their métier – conceptually, as a particular methodology, or in specific productions/case studies. Readings will include works of Baudrillard, Gertrude Stein, Patricia Spacks, Dostoevsky, Freud, Sander Gilman, Maria Sabina, Ellen Basso, Barthes, and Elizabeth Stewart. Films include *The Golem*, *The Cradle Will Rock*, *Magic*, *Student of Prague*, *Cabinet of Dr. Caligari*, and *The Double Life of Veronique* (either in-class showings or possible student presentations).

\* Foundation credit in Cultural Studies.

**CS158 European Studies: Monsters, Madmen and the Double**

3 units / Semester II

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

lead to cinema provide background for Surrealism, Expressionism.

\* Foundation credit in Cultural Studies.

### **CS163 Introduction to Archeology**

3 units / Semester II

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

\* Foundation credit in Math and Sciences.

### **CS164 Genetics: From Mendel to Monsanto**

3 units / Semester I

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

\* Foundation credit in Math and Sciences.

## **1. Critical Intellectual Skills (Computing and Research Skills, Languages, and Creative Writing)**

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

#### **CS110 Writing Arts: 20th Century Art Movements and Society**

3 units / Semester I, II

This course is an introduction to critical thinking and essay writing. The Tuesday lectures provide students with information about a selection of art and literature movements of the 20th century; the Wednesday sections provide opportunity for discussion, as well as hands-on help with the writing process. In lecture, 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 a handful of movements; second, we will explore the various relationships—be they fantasized, theorized, or actualized—between these movements and society at large. Many or most avant-garde movements—from Futurism to Surrealism to Black Arts—have aspired to change society or conjoin art and life in some way or another; this class will examine how this impulse has played out over the past century, and ask students to think about how it might play out in the present and future. Readings will include exemplary manifestos and classics from the various movements, as well as short critical essays to provide historical and/or aesthetic background. By the end of the semester, students will ideally have gained an understanding of several critical issues in aesthetics and recent art history, as well as the building blocks they need to become more confident and capable writers both in their time at CalArts and beyond.

Instruction takes place in large group presentations in the Bijou on Tuesday (4:00-5:00), followed on Wednesday by a two-hour discussion section/writing workshop (10:00-12:00).

\* Required for all BFA1s.

## **A. Computing and Research Skills**

### **AG111A Macintosh for Designers**

3 units / Semester I

See description in the School of Art section.

### **AR111A-D Macintosh for Artists**

3 units / Semester II

See description in the School of Art section.

### **CS214 Research Studio**

2 units / Semester I, II

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

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

2 units / Semester I

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

\* Permission of instructor required.

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

2 units / Semester I

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

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

2 units / Semester I

This course will explore art and animation on the internet, in order to investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, as well as examine theories of the world wide web, cyberculture, and the digital sphere. Lev Manovich’s “What is Digital Cinema” will be one of the main texts that we will consider, along with works by George Landow and N. Katherine Hayles. We will take a close look at various sites on the internet that showcase art and animation, and discuss their connections to traditional “sites” (museums, galleries, cinemas). We will also look at how digital tools inspire and affect artistic

expression online—the infinite scalability of vector art, the ability to control every pixel in Photoshop, and the revolution that Flash animation has instigated, in the form of time-based animation and media online (YouTube, Vimeo, Imeem, Veoh).

## B. Languages for the Institute

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

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

### FRNCH101 Elementary French I

4 units / Offered in 2010

See description in the School of Music section.

### FRNCH102 Elementary French II

4 units / Offered in 2011

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 / Offered 2011

See description in the School of Music section.

### ITAL102 Elementary Italian II

4 units / Offered 2012

See description in the School of Music section.

### CS005A&B Supplementary English for Artists

1 unit / Semester I, II

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

## C. Creative Writing

### CS221 Slipstream – Experimental Science Fiction Writing

2 units / Semester I

This creative writing class familiarizes students with the art of making the strange familiar or

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

### CS222 Creative Writing Workshop: Introduction to Fiction

2 units / Semester I

This class introduces students to the various methods of creating fictional prose. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student’s unique creative DNA. The exercises and assignments are specifically designed for the following essential areas: how to begin, dialogue, character and plot. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing fiction.

### CS325 Graphic Texts: Looking at Text and Image Combined

2 units / Semester II

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

### CS328 The Word as Sound and Image

2 units / Semester I

Artists have long incorporated text into visual work and typographers have taken text beyond simple inscription, while the spoken word has been used by artists like Burroughs and Gysin and writer/composers such as Robert Ashley in ways that go far beyond the page. This class will look at modern uses of text in sound and image, especially in electronic mediums through sound collage and visually in flash and other programmed mediums. Dynamic vispo artists such as Brian Kim Stefans and Jim Andrews and organizations such as the Electronic Literature Organization have pushed beyond the hypertext and net art of the dot.com nineties, into a space less obviously ‘cutting edge’ and into a time when artists and writers have to seriously consider why something should be on the page and why not and why on a screen and why not. This class will look into the tropes and techniques of the electronic medium, reflecting on earlier uses of the word as sound and image to discuss how much of the new is in new media and how much of the old. Using more general theoretical/practical texts such as N. Katherine Hayles and Anne Burdick’s Writing Machines and Ellen Lupton’s Thinking with Type we will situate ourselves and the work we’re looking at/listening to in a broader discussion of media and its effects and influences. We will look at anthologies such as the Electronic Literature Collection, Volume One for examples of work to be critiqued/discussed and as models for our own work. Students will investigate the possibilities that some simple and widely available software tools can offer

them at even a basic level, and although they aren't expected to be programmers, they will be expected to take risks and see how far they can push a beginner or intermediate level of technical knowledge.

### **CS329 Night Poems**

2 units / Semester I

The night, for human beings, has always been supercharged with mythopoetic meaning. While human experience of the night changed tremendously with mass urbanization, gas and electric lighting, and all of the social transformations brought on by capitalism, what has not changed is poetry's obsession with the night. For this reason modern poetry of the night constitutes a discrete object in which to examine the epochal transformations in consciousness and experience that come with modernity as well as to investigate the transformations in form and content that modernity has performed upon poetry. This class will examine how some great European, North American and Latin American poets of the 19th and 20th century have used the lyrical and rhetorical space of the night to interrogate, enact, curse and exalt the transformations wrought upon the self and the soul and upon culture and society by modernity.\* The class will approach the modern night poem both creatively and critically. Close readings of the work of the poets on the syllabus will be accompanied by prose readings in some important ideas of the historical moments covered in the class. Additional readings will include subsequent theory and criticism dealing with the poets and/or their historical moments as well as work dealing with the mythology, history, phenomenology and anthropology of the night.\*\* Students will be required to produce a portfolio of their own night poems that engage with the poets on the syllabus and with the ideas discussed in the course as well as an involved critical paper, using multiple sources, that investigates closely the work of one or more poets on the syllabus in the context of their historical moment/s and of ideas associated with the work and period/s in question.

### **CS424 Artists as Writers**

2 units / Semester I

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

### **CS425 Science Fiction & the Modern Fantastic**

2 units / Semester II

This creative writing class focuses on contemporary cross-genre works that with a focus on science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror, new wave science fiction to the present practices of "slipstream" and the "new weird." Techniques of experimental and traditional story-telling are reviewed, with a special emphasis on hyperrealism and super specificity. Short writing projects are peer reviewed in a workshop format. Sub-genres include ghosts, doubles, the modern fairy tale, body horror and post-cyberpunk singularity. Materials for study range from the renowned works of H.P. Lovecraft, Donald Bartheleme, Philip K. Dick and William Burroughs to the current works of Charles Burns, Nalo Hopkinson, Vonda McyIntre and Kelly Link. Readings are supplemented with film and television material.

### **CS426 Performance for Writing**

2 units / Semester II

CalArts offers courses in writing for performance. This course takes another approach: how does one make the writing perform itself, or, through dictate its performance through its typographic appearance? We will study a range of works—from Kamau Braithewaite's Trenchtown Rock to Schwitters' score for his "Sonnatta in Urlauten"; from Kearney's libretto for the hyperopera "Sucktion" to Deborah Richards' closet-opera, "The Halle Berry One Two"; from wildstyles to Massin's design for Ionesco's The Bald Soprano and others. We will explore digital possibilities as well.

### **CS521 Memory, Media & the City**

2 units / Semester II

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

## **3. Humanities**

### **CS232 What is Philosophy?**

2 units / Semester I

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

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

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

2 units / Semester II

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

### **CS238 Twentieth-Century Modernism**

2 units / Semester I

As a subject of inquiry, twentieth-century aesthetic modernism is far-ranging, encompassing



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

### **CS334 The September 11th Novel**

2 units / Semester I

After September 11, many novelists turned to journalism in order to reflect on what had happened. This led some critics to suggest that it would no longer be possible to write fiction now that politics had become the order of the day – a speculation that recalls Theodor Adorno's often quoted statement that to write poetry after Auschwitz is barbaric. Such critics have been proven wrong in the meantime, and September 11 has even produced its very own subgenre: the September 11 novel. In this course, we will study the ways in which novelists have responded to September 11 by focusing on the wide variety of aesthetic techniques that authors such as Jonathan Safran Foer, Don DeLillo, Joseph O'Neill, William Gibson, Ian McEwan, Tom McCarthy, as well as comic book artist Art Spiegelman, have used to represent this traumatic event. The course will also consider the ways in which several of these authors (Foer, McEwan, Spiegelman) have struggled with the representation of the holocaust. Course readings are likely to include at least one September 11 film and/or September 11 documentary.

### **CS335 Queerbooks**

2 units / Semester II

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

### **CS336 Pornography & Sex Writing**

2 units / Semester I

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

### **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.

### **CS339 Ghost Faces**

2 units / Semester I

Despite the premium placed on "keeping it real," many rappers have consciously used personas to develop entire mythologies, make social critique and to expand the limits of their aesthetic practices. Yet, the nature of the rap persona has roots beyond mere stage names. We will focus not merely on aliases, but on bodies of work in which the flexibility of performed identity is used for critical, aesthetic and political ends. By exploring the syncretic methodology of the Wu-Tang Clan, the bisected psychodramas of DMX and DOOM, the raw signifying of Ice Cube on "Ice Cube," we'll make connections to survival and creative strategies long practiced in African American communities which have led to ironic relationships to authenticity. We will also look at the significant shifts in contemporary hip hop culture where persona butts against realness with violent outcomes.

### **CS437 Kafka Rules: Writing in Response to the Work of Franz Kafka**

2 units / Semester I

In this course students will examine, inhabit and respond to the fictional work of Franz Kafka and some of the major 20th century ideas with which this work is in conversation. Readings will include a selection of Kafka's shorter short stories and parables, excerpts from his novels *The Trial* and *The Castle*, and the longer stories, "The Metamorphosis" and "In the Penal Colony." Writing assignments will use these Kafka texts as inspiration, subject matter and material for students' writings as they respond to and experiment with and within these works whose singular comedy and dread, uncanny clarity and precise absurdity necessitated the coinage of their own adjective. Students will write prose poems, 'short short fiction', and make formal poems using techniques of collage, as well as forming their own texts by erasing texts of Kafka's. In a final essay students will apply 'rules' derived from Kafka's work and secondary sources to current events or to their own Kafkaesque experiences with bureaucracies and institutions. Secondary readings in creative genres will include the prose poetry of Tina Celona and Henri Michaux, the short fiction of Diane Williams, the erasures of Jen Bervin and Joshua Beckman. Theoretical readings will include related excerpts from Louis Althusser, Michel Foucault, Elaine Scarry, Max Weber, Gilles Deleuze and Felix Guattari, Jacques Lacan and Sigmund Freud as well as additional short readings on the anthropology of the state.

### **CS438 The Art of Cruelty**

2 units / Semester II

In a political and entertainment landscape glutted by images of torture, horror, and endless warfare, is there anything that the so-called "art of cruelty" has to teach us? Or is turning our attention to such just another means of deepening our predicament, a predicament famously described by Walter Benjamin as that in which "[mankind's] self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order?" To explore such questions, we will turn our gaze away from the mania of popular culture and media spectacle, and toward literature and art. We will begin with two great theorizers of cruelty, the Marquis de Sade and Antonin Artaud, then move on to consider several recent works in differing genres. By providing a space to explore the theoretical, ethical, and aesthetic functions of cruelty in a variety of mediums, this class aims to help anyone struggling with difficult problems of violence, provocation, shock or shock fatigue, risk, and/or conscience in his or her art practice. Potential subjects include Francis Bacon, Marina Abramovic, Kara Walker, Chris Burden, Paul McCarthy, Sylvia Plath, Mary Gaitskill, Diane Arbus, Harmony Korine, Jane Bowles, Heather Lewis, Brian Evenson, and others.

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

2 units / Semester II

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

**Special Topics in Humanities****CS537 Classical Film Theory**

3 units / Semester I

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

**CS538 Contemporary Film Theory**

3 units / Semester II

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

**CS539 Technology and the Social-Historical Construction of Perception**

3 units / Semester II

The course investigates the historical production of particular modes of perception, in tandem with the large-scale distribution of technologies like photography, film, computers, automobiles, and planes. It begins with normative classical and modern presentations of processes of sensation, in Plato and Descartes. It then looks carefully at a set of disciplinary and scientific practices carried out through the course of the 18th and 19th centuries, designed intentionally to emphasize or de-emphasize one or another sense, or to habituate the experiencing of a particular sense—usually vision—in a particular way. For these purposes we will read Jonathon

Crary, Martin Jay and Robert Jütte. Then we will turn our attention to a particular critique of 20th-century perception. This latter line of discourse begins around 1900, with George Simmel's essay "The Metropolis and Modern Life." Freud developed his concept of shock and repetition compulsion in The Ego and the Id largely from that source; Walter Benjamin developed his seminal piece on the social-political function of film, "The Work of Art in the Age of Mechanical Reproduction," from Freud's model. Benjamin's piece, as fragmented and ambiguous as it is, really forms the heart of this course. What it suggests is that socially-prevalent amusements can carry out extremely deep behavioral modifications, which may have a use for either reactive or revolutionary politics. Film produces the dual characteristics of distraction with regard to images—and a capacity for uninterrupted image-consumption—and a heightened receptivity with regard to the format of images and to the context of their deployment. Through the technologies of film, television the internet, video games, we come to be continually submerged in streams of images. While consciously engaged in a distracted intensity only with that stream, we are unconsciously acted upon by the physical circumstances we actually inhabit. Marshall McLuhan, Paul Virilio and Neil Postman offer continuations of this manner of critique, focusing on different technologies and their observable effects on the format and organization of our perceptions as well as upon the sorts of activities in which we can and do engage. The last correspondence that we will pursue is that between the development of the sensory technologies in question and the specifically military activities for which they are often developed and in which they are first employed.

**4. Social Sciences****CS244 Hybrid Cultures: Blended Identity in America**

2 units / Semester II

What does an American look like? What does an American eat? What holidays does an American celebrate? What assumptions and generalizations can we really make about Americans once we consider and contemplate the many cultural groups and sub-groups living in America today? More intriguing still is the formation of "combination" or "hybrid" groups with blended cultural heritage within the larger American context. This course is an anthropological inquiry into these "blended" identities with an emphasis on groups living in Southern California. We will discuss such issues as: Cultural Continuity and Change; Race, Class, and Gender; Worldviews and Language; The Construction of "Ethnic" Identity; and Representations in Popular Culture. This course will integrate scholarly and popular texts (e.g., films, videos, music) to illuminate the cultural, economic, and socio-political complexity of life in Southern California. Students are encouraged to use personal interests and experiences as a guide while developing their research projects.

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

2 units / Semester II

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

**CS249 Superheroes in Political Theory**

2 units / Semester I

Brad Bird's recent animation film *The Incredibles* portrays a society in which superheroes are prevented from using their powers so as to guarantee the equality of all citizens before the law. It's an absurd situation that makes the democracy represented in the film seem like a totalitarian regime. The tension that we find here between liberty and equality is not only a hallmark of many superhero-narratives; it's also characteristic of the ways in which democracy has been theorized from Ancient times until today. Starting from the figure of Barack Obama, whose presidency arguably participates in a progressive superhero-ization of executive power that risks to undo the foundations of American democracy, this course proposes to trace the figure of the superhero from Plato to the Bible, Machiavelli to Hobbes, and Hegel to Arendt, in order to draw out the political implications of superhero artworks such as *The Incredibles*, Michael Chabon's novel *The Amazing Adventures of Kavalier and Clay*, and Dulce Pinzón's series of photographs *The Real Story of the Superheroes*.

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

2 units / Semester I

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

**CS342 Mega Cities of Asia: Architecture, Urbanism and Identity**

2 units / Semester I

The "city" is of interest to geographers, political scientists, architects and artists alike, the world now holds 23 cities with populations in excess of 10 million. These "mega-cities" are fast defining how we will live on this planet in the 21st century. 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, where significant architectural, cultural and political transformations are taking place. Similar transformations are also going on in Mumbai, Dhaka, Taiwan, Taipei, Seoul, Singapore, and Kuala Lumpur. In this course will be examine the concepts of architecture, urbanism and Identity, especially the production of architecture and the built environment not simply as a way of thinking about the signs of modernity in the city, the nation but also the most important material and visual realm, in which the processes of socio-economic power and political competition takes place. How nations make selective appropriation of spectacular architecture, the symbolism of height and the discourse on skyscrapers, not only as signifiers of economic, political and cultural power but also the site of national corporate and both individual as well as collective identities. We will attempt to understand the conditions under which these signs of modernity are appropriated and transplanted. As cities

become sites of intensified circulation of people and cultural artifacts, migration, the question is whether cities will be able to maintain their distinctive character or will they become reproducible and homogenized entities? We will also focus on the challenges faced by Asian megacities in reconciling traditional and contemporary spaces, in managing competing ecologies of development, minority cultures and environmental concerns. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.

**CS345 For God and Country: 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.

**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 juncture. 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**

2 units / Semester I

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. The 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 Cold War, the Civil Rights Movement, the Vietnam War, Black Consciousness, Feminism, etc.
- It will consider how films of or about the decade expressed these changing sensibilities and behavior.

**CS3410 Positions and Dispositions: The Sociological Study of Art and Culture**

2 units / Semester I

Artists, critics, philosophers of art, connoisseurs, all occupy positions in the field of art and embody dispositions that allow them to struggle with each other, and with others outside the field, for the definition of the game they play and truly believe in – the *illusio*. This perspective, neither the artist's nor that of the other positions-takers in the field, is the one the sociologist of art adopts – at least since French sociologist Pierre Bourdieu first introduced the prose and constellation of concepts I just used. In this course, however, we will not focus on Bourdieu's understanding alone. Before getting there, we will first consider some foundational aspects of the sociological study of art and culture such as they were formulated in the early twentieth century, and, second, we will closely analyze French philosopher Maurice Merleau-Ponty's study of perception, expression, style, and the body, so crucial to Bourdieu's concepts of dispositions and habitus. This first half of the course will have been complex and difficult, thus in the following three weeks we will give ourselves the gift of a lighter, although very insightful, approach to the study of culture across time and space. In this section, we will briefly discuss how some ethnographers and historians – Clifford Geertz, Robert Darnton, and Carlo Ginzburg – have offered fascinating answers to the question of how to understand meanings and practices that, from the limited point of view of our original cultures, we cannot fully grasp. Finally, the fourth and last section of the course will be focused on another complex and difficult sociological approach to the study of art and culture: that of the so-called Frankfurt School. In particular, we will read and discuss Theodore Adorno's defense of the autonomy of art and his critique of mass culture, and we will conclude the course with Agnes Heller's subtle and insightful analysis of the comic phenomenon in art.

**CS440 Ethnography: In Introduction to Field Work**

2 units / Semester II

This course addresses the practice and problematics of ethnographic fieldwork. Students will select a cultural site/community perhaps related to an art project in progress (e.g., hospice, Little Tokyo, Venice beach, AA meetings, Disneyland, Buddhist temple). Students will conduct interviews, gather "data," and write up their ethnographic experience. Issues: How does the ethnographer position him- or herself within the field of inquiry? (e.g., advocate, voyeur, friend, student, participant-observer, objective researcher, and/or subjective artist?). 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: Finding informants, gathering stories, doing interviews, use of photography/video, writing journals to record experiences, images, impressions, facts. How do we merge our subjective perceptions and critical theories into a narrative that reflects the cross-cultural encounter? We will do writing exercises to address the destabilized positionalities that ethnography stimulates, view ethnographic films, and do close readings of both selected ethnographies and theories of ethnographic agency.

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

2 units / Semester II

This seminar explores the theoretical underpinnings of an Ahimsa /nonviolence paradigm. Through several historical case studies we will examine 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. Many, who battle oppression and injustice today, now recognize the enormous power of global media to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how Global media may play a central and unique role in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in nations such as Burma and Zimbabwe, struggling for self-determination in places such

as Tibet, and organizing nonviolent action for human rights and democracy in Cuba, Iran and other countries. 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, The Dalai Lama, Martin Luther King, Rosa Parks, Nelson Mandela, Charles Perkins, Cesar Chavez, Muhammad Ali, Mairead O'Riordan, and Betty Williams, Madres de Plaza de Mayo, Aung San Suu Kyi, Student Activists of Tiananmen Square, Vaclav Havel, Wangari Maathai, Vandana Shiva and Mohammad Yunus and many other contemporary leaders and activists, will stimulate our critical reflection about the relevance of nonviolence, global activism and global media in the contemporary context. Each student will identify a particular non-violent movement for social change and/or organization and provide to the class periodic reports and critical analyses on the activities of that movement or organization, applying the principles and lessons drawn from the course.

**CS444 Social Psychology**

2 units / Semester II

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 fantasies and organizations within an individual.

**CS445 The Urban Situation: Art and the City**

2 units / Semester II

This course will examine "the urban situation" of artists and writers from the nineteenth century to contemporary times. While standard art and literary histories have emphasized how artists and writers have made "imaginative capital" of the city, thus transforming the urban landscape into an icon of modernity, recent scholarship focuses on the complex "network cultures" of modernism and postmodernism. Focusing on such issues as artistic identity, urban neighborhoods, patronage and the art market, our goal will be to understand how the modern city in Europe and America functioned as a critical network of support for living, working, exhibiting, and selling aesthetic culture. Readings will draw from urban theory and history, art history and artists' writings. For those readings not available online, there will be a Course Reader. Assignments will include one 5-8 pg. paper, due mid-semester, and a final project. Students will research and present projects at the end of term.

**CS447 Arendt in America**

2 units / Semester I

This course is a comprehensive study of Hannah Arendt's political and cultural theory. In particular, this semester's seminar will focus on her writings on the American Revolution, the Civil Rights movement, the Vietnam War and other political experiences of her time. We will also study the fundamental intellectual influences that shaped those works and the theoretical implications that emerged from them. The single most important influence on her views on America was Alexis de Tocqueville and his massive ethnography of American society that was his *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—and it was this masterpiece that significantly contributed to shape Arendt's understanding of both politics in general and American society in particular. The seminar will have Tocqueville in the background of our reading of Arendt's works on

American politics and culture. But the central notion of Arendt's understanding of politics and culture was the space of appearances—the intersubjective in-between in which human-made artifacts and actions are performed, shown, seen, and judged. Keeping in mind the complexity and power of this concept, as well as her intellectual debt to Tocqueville, we will thus read and discuss Arendt view on and from America.

#### **CS448 What is Biopolitics?**

2 units / Semester I

Starting from a number of recent American cases that have all been associated with the power Michel Foucault calls biopolitics – the Guantánamo Bay detention camp, the Terry Schiavo case, the Abu Ghraib prison tortures –, this course sets out to investigate the “enigma of biopolitics” (Roberto Esposito). What is biopolitics so that it can be associated with these at first sight very different cases? Focusing on Foucault's three most important lecture courses on the topic – “Society Must Be Defended”; Security, Territory, Population; and The Birth of Biopolitics – this course will explore the understandings of life's relation to law and politics that the concept of biopolitics both enables and forecloses. In addition to Foucault's lectures, the course will also take into account post-Foucauldian conceptualizations of biopolitics in the works of Roberto Esposito, Giorgio Agamben, Michael Hardt and Toni Negri, and Jacques Derrida. Course discussions will pay particular attention to how these theorists have conceived of art's relation to biopolitics as an essential component of contemporary American power.

#### **Special Topics in Social Sciences:**

##### **CS543 Sufi Literature, Mysticism, Music, Dance and the Self**

2 units / Semester II

In this course we will examine why Sufis place so much emphasis on music, and Dance, commonly associated with the “Whirling Dervishes” and the profoundly beautiful poetry of the great mystics like, Jallal-ud-din Rumi, Râbi'a, Junayd, Hallâj, Ibn al-'Arabî, al-Ghazzali, Hafiz and Farid-ud-Din Attar. Our focus will be to understanding how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an “altered state of consciousness” and that some form of altered consciousness is needed to awaken an individual to the reality of who he or she “really” is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufis in Turkey, and Persia, we will also focus on the local traditions of Andulasia, 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, of Rabiya, and the various meditative techniques of Sama and Dhikr in the final fulfillment in Annihilation of the self or fana.

##### **CS546 Geographies of Violence: Women in Conflict Zones**

2 units / Semester I

Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women—how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice-seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and

genderrelations, globalization and war, violence and women's rights, women's empowerment in war, gender and citizenship, women's honor and war. Each student will identify a particular “conflict Zone” and provide to the class periodic reports and critical analyses on the activities of women's movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

## **5. Cultural Studies**

### **CS251 Cinema and the Modern Indian Nation**

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 or 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, Shyam Benagal, Bimal Roy, Guru Datt, Raj Kapoor, K Asif, Adoor GopalaKrishnan, Anand Patwardhan, Santosh Shivam 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.

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

2 units / Semester I

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

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

3 units / Semester I

A survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self-made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the history of radio as an art form as well as develop the hands-on skill and experience required to control the medium. Work covered will range from Orson Welles's “The War of the Worlds” to the avant-garde sound

art of Gregory Whitehead; from the monologues of Joe Frank to radio documentaries such as “This American Life” and “Ghetto Life 101.” Production elements covered will include writing for radio, audio recording, editing and mixing, and producing a program ready for broadcast. Each student will complete a stand alone radio piece which we will collaboratively compile into a single program and podcast online, broadcast on local radio, and publish as a companion cd. This course is encouraged for writers & playwrights, actors, performance artists, musicians, sound artists, sound designers and anyone who wants to hear their own work rather than see it.

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

2 units / Semester II

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

### **CS350 “The End”: A Cross Cultural Look at Death & Dying**

2 units / Semester I

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

### **CS351 Buying and Selling the Fantasy of LA**

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.

### **CS354 The History of Simulation and Interactive Media**

2 units / Semester I

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

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

2 units / Semester I

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

### **CS356 Blood in the Water: The Middle Passage in History and Art**

2 units / Semester II

The Middle Passage—the route many ships traveled to transport Africans to slavery in the New World—is a critical element of world history. Further, it continues to impact our socio-cultural landscape as a trope in the arts. Through this course, we will explore the Middle Passage in three ways: 1) History: we will study texts and documentaries to gain an understanding of the conditions under which the Middle Passage developed and to learn in more detail the human interactions during the voyages. 2) Art: we will then explore consciously aestheticized work based on the Middle Passage in a range of media—literary, cinematic, visual, performative. We will see that artists have engaged the trope satirically, melodramatically, realistically and critically. 3) Projects: The Middle Passage has impacted all of us. Its forced migration of Africans to America has been an essential dynamic of the culture we live in. We will propose our own projects on the Middle Passage. These proposals will involve artist statements and can include anything from poetry, to dance, installations to scripts, sculpture to interdisciplinary projects.

### **CS357 The History of Comic Books**

2 units / Semester II

This is an historical survey of the unique visual/narrative medium known as the comic book. Charting the medium’s development from the hieroglyph to the comic strip to the graphic novel that thrives today, this course is primarily concerned with how comics have developed and matured as a distinctly American art/narrative form which is constantly mutating, reflecting and commenting on American society. In addition to reading representative works from each era of the comic book’s development, students will also be reading the admittedly few, but remarkable works of criticism and theory. In this way they will learn the basics of how comics use signs both verbally and visually to communicate narrative meanings. Further, students will learn how to decode the comic’s unique visual narrative, examining its denotative and connotative codes as well as unraveling the contexts of social relations to examine the cultural representations (and often critiques) found therein.

### **CS358 A Collision of Voices: Fissure and Multiplicity in Latin American Literature**

2 units / Semester I

This class will look at wide range of diverse works—manifestos, oral history, revolutionary accounts, poems, autobiographies, short stories, historic accounts, songs and novel excerpts—to investigate the pluralistic nature of Latin American literary production from The Pre-Columbian Era to the present. The course will pay close attention to the dynamic history and politics of the

region, as well as the multicultural nature of the societies in which work was produced. Texts will include works of indigenismo, gaucho literature, Mexican corrido, and Afro-Americanism.

#### **CS454 Animation and “The Body”**

2 units / Semester II

This course will investigate theories of performance and identity in contemporary discussions of “the body,” in relation to drawing, constructing, and re-figuring the body in the field of animation. We will examine notions of knowledge, experience, and ‘self’ in selected philosophical texts in order to learn more about how we read and interpret our surroundings. The course will examine the diverse ways in which the human form takes shape in animated films -- from highly photo-real representations in *Final Fantasy*, to stream-of-consciousness movement in Ryan Larkin’s *Walking*. We will look in-depth at specific examples of animated films and talk about how they are constructed, both in terms of process and final result, as well as their connections to critical discussions about gender, identity, and performance.

#### **CS456 Art and Postcolonial Theory**

2 units / Semester I

See description in the School of Art section.

#### **CS457 We Like to Watch: Technology, Image and Participation in Recent Art and Life**

2 units / Semester II

This course will investigate current issues in the overlapping fields of art, technology, and media, with a special focus on the rise and permutations of video, in order to pose vital questions about the relationship between contemporary visual culture, emerging technologies, and the possibilities of –and the many impediments to- participation, be it political or otherwise. To this end we will consider several potent instances of imagery erupting, transforming, or simply circulating through images in mainstream and independent news media, alongside this viewing, we will also be reading several important and provocative essays which examine the nature of spectatorship, the relations between aesthetics and politics, the role of media violence, war and video games, the deepening phenomenon of surveillance, and the conditions of possibilities for action and inaction, by writers such as Hannah Arendt, Susan Sontag, Georges Bataille, Michel de Certeau, David Levi Strauss, Rebecca Solnit, Henry Jenkins, David Graeber, Grant Kestr among others. The class is designed to bring students into an up-to-date conversation about how imagery and technology influence forms of participation while also undertaking an investigation of the nature of participation itself.

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

2 units / Semester I (offered alternate years)

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

\* Enrollment limited to 20 students.

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

## **Special Topics in Cultural Studies**

#### **CS552 Parallel Worlds: Fiction & Imaginary Futures, 1850-Present**

2 units / Semester I

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

#### **CS553 Remixing Jemima: Poetry and Contemporary Mythology**

2 units / Semester I

Many artists have explored the power of myths, folklore and fairy tales to trouble or reinforce widely-held cultural beliefs and social assumptions. When it comes to African America, social myths (including stereotypes) have shaped our experience externally and internally. We will examine the work of a range of theorists, artists and hybrids inside and outside African American cultural groups and look at how belief and art intersect. Of particular interest will be Roland Barthes’s assertion that myth happens when we replace the historical/political origin of a thing with a “natural” one and an in-depth discussion of the “Mammy” -type.

## **6. Math and Science**

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

2 units / Semester I

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

#### **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.

### **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.

### **CS265 Sex and Death: Biology From Beginning to End**

2 units / Semester II

Reproduction (either asexual or sexual) generates new individuals. These individuals will live for an indeterminate amount of time (from seconds to centuries). During their lifespan, they might reproduce, they might not. What these individuals will do, is die. This course is organized around the biology of life histories (the patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand what life (in the biological sense) is, how organisms reproduce and how the process of death fits into an organism's life history. All life forms will be considered but there will be an emphasis on the biology of humans.

### **CS268 The Reproduction of Sound**

2 units / Semester I

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

\* Prerequisites: solid math skills, including algebra

\* Permission of instructor required.

### **CS311 Math as Art**

3 units / Semester II

The course concerns itself with a fundamental understanding of number theory through a cataloging 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.

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

2 units / Semester I, II

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

This course is an introductory discourse on the human body and how it achieves both stability and mobility. The class concentrates on the identification and cooperation of the structures and functions of the skeletal and muscular systems. We will refer to the interests of the class to add context, relevance, and theory to our foundational information. Students

will be exposed to anatomical terminology, the principles of Kinesiology, and the laws of mobility as they pertain to the lower body: pelvis, legs, lower limbs and feet.

\*Required for all BFA II students.

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

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

\*Required BFA II students.

### **CS364 Matter and Molecules: From the eve of atoms**

3 units / Semester II

What is the physical universe made of? This course will address this vital question by first looking at the many different answers that have been proposed in the past. Ancient alchemists hypothesized anywhere from one to five fundamental elements that, when combined in different proportions, form all things. Alchemists sought the Philosopher's Stone which would turn cheap metals into gold and was thought to be the key to immortality. We will see how centuries of fabricating gold-like compounds (aurifiction), failed attempts to manufacture real gold (aurifaction) and preparing medicinal elixirs provide the initial observations required to advance an early science of chemistry. We will explore how scientists were able to study, characterize and ultimately construct theories about things far too small to see (molecules, atoms, and chemical bonds). As atomic theories of elements moved beyond "Air, Water, Earth and Fire" an orderly arrangement of the over 100 elements could be constructed that not only explain but also predicts the chemical properties of elements. We will see how the beautiful arrangement of electrons around a nucleus provides a model to understand chemical shape, properties and reactions. In addition to learning basic chemistry, we will look at some of the personalities and some very important missteps that helped to ultimately bring about our current understanding of matter. In-class demonstrations and experiments will help to illustrate concepts and help us to appreciate science as an active process and not just a collection of facts.

### **CS365 Green Science**

2 units / Semester I

When we say some thing or practice or process is "Green," what do we mean? Can we believe Green labels? For example, what about LEED ratings for buildings? Energy Star ratings for appliances? Is there such a thing as a process with no waste? Why are renewable energy schemes tied to fossil fuels, and can they be untied? Is there a criterion for examining the sustainability of processes such as making ethanol biofuel from corn? What about impacts of such processes outside the energy market, such as on the food market? Is local food always better? Is there truth to the notion that Native Americans have always lived lightly upon the land? Why was Easter Island abandoned? What is our responsibility to current and future generations? Is there a sustainable future in the face of unlimited population growth? Can technology save us? Was Malthus right? Through examinations of historical and current case studies and topics and hands-on assignments, we will investigate these and related topics, to find our way to an idea of sustainability based on sound science and ethical behavior.



**CS461 Darwin's Beastiary**

2 units / Semester I

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

**CS462 The Human Body from Food to Function**

2 units / Semester II

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

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

3 units / Semester I

See description in the School of Theater section.

**TP406 Lighting Technology**

2 units / Semester I

Lecture/demonstration leading to an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

**Special Topics in Natural Science****CS561 Introduction to Holography**

2 units / Semester I, II

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

\* Lab fee \$80.

**7. Métier Studies****CS171A&B Historical Survey of Graphic Design**

2 units / Semester I, II

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

\* Enrollment limited to 30 by permission of instructor.

**CS172 History of Photography**

2 units / Semester II

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

**CS174A&B Dance & World Cultures**

2 units / Semester I, II

This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance. Dance and World Cultures is a year-long course, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.

**CS175A&B Film History I & II**

3 units / Semester I, II

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

**CS175A Film History I-1895-1950**

3 units / Semester I

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of

cinema aesthetics through the study of works by major filmmakers, from 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 course reader is mandatory.

\* Permission of instructor required.

### **CS175B Film History II-1950-2003**

3 units / Semester II

A survey of the cinema from the end of the Second World War to the present. The course traces the impact of the Italian neo-realists upon the development of post-war aesthetics, following the movements that came in their wake, the filmmakers who carried on their legacy and those who rejected it. The story is framed through the study of works by major filmmakers, from Rossellini and DeSica to Godard and Varda, Ford and Hitchcock to Cassavetes and Burnett. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

\* Permission of instructor required.

### **CS178A Survey of World Theater--Text**

3 units / Semester I

\* See description in Theater section.

### **CS178B Survey of World Theater--Visual**

3 units / Semester II

\* See description in Theater section.

### **CS179A Survey of World Theater-- Performance Tactics**

3 units / Semester I

\* See description in Theater section.

### **CS179B Survey of World Theater- Cultural--Arts Activism**

3 units / Semester I

\* See description in Theater section.

### **CS272 Prostitution in Film**

3 units / Semester TBA

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

### **CS273A&B Modern Dance History**

2 units / Semester I, II

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

This is a yearlong course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present.

### **CS275 History of Experimental Film**

3 units / Semester II

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

\* May be repeated for credit.

\* Permission of instructor required.

### **CS276 Animation Then and Now**

3 units / Semester II

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

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

2 units / Semester II

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

\* Permission of instructor required.

### **AG461A&B Graphic Design Theory I & II**

3 units / Semester I, II

See description in the School of Art section.

### **AH010 What Makes It Art?**

2 units / Semester I

See description in the School of Art section.

**AH020A&B Modern Art History in Review**

3 units / Semester I, II

See description in the School of Art section.

**AP110 Visual Semiotics**

2 units / Semester I

See description in the School of Art section.

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

3 unit / Semester II

See description in the School of Art section.

**F 314A&B Film Today**

3 units / Semester I, II

See description in the School of Film/Video section.

**F 370 History of Documentary Film**

3 units / Semester I

See description in the School of Film/Video section.

**F 373A&B Los Angeles: A City on Film**

2 units / Semester I, II

See description in the School of Film/Video section.

**F 522D Deleuze and Cinema**

3 units / Semester TBA

See description in the School of Film/Video section.

**FC275 Art Appreciation**

3 units / Semester II

See description in the School of Film/Video section.

**FC373A&B Screenwriting for Animators: the Picture in Words**

2 units / Semester I, II 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.

**FC380 Advanced Sound for Animators**

2 units / Semester I

See description in the School of Film/Video section.

**FE295-CS Cameraless Filmmaking: Aesthetics& Strategies**

3 units / Semester TBA

See description in the School of Film/Video section.

**FE333 History of Experimental Animation**

3 units / Semester I

See description in the School of Film/Video section.

**MC412 Critical Reading**

2 units / Semester I

See description in the School of Film/Video section.

**MH116 Piano Literature**

1 unit / Semester I

See description in the School of Music section.

**MH190 Blues Before 1960**

1 unit / Semester II

See description in the School of Music section.

**MH200 Music Cultures**

2 units / Semester I, II

See description in the School of Music section.

**MH205A Survey of Western Music History & Literature**

2 units / Semester I

See description in the School of Music section.

**MH205B Survey of Western Music History & Literature**

2 units / Semester II

See description in the School of Music section.

**MH215 Introduction to the Music of Flamenco**

1 unit / Semester I

See description in the School of Music section.

**MH220 African Song**

1 unit / Semester I, II

See description in the School of Music section.

**MH240 Jazz History**

2 units / Semester I

See description in the School of Music section.

**MH310 History and Practice of Electro-Acoustic Music**

2 units / Semester II

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.

**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 TBA

See description in the School of Music section.

**MH400 Focused Topics in Music Literature****MH400-02 Seminar on African and African American Music Literature**

2 units / Semester II

See description in the School of Music section.

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

2 units / Semester I

See description in the School of Music section.

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

2 units / Semester TBA

See description in the School of Music section.

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

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.

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

2 units / Semester TBA

See description in the School of Music section.

**MH400-11 HyperOpera: Lyrical Psychogeography**

2 units / Semester TBA

See description in the School of Music section.

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

2 units / Semester I

See description in the School of Music section.

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

2 units / Semester TBA

See description in the School of Music section.

**MH400-15 Form in Contemporary Music**

2 units / Semester TBA

See description in the School of Music section.

**MH400-16 Contemporaneouty in Music**

2 units / Semester TBA

See description in the School of Music section.

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

3 units / Semester TBA

See description in the School of Music section.

**MH400-18 Contemplative Practices, Musical Arts, Compassionate Mind**

2 units / Semester I, II

See description in the School of Music section.

**MH400-19 The Music of Eastern Europe in the late 20th Century**

2 units / Semester I

See description in the School of Music section.

**MH400-20 The Music of Gerard Grisey and French Spectralism**

2 units / Semester II

See description in the School of Music section.

**MH405 Focus Rock—Rock Music and the Avantgarde****MH405-01: Metal: Death, Black, and Doom: from Rock to Metal**

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 I

See description in the School of Music section.

**MH430 Her Music**

2 units / Semester TBA

See description in the School of Music section.

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

2 units / Semester TBA

See description in the School of Music section.

**MP303 Radical Music Pedagogy**

2 units / Semester I

See description in the School of Music section.

**T 005A&B The Theater**

2 units / Semester I, II

See description in the School of Theater section.

**TP213A&B History of Theatrical Design & Technology**

2 units / Semester I, II

See description in the School of Theater section.

**TP214A&B Architectural Styles**

2 units / Semester I, II

See description in the School of Theater section.

**TP607 History of Fashion**

2 units / Semester I

See description in the School of Theater section.

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

2 units / Semester II

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

\* Open to both undergraduate and graduate students.

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

**CS570I Questions of Third Cinema**

2 units / Semester 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.

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

3 units / Semester II

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

**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.

**ID580 Independent Study: Arts in the World Coaching**

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be paired with one staff or faculty mentor from the group of participating instructors. The two will meet on a regular basis throughout the semester. The student will work with the mentor on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. Multiple times during the semester the group of students and mentors will meet to share their discoveries. Guests will be invited to share their experiences and thoughts with the students about entering the workforce. Course may be taken multiple times. If student does repeat the course, they will be paired with a different staff or faculty mentor each time.

\* Open to the institute by permission of instructor.

\* Open to undergraduate and graduate students.

\* Enrollment limited to 10 students.

\* May be repeated for credit.

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

2 units / Semester I

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

**CS611 Graduate Teaching Practicum**

2 units / Semester II

This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.

**CS612 MFA Workshop in Time, Length, and Duration**

3 units / Semester I

“Flash” and “sudden” fiction. Short-short stories. Long short stories. Novellas. Novelettes. These odd, diminutive terms, among others, are used to designate the length of a story, and

often come to bear on our sense of the duration of the narrative itself, but writers’ ability to manipulate both page space and space-time can make these categories at turns all the more tantalizing and questionable. Storytelling techniques such as the pause, the flashback, the flash forward are common yet useful starting points, and there are other innovations with time to explore. We will go a bit further into the obvious to get at some overlooked aspects of what it is to exist in and create an experience within a feeling, a framework of time. What you write with, for example, when or where, vocabulary stores and stock cadences, grammar experiments, predilections with syntax and punctuation favorites, are all part of this conversation, as every aspect of language usage are marked by some era or location. The first half of the course will focus on discussion of texts, process, ideas; the second half is devoted to student work, with each week occasioned by writing experiments broadly based on the topic at hand. Authors such as Kim Chinquee, Colette, Lydia Davis, David Galef, Gary Lutz, Gabriel Garcia Marquez, Carson McCullers, Sharhnush Parsipur, James Purdy, Gertrude Stein and Melanie Rae Thon, and somewhat longer works from Renee Gladman, Guy de Maupassant, Edgar Allan Poe, Marie Redonnet, Muriel Spark, Robert Louis Stevenson and Dumitru Tsepeneag. By examining our own relationships to constriction, compression, place, the speaker and the sentence, (as well as our affinities or aversions to things like episodic narratives and serial dramas, digressions, framed scenes, discursive passages and fugue states), we’ll identify how our approaches to time affect character development, tension, duration, narrative arc, action, resolution and other expectations in very short to not-so-long works of fiction.

**CS614 Poetry Writing Workshop: Everyday Adventures in Form and Chaos**

3 units / Semester II

Time in this graduate poetry writing workshop will be divided equally between discussion of readings and critique of student work, possibly erring slightly on the side of critique. Readings will be utilized to generate discussions on poetic issues, large and small, and to generate individual writing assignments. The reading for the course will be divided into five sections. The introductory section will focus, briefly, on some French modernist antecedents: Blaise Cendrars, Guillaume Apollinaire, Pierre Reverdy, Max Jacob and possibly others. The second unit will focus on some uses of form and chance in American poetry of what is called “The New York School.” The work of John Ashbery, Ted Berrigan and Lewis Warsh will be discussed at length in this unit and assignments will be generated in response to Ashbery’s sestinas, Berrigan’s sonnets, and Warsh’s collage generated poems from his book *The Origin of the World*. We will also be looking at the sestinas of Noelle Kocot. The third unit will focus on the invented forms of a diverse group of exemplary poets; Leslie Scalapino, Chelsey Minnis, and John Giorno. In the fourth unit we will be looking at how poets associated with the New York School have dealt with “everyday life.” This section will focus on the work of Frank O’Hara, Alice Notley, and Eileen Myles. A final unit on prose poems will look at the work of francophone ancestors such as Max Jacob, Pierre Reverdy and Henri Michaux and closely at the contemporary work of Tina Celona, Russell Edson and others. Each unit will generate one or more writing assignments which will be discussed in the critique portions of each class session. Students will turn in a portfolio of revised work at the end of the semester.

**CS620 MFA Visiting Artist Series**

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

Selected artists and MFA Thesis presentations.

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

**CS621 Black Clock Intern**

3 units / Semester I, II

Workshop in editing and producing a literary magazine.

\* Enrollment limited by special arrangement with the instructor.

**CS622 MFA Workshop in Narrative**

3 units / Semester II

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

**CS623 MFA Workshop in Adaptation, Retelling, and Revision**

3 units / Semester II

What good is other people's work to a writer or artist's singularity and vision? In this workshop, we'll focus on the ways in which artists and writers use others' work as grounds for their own creations, and discuss our senses of the pros and cons of lineage, influence, borrowing and exchange in regard to how we shape our creative processes and professional identities. Paying close attention to perspective, point of view, text, subtext, and how the landscape of a story can be radically altered by the lens it's seen through, we'll look at sides of the same story, author revisions of their own published works, adaptations and shot-for-shot remakes. Readings and viewings include Paul Auster, Ray Bradbury, Angela Carter, Maryse Conde, Lydia Davis, Michael Harper, Fanny Howe, Jonathan Lethem, Vladimir Propp, Delmore Schwartz, Danzy Senna, Dubravka Ugresic, clips of Stanley Kubrick's literary cinema, iterations of Manet's painting Olympia, and a triad of melodramatic films (All That Heaven Allows, Ali: Fear Eats the Soul, and Far From Heaven). As the goal of this workshop is to investigate and articulate conceptions of originality, inspiration, authorship and ownership, in a manner inclusive of all métiers, participants will spend the first part of the semester engaged with critical and creative works, ranging from familiar narratives from their personal caches of stories, objects and images, and the second part discussing reworkings of their own writings as well as those of others. Each week will be occasioned by ample opportunity, vis-à-vis assignments, exercises and prompts, to experiment, exchange, recycle and (re)generate works. Requirement: Come ready to present your own take on the outcomes and implications of this creative process on arts and letters.

**CS624 Feeling and Theory**

3 units / Semester II

This course addresses the crisis in feeling—in emotion and affect—in the wake of the so-called “death of theory” and “end of the subject.” What remains for writers of a critical perspective on the emotions they deploy, portray, and animate in their work? Does feeling vanish with the disappearance of the subject? Has the subject in fact disappeared? Beginning with the “birth” of the modern or modernist subject in psychoanalysis, we will examine through a wide variety of readings the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical perspectives and, in this light, workshop excerpts from student writing. Students will be responsible for at least one workshoping of their own work and approximately three presentations of readings.

**CS627 Testimony, Magical Realism, and the Carnavalesque**

3 units / Semester I

This seminar focuses on three aesthetic literary strategies that challenge dominant discourses of power (e.g., political propaganda, media-speak, advertising, “heroic” and romantic narrative.) Each of the three engage very different forms and measures of logic, reportage, narration, symbolism, and metaphor toward putting alternative versions of experience into popular circulation. Testimony privileges coherency and identity politics; magical realism refuses distinctions between metaphor and fact; the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and investigate how they each reconfigure cultural memory and challenge institutionalized versions

of truth. Readings include works by several Latin American writers (e.g., Menchu, Asturias, Cortázar), Bakhtin, Black Elk, Lenny Bruce, and Angela Carter. Students will be required to write in all three genres.

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

3 units / Semester I

Required of ALL MFA Writing students (including Interschool and IM) in the spring of their first year of residence, the class is taught by two core MFA Writing Faculty in two separate sections. It functions as an introduction both to the Writing Program and to the dynamics of a personal writing practice.

**CS633 Contact/Assemblage**

3 units / Semester II

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

**CS634A&B MFA Workshop in the Novel**

3 units / Semester I, II

The course will focus on the writing of a novel, or in some select cases perhaps a literary work of non-fiction that takes the form of a novel. The number of students will be limited and the workshop is offered with the idea that students may want to take it for both the fall and spring semesters, although that isn't necessarily mandatory. In terms of schedule, it's designed so as to strike a balance between workshop time and allowing the writer enough time to write. Recommended (but not assigned) reading includes the work of Bronte, Fitzgerald, Faulkner, Ellison, Marquez, Henry Miller, Carson McCullers, Paul Bowles, Philip K. Dick and Joanna Scott.

**CS635 Strange Relations: Writing Bodies and Embodied Writing**

3 units / Semester I

A seminar for MFA writing students interested in thinking and writing about various embodied states and their relation to subjectivity – particularly “limit” experiences of embodiment and selfhood such as pregnancy, birth, sex, sex with aliens, body art, illness, disablement, and death. There will be six weeks of reading and discussion, and six weeks of workshop (two presentations per participant). Readings will include long and short fiction, memoir and critical essays by writers such as Carol Maso, Octavia Butler, Philip Jose Farmer, Samuel Delaney, William Burroughs, Giles Deleuze and Felix Guattari, Franz Kafka, Don DeLillo, Susan Sontag, Robert Murphy and Donald Barthelme.

**CS637A-C MFA Thesis Workshop**

3 units / Semester I

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

**CS640 art I writing**

3 units / Semester II

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

**CS643 Poetry and Philosophy**

3 units / Semester I

In this course we will write both poetry and creative criticism as we undertake an idiosyncratic investigation into various relations, conversations, and conflicts that have existed between (mostly) 20th century poetry and philosophy. No experience in philosophy (or in poetry, for that matter) is definitively required, but an appetite and capacity for reading philosophical texts, and for making links between them and literary work, will be necessary. Likewise, though we will touch on some basic formal principles of poetry writing, this course will focus less on technical skills and more on conceptual and intellectual inquiry, so some prior facility with the genre will likely be helpful. Poets we are likely to cover: Gertrude Stein, George Oppen, Paul Celan, Claudia Rankine, and Joe Wenderoth; philosophers, Plato, Nietzsche, Wittgenstein, Bergson, Austin, Adorno, Heidegger, and Deleuze. We will be writing poems inspired by our research and discussion, as well as experimenting with writing creative criticism that links writers and thinkers.

**CS644 MFA Workshop in The Hybrid Essay**

3 units / Semester I

The French, essayer, which simply means “to try,” should provide writers with a liberating definition of what an essay does, and it is in that spirit that this course proceeds into the realm of inquiry and expression. To try to reproduce the mind’s question, the eye’s scrutiny, of place, relation, space, meaning of being a person in the world. To try contextualizing current moments within historical ones, hear voices of wisdom and insanity in equal measure. With these goals in mind, great stress might come to bear on the traditional body of the essay. Is hybridity, then, inevitable, an inherent feature of trying? We’ll make an attempt to discover some answers to this question by creating texts that operate on a number of levels simultaneously, perhaps by design, or simply due to the nature of the beast. The first half of the semester, we’ll read and discuss a range of essays, textual, audio, and visual, from writers such as Gloria Anzaldúa, James Baldwin, Maurice Berger, Rebecca Brown, Samuel Delany, Ernest Hardy, Catherine Imbriglio, Bhanu Kapil, Clarice Lispector, Ronaldo V. Wilson, filmmakers like Agnes Varda, Alain Resnais and Mark Rappaport, selections from *Found*, the magazine dedicated to found texts, radio programs like *This American Life*, and selections from the series dedicated to lyrical-critical writings about music albums, 33 1/3, among other sources. For the second half of the course, we’ll discuss our own attempts, creations and intentions. Throughout the course, we’ll augment

our cabinets of curiosities, trunks of special junk and bags of memory bones from which we’ll build new works and intervene on old ones. Requirements: Try to give yourself over to fascination, obsession, circles of knowledge and rhizomes of association, and see what happens on the page.

**CS645 MFA Seminar in Writing and Work**

3 units / Semester II

This seminar is an investigation of writing about work, of writing as work, but will extend itself across all manner of creative and subsistence labor. We’ll identify the risks and possibilities of writing about work (and class) despite (or because of) our own backgrounds, hone our sense of aesthetics, focus on labor hierarchies and cultural production (keywords: factories, ateliers, workshops, apprenticeships), and we’ll focus on the labor, not just the product, of creating works of art. An assortment of creative and short critical texts will aid our discussions, including Henry Greene’s *Loving*, Fanny Howe’s *Winter Sun: Notes on a Vocation*, Frances Molloy’s *No Mate for the Magpie*, and selections from Franz Kafka, poet and painter Clarence Major’s *Necessary Distance*, Studs Terkel’s classic, *Working*, special issues of literary journals like *Tripwire* and *Cross Cultural Poetics*, various manifestoes, Ellen Gallagher, the *Works Progress Administration* archives, and the *semiotext(e)* anthology *Hatred of Capitalism*. Audio/visual accompaniments include excerpts of the films *Dreamlife of Angels*, *Following Sean*, *Rivers and Tides*, *This American Life*, the *Art 21* series, as well as the unpaid labor of blogs, ‘zines and street art. Within a course structure that weekly alternates between close reading/discussion and in-class writing and film-screenings, participants will write creatively and critically on these and additional texts, in the form of short papers, creative pieces, and a reading/viewing journal, and will give a short presentation on their analyses and reflections on the texts and/or topic using outside sources. Come ready to participate at your most expansive level, as our work here concerns artists of all métiers.

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

6 units / Semester I, II

This will not be a conventional course but a yearlong lecture series made of six autonomous blocks of one REDCAT lecture delivered by a visiting speaker, followed by one seminar session at CalArts. The REDCAT lectures will take place the first Tuesdays of each month—October, November, December, February, March, and April. The lectures will emphasize three different fields of study—aesthetic and political theory, social and political critique, and political art. At the end of the academic year, students will turn in a paper focused on one or more of the subjects discussed by the guest speakers.

**CS721 Contemporary Aesthetic Theory**

3 units / Semester II

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



**CS722 Contemporary Political Thought**

3 units / Semester I

This course will outline the ways in which contemporary political thought has intertwined with aesthetic and cultural theories, thus showing the potentially common ontological foundation of their fields of study. After having introduced the major theorists of modern political thought, the seminar will be structured around three relatively autonomous twentieth and twenty-first century series of approaches—German, French, and the contemporary debate between “radical democrat” and “neo-revolutionary” thinkers. We will first engage the disagreement between decisionist, deliberative, and phenomenological theories of action and their implicit and explicit understanding of language, aesthetic critique, and democratic legitimacy. Readings in this section will focus on authors such as Carl Schmitt, Jürgen Habermas, and Hannah Arendt. The second, “French” section of the seminar will discuss the potential isomorphism of art and politics, typical of theories that spring from a common understanding of aesthetic expression, political action, and spoken language. In this section we will read Maurice Merleau-Ponty and Jacques Rancière. Finally, we will focus on the questions of political antagonism and the moral, cultural, and aesthetic dimensions of the increasingly intense continental debate. Authors discussed here will include Ernesto Laclau, Chantal Mouffe, Alain Badiou, Slavoj Žižek, and Judith Butler.

**CS723 Critical Discourse in the Arts**

3 units / Semester I

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

**CS724 Thesis Workshop**

3 units / Semester II

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

**MA Aesthetics and Politics Program Elective Classes****CS426 Performance for Writing**

2 units / Semester II

CalArts offers courses in writing for performance. This course takes another approach: how does one make the writing perform itself, or, through dictate its performance through its typographic appearance? We will study a range of works—from Kamau Braithwaite’s *Trenchtown Rock* to Schwitters’ score for his “Sonnatta in Urlauten”; from Kearney’s libretto for the

hyperopera “Sucktion” to Deborah Richards’ closet-opera, “The Halle Berry One Two”; from wildstyles to Massin’s design for Ionesco’s *The Bald Soprano* and others. We will explore digital possibilities as well.

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

2 units / Semester II

This seminar explores the theoretical underpinnings of an Ahimsa /nonviolence paradigm. Through several historical case studies we will examine 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. Many, who battle oppression and injustice today, now recognize the enormous power of global media to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how Global media may play a central and unique role in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in nations such as Burma and Zimbabwe, struggling for self-determination in places such as Tibet, and organizing nonviolent action for human rights and democracy in Cuba, Iran and other countries. 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, The Dalai Lama, Martin Luther King, Rosa Parks, Nelson Mandela, Charles Perkins, Cesar Chavez, Muhammad Ali, Mairead Corrigan, and Betty Williams, Madres de Plaza de Mayo, Aung San Suu Kyi, Student Activists of Tiananmen Square, Vaclav Havel, Wangari Maathai, Vandana Shiva and Mohammad Yunus and many other contemporary leaders and activists, will stimulate our critical reflection about the relevance of nonviolence, global activism and global media in the contemporary context. Each student will identify a particular non-violent movement for social change and/or organization and provide to the class periodic reports and critical analyses on the activities of that movement or organization, applying the principles and lessons drawn from the course.

**CS447 Arendt in America**

2 units / Semester I

This course is a comprehensive study of Hannah Arendt’s political and cultural theory. In particular, this semester’s seminar will focus on her writings on the American Revolution, the Civil Rights movement, the Vietnam War and other political experiences of her time. We will also study the fundamental intellectual influences that shaped those works and the theoretical implications that emerged from them. The single most important influence on her views on America was Alexis de Tocqueville and his massive ethnography of American society that was his *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—and it was this masterpiece that significantly contributed to shape Arendt’s understanding of both politics in general and American society in particular. The seminar will have Tocqueville in the background of our reading of Arendt’s works on American politics and culture. But the central notion of Arendt’s understanding of politics and culture was the space of appearances—the intersubjective in-between in which human-made artifacts and actions are performed, shown, seen, and judged. Keeping in mind the complexity and power of this concept, as well as her intellectual debt to Tocqueville, we will thus read and discuss Arendt’s view on and from America.

**CS521 Memory, Media & 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.

#### **CS543 Sufi Literature, Mysticism, Music, Dance and the Self**

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.

#### **CS546 Geographies of Violence: Women in Conflict Zones**

2 units / Semester I

In this course we will examine why Sufis place so much emphasis on music, and Dance, commonly associated with the "Whirling Dervishes" and the profoundly beautiful poetry of the great mystics like, Jallal-ud-din Rumi, Râbi'a, Junayd, Hallâj, Ibn al-'Arabî, al-Ghazzalî, Hafiz and Farid-ud-Din Attar. Our focus will be to understanding how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an "altered state of consciousness" and that some form of altered consciousness is needed to awaken an individual to the reality of who he or she "really" is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufis in Turkey, and Persia, we will also focus on the local traditions of Andulasia, 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, of Rabia, and the various meditative techniques of Sama and Dhikr in the final fulfillment in Annihilation of the self or fana.

#### **CS552 Parallel Worlds: Fiction & Imaginary Futures, 1850-Present**

2 units / Semester I

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

#### **CS553 Remixing Jemima: Poetry and Contemporary Mythology**

2 units / Semester II

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

#### **MC412 Critical Reading**

2 units / Semester I

This class will be an in depth exploration on the concept of "worlds" as it might inform artistic thinking. We'll begin by reading two works: Alain Badiou's "Logics of Worlds" and Nelson Goodman's "Ways of Worldmaking." Next we'll try to address the concept of "environment" as it appears in the writings on aesthetics by Gernot Böhme. The rest of the class will be an investigation of various works of art, using terminology developed in the first part: examples are likely to include the installations of Sarah Sze and James Turrell, the drawings of Mark Lombardi, the photographic work of Jeff Wall, and sound works by Maryanne Amacher, David Tudor and Lionel Marchetti, and even the assemblages produced by various single-aesthetic recording labels.

\* May also be taken for MT Theory and Analysis credit, Aesthetics and Politics major credit, and CS credit

\* Limited to 20 students

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

2 units / Semester II

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

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

3 units / Semester I

A semester course in experimental theater history and performance theory (1910-1939) This course looks at both European and American theater/film and literary movements from the turn of the 20th century to the pre WWII era. Students will read and view plays, essays, as well as view films, research and study non-traditional performance and text, allowing an analytical approach to our understanding of the "abstract" or "avant-garde" theater and the politics and social changes that shaped their aesthetic and philosophical movements. Writers, Movements and Topics to be covered include experimentation in early American modernist theater, including Negro theater & the Lafayette Players, Eugene O'Neill and the Provincetown Playhouse/ women and the re-structuring of the feminine identity: Gertrude Stein, H.D., Claude Cahun &

the dance performances of Anita Berber/ German Film & Theater/ Italian Constructivism/Russian Agit-Prop/ Futurism/ Dada, the conceptual dances of Anita Berber, Antonin Artaud, Group Theater/Harlem Experimental Theater, and the WPA theater.

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